

THE MAID & THE MIDDY

AN OPERETTA

Libretto by
DAVID STEVENS

Music by
GEORGE LOWELL TRACY



Boston
C.C. Birchard & Co.

BELLS OF BEAUJOLAIS

An Operetta in Two Acts

MIXED VOICES

Libretto by DAVID STEVENS

Music by LOUIS ADOLPHE GOERNE

There are fourteen principals and an "elastic" chorus of from twenty-five to one hundred singers, according to circumstances.

The music comprises twenty numbers, most of them with chorus and many with dances. The story is amusing and all the requirements are within the scope of High School pupils.

Time of Performance, two hours

Piano-Vocal Score \$1.00; Libretto \$.50

C. C. BIRCHARD & CO., BOSTON 17

FAUST

In a Prologue and Three Acts

MIXED VOICES

Abridged and Adapted from the original score by HARVEY W. LOOMIS, with text by FREDERIC MANLEY and DAVID STEVENS. Either for stage or choral use.

Simplified action and setting makes this edition entirely practical for non-professionals. Dialogue takes the place of the recitative. When given without action the dialogue may be read by one person. The story is not changed in its essentials and the score includes all the music that has become famous and beloved.

Time of Performance, one hour forty-five minutes

Piano-Vocal Score \$1.75; Vocal Parts \$.30

C. C. BIRCHARD & CO., BOSTON 17

CONTEST OF THE NATIONS

Operetta with Dances, in One Act

For Solo and Chorus, Mixed Voices (upper Grammar, High Schools and Amateur Societies). Text by FREDERICK H. MARTENS; music by N. CLIFFORD PAGE.

The CONTEST OF THE NATIONS is intended for indoor production and is also strikingly adaptable for open-air Pageants. It can be given with or without dialogue and with anywhere from fifty to five thousand in the chorus. It presents about twenty nations in friendly rivalry of song and dance.

Time of Performance, one hour

Piano-Vocal Score \$1.00; Vocal Parts \$.25

C. C. BIRCHARD & CO., BOSTON 17

ALL AT SEA

A Gilbert & Sullivan Dream MIXED VOICES

Operetta in Two Acts

Libretto by DAVID STEVENS, with songs and choruses from H. M. S. PINAFORE; PIRATES OF PENZANCE; PATIENCE; IOLANTHE and THE MIKADO, arranged and adapted for this purpose by HARVEY WORTHINGTON LOOMIS.

A delightful new story involving twenty-five of the best-known characters in the operettas named above, in which the good ship PINAFORE undertakes to capture the PIRATES OF PENZANCE.

Twenty-one of the beautiful Gilbert & Sullivan songs, related to the new situations and bound together by events which utilize the familiar characteristics of the various personages here reintroduced. Simple to stage with large or small chorus as desired.

Time of Performance, about one hour and three quarters

Piano-Vocal Score \$1.00; Libretto \$.50

C. C. BIRCHARD & CO., BOSTON 17

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PRICE \$1.00

BOSTON

C. C. BIRCHARD AND COMPANY

1918

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Orchestral parts may be rented from the publishers.

REQUIREMENTS FOR PERFORMANCE

Purchase of 10 each of the music score and libretto for principal characters, and as many extra copies of the music score as are needed for the remainder of the chorus, at least one copy for each two individuals.

Engraved and Printed in the United States of America

THE MAID AND THE MIDDY

CHARACTERS

BILLY	The Middy; Attached to The "DREADNAUGHT."
DAWSON	A Retired Farmer.
THE COUNT	A Spanish Gentleman.
EVANS	Master of Ceremonies; Lakeville Boat Club.
FITZ	Of the House Committee; Lakeville Boat Club.
CAPTAIN DASHER	In Command of The "DREADNAUGHT."
BOUNDER	Of the Lakeville Boat Club; Champion Oarsman.
YOUNG SLIMSON	Also of the L. B. C. "The Great Unknown."
ATTENDANT	Of L. B. C.
VALERIE VANE	The Maid.
MRS. GAILY	An Attractive Widow.
ALICE	Friends of VALERIE.
MAUD	
PHILLIS	
ANITA	The Mysterious Cause of the Trouble.

Maids; Middies; Young Men; Children of the Snow;
Liberty Battalion, etc.

SCENES

ACT I.	Grounds of the Lakeville Boat Club.
ACT II.	Interior of the Club House.

Time of Performance, one hour and a half

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OVERTURE

Marziale

The first system of the Overture is written for piano in G major and 2/4 time. It begins with a *ff* dynamic marking. The melody in the right hand starts with a half note G, followed by quarter notes A, B, and C. The bass line consists of quarter notes G, F, E, and D. The system concludes with a series of chords in the right hand and a half note G in the bass.

The second system continues the Marziale theme. The right hand features a more active melody with eighth and sixteenth notes, while the bass line provides a steady accompaniment with quarter notes. The system ends with a final chord in the right hand and a half note G in the bass.

The third system of the Overture shows the right hand playing a series of chords and short melodic fragments, while the bass line continues with a rhythmic accompaniment of quarter notes. The system concludes with a final chord in the right hand and a half note G in the bass.

MARCH

The fourth system is marked "MARCH" and begins with a *ff* dynamic. The right hand plays a rhythmic pattern of eighth notes, while the bass line features a strong accompaniment of quarter notes. The system ends with a final chord in the right hand and a half note G in the bass.

The fifth and final system of the Overture continues the march theme. The right hand has a melodic line with a long note at the end, while the bass line provides a rhythmic accompaniment. The system concludes with a final chord in the right hand and a half note G in the bass.

First system of a piano score in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of the piano score. The right hand continues the melodic development with some rests, and the left hand maintains the accompaniment. The system concludes with a double bar line and a key signature change to G minor.

Allegro

Third system of the piano score, marked *Allegro*. The right hand has a more active melodic line with eighth notes. The left hand accompaniment is marked *mf* (mezzo-forte).

Fourth system of the piano score. The right hand features a melodic line with some slurs. The left hand accompaniment is marked *ff* (fortissimo).

Fifth system of the piano score. The right hand has a melodic line with some slurs. The left hand accompaniment continues with eighth notes. The system ends with a double bar line and a time signature change to 2/4.

Moderato

Sixth system of the piano score, marked *Moderato*. The right hand has a melodic line with a triplet of eighth notes. The left hand accompaniment is marked *p* (piano).

First system of a piano score. The right hand plays a melody of eighth and sixteenth notes. The left hand provides a bass line with some chords. The key signature has two sharps (F# and C#).

Second system of a piano score. The right hand continues the melody. The left hand features a series of chords. The dynamic marking *mf-ff* is present. The key signature has two sharps.

Third system of a piano score. It includes a first ending (1.) and a second ending (2.) in a different key signature (two flats). The second ending is marked *rall.* (rallentando). The time signature changes to 2/4.

Fourth system of a piano score. The tempo is marked *Moderato*. The dynamic marking *p* (piano) is present. The key signature has two flats and the time signature is 2/4.

Fifth system of a piano score. The right hand has a more active melody with some chords. The left hand has a steady bass line. The key signature has two flats.

Sixth system of a piano score. The right hand melody is more melodic. The left hand has chords and a bass line. The dynamic marking *rall.* is present. The key signature has two sharps and the time signature is 3/4.

Moderato

mp

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first measure starts with a piano dynamic of *mp*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 5-8. The melodic line continues with grace notes and slurs. The left hand accompaniment remains consistent with the first system.

f *mf*

Third system of musical notation, measures 9-12. The dynamic level increases to *f* in the first measure and then to *mf* in the third measure. A crescendo hairpin is visible between measures 10 and 11.

rall. *ten.* *pp*

Fourth system of musical notation, measures 13-16. The tempo is marked *rall.* (rallentando). The first measure has a tenuto mark (*ten.*) over a chord. The dynamic level decreases to *pp* (pianissimo) in the final measure.

Moderato

mf

Fifth system of musical notation, measures 17-20. The tempo is marked 'Moderato'. The dynamic level is *mf*. The right hand features a more active melodic line with slurs and grace notes.

Sixth system of musical notation, measures 21-24. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. The system concludes with a double bar line.

Grazioso

The first system of the 'Grazioso' section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef with the same key signature and time signature. It starts with a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, C3, B2, A2, G2, F#2, E2, D2, C2. A dynamic marking of *mp* is placed above the first measure of the lower staff.

The second system continues the 'Grazioso' section. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a half note G4. The lower staff provides harmonic support with chords and single notes, including a half note G2 and a quarter note A2.

The third system of the 'Grazioso' section shows the continuation of the melodic and harmonic lines. The upper staff has a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff has a half note G2, followed by eighth notes A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2.

Moderato *ten.* *semplice*

The first system of the 'Moderato' section consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It begins with a half note G3, followed by a quarter note A3, and then a series of eighth notes: B3, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff is in bass clef with the same key signature and time signature. It starts with a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, C3, B2, A2, G2, F2, E2, D2, C2. A dynamic marking of *mf* is placed above the first measure of the lower staff.

The second system of the 'Moderato' section continues the melodic and harmonic lines. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes (G3, A3, B3) and a half note G3. The lower staff provides harmonic support with chords and single notes, including a half note G2 and a quarter note A2.

The third system of the 'Moderato' section shows the continuation of the melodic and harmonic lines. The upper staff has a half note G3, followed by eighth notes A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff has a half note G2, followed by eighth notes A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a common time signature. A dynamic marking of *f* (forte) is present in the bass clef. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. It includes various chordal textures and melodic lines in both hands. A fermata is placed over a note in the right hand.

Third system of musical notation, showing a change in texture and dynamics. The right hand features more complex chordal structures, and the left hand continues with a rhythmic accompaniment.

Fourth system of musical notation, marked "Waltz time" in 3/4 time. It includes tempo markings: *rall.* (ritardando) and *f a tempo* (forte at tempo). The music is characterized by a waltz-like feel with a steady bass line and a more active right hand.

Fifth system of musical notation, featuring a first ending bracket labeled "1." and a second ending bracket labeled "2." in the right hand. The piece continues with a consistent waltz rhythm.

Sixth system of musical notation, concluding the piece. It features a final cadence with a fermata over the final chord in the right hand. The left hand provides a simple accompaniment.

2.
Musical score system 1, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The system includes a first ending bracket and dynamic markings.

Allegro moderato

Musical score system 2, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The system includes a first ending bracket and a dynamic marking of *mf*.

Musical score system 3, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The system includes a first ending bracket and a dynamic marking of *mf*.

Musical score system 4, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The system includes a first ending bracket and a dynamic marking of *mf*.

Allegro

Musical score system 5, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The system includes a dynamic marking of *f*.

Musical score system 6, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The system includes a dynamic marking of *ff*.

First system of musical notation. The treble clef part consists of eighth-note chords. The bass clef part features a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present in the second measure of the bass line.

Second system of musical notation. The treble clef part continues with eighth-note chords. The bass clef part has a steady eighth-note accompaniment. A *poco cresc.* instruction is written above the bass line.

Third system of musical notation. The treble clef part continues with eighth-note chords. The bass clef part has a steady eighth-note accompaniment.

Fourth system of musical notation. The treble clef part continues with eighth-note chords. The bass clef part features a change in the accompaniment, with longer note values.

MARCH
con spirito

mf marcato

Fifth system of musical notation, marked *mf marcato*. The treble clef part features a melody with accents. The bass clef part has a steady eighth-note accompaniment.

Sixth system of musical notation. The treble clef part features a melody with trills (*tr*) in the second and third measures. The bass clef part has a steady eighth-note accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with a trill (tr) and a crescendo (cresc.) marking. The bass clef staff contains a harmonic accompaniment. Dynamics include *tr* and *cresc.*

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A fortissimo (*ff*) dynamic marking is present in the bass staff.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with a fortissimo (*ff*) dynamic marking. The bass clef staff features a harmonic accompaniment with a forte (*f*) dynamic marking. The tempo instruction *Più mosso* is written above the treble staff.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *ff* and *fz*. The system concludes with the word *Fine*.

№ 1. OPENING CHORUS: "OF AN AFTERNOON"

MAIDS and YOUNG MEN

Allegretto con spirito

ff

MAIDS

Of an af-ter-noon in the month of June 'tis a-gree-a-ble to en-gage— In a-

quat-ic sport at a club re-sort, un-der suit-a-ble pat-ron-age; For the

at - mos - phere and sur - round - ings here, Tho' prop - er - ly or - tho - dox, Give us

just the chance our charms to en - hance with our ver - y be - com - ing - est

frocks. ALICE
But an

af - ter - noon in the month of June, No mat - ter how fair it be, — Is a

Tutti
wast - ed day, when our frocks are gay, and there's no - bod - y here to see, But an

af - ter-noon in the month of June, No mat-ter how fair it be — is a

wast - ed day when our frocks are gay, and there's no-bod - y here to see!

ff

(The young men enter)

YOUNG MEN

'Tis a

pleas - ure rare, as we all de-clare, Leav-ing ev - 'ry day cares be - hind, In the

mf

Syl - van grove, as we gai - ly rove, Such a - gree - a - ble girls to find. This is

just the place for a boat - ing race, and the sky a - bove is blue, we're on pleas - ure bent so with

your con - sent we will spend the day with you!

Tutti
MAIDS
 Of an af - ter - noon in the month of June 'tis a pleas - ure to en -

YOUNG MEN
 Af - ter - noon in the month of

gage — In a - quat - ic sport at a club re - sort un - der
 June. Un - der suit - a - ble

suit - a - ble pat - ron - age. For the at - mos - phere and sur - round - ings here, Tho'
 pat - ron - age. At - mos - phere and sur -

prop - er - ly or - tho - dox, Give us just the chance our
 round - ings here Give you just the chance your

charms to en-hance, With our ver - y be - com-ming-est frocks, give us

charms to en-hance, With your ver - y be - com-ming-est frocks, give you

ff

just the chance our charms to en-hance with our ver - y be - com-ming-est frocks.

just the chance your charms to en-hance with your ver - y be - com-ming-est frocks.

ff DANCE

Fine

No 2. SONG: "A GAY SEA DOG"

DASHER and CHORUS

Lively

ff

The piano introduction is in 2/4 time, marked 'Lively' and 'ff'. It features a rhythmic melody in the right hand and a supporting bass line in the left hand, both in a key of two flats.

DASHER

1. I'm a sail - or free As you
2. On the for - eign shore, Where I've

The first line of music shows the vocal line for 'DASHER' and the piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues from the introduction, marked 'mf'.

plain - ly see, And I plough the rag - ing main, — I am bluff and gruff And in -
been be - fore, There's a wel - come waits for me; — For what - e'er the name, They are

The second line of music continues the vocal line and piano accompaniment. The lyrics are: 'plain - ly see, And I plough the rag - ing main, — I am bluff and gruff And in - been be - fore, There's a wel - come waits for me; — For what - e'er the name, They are'.

clined to be rough, And per - haps I give you pain. — But I'm harm - less, quite, For my
ev - er the same To the lads that sail the sea. — Tho' I may be bluff, And my

The third line of music concludes the vocal line and piano accompaniment. The lyrics are: 'clined to be rough, And per - haps I give you pain. — But I'm harm - less, quite, For my ev - er the same To the lads that sail the sea. — Tho' I may be bluff, And my'.

heart is right, And I nev - er would hurt a fly: — But
man - ner gruff, I can nev - er be caught a - sleep; — I'm

when I'm on land, I'm in great de-mand, Please ob-serve and I'll tell you why: —
down in the log As a gay sea dog, And the ti - tle I mean to keep! —

Con spirito **CHORUS** **DASHER**

I'm a gay sea dog! — He's a gay sea dog! — Wher-
He's a gay sea dog! —
He's a gay sea dog! —

ev - er I go, I raise a breeze, What - ev - er I do, I'm sure to please! I'm a
He'll raise a breeze, He's sure to please.
He'll raise a breeze, He's sure to please.

The first section of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is simple and rhythmic, with a steady accompaniment.

CHORUS DASHER

gay sea dog! — He's a gay sea dog! — And when he's a-shore, They
He's a gay sea dog! — And when he's a-shore, They

The chorus section of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom three staves are piano accompaniment in bass clef. The key signature remains two flats, and the time signature is 4/4. The chorus melody is more melodic and features a prominent eighth-note pattern. The piano accompaniment includes chords and a steady bass line.

CHORUS

DASHER

All a-dore the sail - or! He's a gay sea dog! — I'm a

All a-dore the sail - or! He's a gay sea dog! —

ff

Detailed description: This system contains the first vocal entry and piano accompaniment. It features two vocal staves (treble clef) and two piano staves (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "All a-dore the sail - or! He's a gay sea dog! — I'm a" for the first voice and "All a-dore the sail - or! He's a gay sea dog! —" for the second voice. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

CHORUS

gay sea dog! — Wher - ev - er he goes, he'll raise a breeze, What -

Wher - ev - er he goes, he'll raise a breeze, What -

Detailed description: This system contains the second vocal entry and piano accompaniment. It features two vocal staves (treble clef) and two piano staves (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "gay sea dog! — Wher - ev - er he goes, he'll raise a breeze, What -" for the first voice and "Wher - ev - er he goes, he'll raise a breeze, What -" for the second voice. The piano accompaniment continues with chords and a bass line.

DASHER

ev - er he does, he's sure to please! He's a gay sea dog! — I'm a gay sea

ev - er he does, he's sure to please! He's a gay sea dog! —

The first system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and phrasing slurs.

ff Tutti *D.S.*

dog, — and when { he's
I'm } a-shore They all a-dore the sail - - or!

and when { he's
I'm } a-shore They all a-dore the sail - - or!

ff *ff* *ff D.S.*

The second system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature remains two flats. The music continues with similar rhythmic patterns. The piano part includes dynamic markings: *ff* at the beginning, *ff* in the middle, and *ff D.S.* at the end. There are also phrasing slurs and accents throughout.

Nº 3. SONG SUMMER

MRS. GAILY and CHORUS

Moderato

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamic is 'mf'.

semplice
MRS. GAILY

The first system shows the vocal line for Mrs. Gaily and the piano accompaniment. The lyrics are: "1. There are sea - sons four that make the to - tal of the year, 2. A - pril show's are ver - y nice, but al - so ver - y wet;". The piano part is marked 'p'.

The second system continues the vocal and piano accompaniment. The lyrics are: "And ev - 'ry sea - son seems the best of sea - sons while it's here. The Au - tumn chest - nut in its burr, is dif - fi - cult to get." The piano part continues with a steady accompaniment.

The third system continues the vocal and piano accompaniment. The lyrics are: "The po - ets sing of spring - time and of win - ter and the fall, A sleigh - ride, when it's ten be - low, is rath - er doubt - ful bliss,". The piano part continues with a steady accompaniment.

The fourth system concludes the vocal and piano accompaniment. The lyrics are: "But the sweet - est songs are those a - bout the sum - mer, best of all. But what could be com - plet - er than a sum - mer day like this?". The piano part continues with a steady accompaniment.

REFRAIN
MRS. GAILY

Life is fair in the May-time, And love-ly is the June, And

mf

that is true of the au-tumn too, When shines the har-vest moon; Old

win-ter is a play-time, With sleigh-bell's mer-ry din, But

hearts are light When sum-mer bright, Comes gai-ly trip-ping in, But

hearts are light When sum-mer bright, Comes gai-ly trip-ping in!

CHORUS

Soprano

Musical staff for Soprano voice, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a dynamic marking of *f*. The melody consists of quarter and eighth notes.

Life is fair in the May-time, and love-ly is the June, And that is true of the

Alto

Musical staff for Alto voice, starting with a treble clef, a key signature of two flats, and a dynamic marking of *f*. The melody consists of quarter and eighth notes.

Tenor

Musical staff for Tenor voice, starting with a treble clef, a key signature of two flats, and a dynamic marking of *f*. The melody consists of quarter and eighth notes.

Life is fair in the May-time, and love-ly is the June, And that is true of the

Bass

Musical staff for Bass voice, starting with a bass clef, a key signature of two flats, and a dynamic marking of *f*. The melody consists of quarter and eighth notes.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand features chords and moving lines, while the left hand provides a steady bass line. A dynamic marking of *f* is present.

Musical staff for Soprano voice, continuing the melody with a dynamic marking of *f*. It includes an accent (>) over a note.

au-tumn, too, When shines the har-vest moon; Old win-ter is a play-time, With

Musical staff for Alto voice, continuing the melody with a dynamic marking of *f*.

Musical staff for Tenor voice, continuing the melody with a dynamic marking of *f*. It includes an accent (>) over a note.

au-tumn, too, When shines the har-vest moon; Old win-ter is a play-time, With

Musical staff for Bass voice, continuing the melody with a dynamic marking of *f*. It includes an accent (>) over a note.

Piano accompaniment for the second system, continuing the grand staff with treble and bass clefs. The right hand features chords and moving lines, while the left hand provides a steady bass line.

sleigh-bell'smer-ry din, But hearts are light When sum-mer bright, Comes gai-ly trip-ping

sleigh-bell'smer-ry din, But hearts are light When sum-mer bright, Comes gai-ly trip-ping

The first system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a fermata over the final note of the first vocal line.

in, But hearts are light when sum-mer bright, comes gai-ly trip-ping in!

in, But hearts are light when sum-mer bright, comes gai-ly trip-ping in!

The second system also consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature and time signature remain the same as in the first system. The music continues with similar rhythmic patterns and includes a fermata at the end of the first vocal line.

DANCE OF THE SUMMER HOURS

Valse lente

p molto grazioso

p

cresc.

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of six systems of two staves each. The first system includes the tempo marking 'Valse lente' and the dynamic marking '*p molto grazioso*'. A repeat sign is placed at the beginning of the first measure of the first system. The second system begins with a dynamic marking of '*p*'. The sixth system includes a dynamic marking of '*cresc.*'. The score is characterized by flowing melodic lines in the right hand and harmonic accompaniment in the left hand, with various phrasing slurs and articulation marks.

Musical notation system 1, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents. The bass staff provides harmonic support with chords and single notes. Dynamics include *mf* and *Fine.*

Musical notation system 2, featuring a treble and bass clef. The treble staff contains a melodic line with slurs. The bass staff features chords with tremolos. Dynamics include *f* and *brill.*

Musical notation system 3, featuring a treble and bass clef. The treble staff contains a melodic line with slurs. The bass staff features chords with tremolos.

Musical notation system 4, featuring a treble and bass clef. The treble staff contains a melodic line with slurs. The bass staff features chords with tremolos.

Musical notation system 5, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and first/second endings. The bass staff features chords with tremolos. First and second endings are marked with '1.' and '2.'.

Musical notation system 6, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and first/second endings. The bass staff features chords with tremolos. Dynamics include *mf*, *dim.*, and *P D.S.al Fine.*

No 4. DUET: "BLOW WINDS BLOW"

Lively

VALERIE and BILLY

ff

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with eighth notes and chords. The tempo is marked 'Lively' and the dynamic is 'ff'.

(Billy) 1. O they sing of a life at sea With the
(Val.) 2. O it cer-tain-ly seems to me Al-

p

The first vocal entry begins with a piano accompaniment. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. The dynamic is marked 'p'.

salt winds blowing free — And the wa-ters blue and a live-ly crew; But
tho'you are long at sea — That you un-der-stand, when you strike the land, That

The second vocal entry continues the piano accompaniment. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

thats ver-y old to me. The wind and the waves that roar would be such a tire - some
one and a two make three. The sea is a tire - some bore, a fact that we all de-

The third vocal entry continues the piano accompaniment. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

bore If they did-n't let us mid-dies get an oc-ca-sion-al day a-shore:-
plore. But the truth is flat If it weren't for that you al-ways would be a-shore:-

The fourth vocal entry concludes the piano accompaniment. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

SOLO REFRAIN

(Billy) Blow, winds, blow, — as you nev-er have blown be - fore, — But
 (Val.) Blow, winds, blow, — as you nev-er have blown be - fore, — But

blow us straight to the maids that wait For the mid-dies to come a - shore!
 blow them straight to the maids that wait For the mid-dies to come a - shore!

DUET

Blow, winds, blow, — as you nev-er have blown be - fore, — But

blow } us straight to the maids that wait For the mid-dies to come a - shore.
 { them

DANCE

f

f

No 5. SONG: TOO-RA-LOO-RAL!

DAWSON and CHORUS

Allegro

Piano introduction in G major, 2/4 time. The piece starts with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first two measures are marked *ff* (fortissimo) and feature a melodic line in the treble and a bass line in the bass. The third measure has a dynamic marking of *f* (forte). The piece concludes with a final chord in the treble and a bass line.

DAWSON

Vocal line for Dawson. The lyrics are: 1. When I was a bright young lad so tall, I worked from spring to 2. But that was a farm of the good old style, And now they've got it

Piano accompaniment for the first two lines. The piano part features a steady bass line and chords in the treble. The first line is marked *p* (piano).

Vocal line for Dawson. The lyrics are: ear - ly fall, And then to make an ev - en thing, I beat a mile; They do the work with gas - o - line And the

Piano accompaniment for the next two lines. The piano part continues with a steady bass line and chords in the treble.

Vocal line for Dawson. The lyrics are: worked from fall to the ear - ly spring. In help ride round in a lim - ou - sine. The

Piano accompaniment for the final lines. The piano part features a steady bass line and chords in the treble. The final line is marked *ff* (fortissimo) and *p* (piano).

sum-mer time I raked the hay, In win-ter stacked the wood a-way; In the farm-er nev-er bor-rows now, In fact he has for-got-ten how: He

spring I'd plough, In the fall I'd reap, And once in a while I'd get some sleep! just sits up on a gold-en throne And puts his cash in a Lib-er-ty Loan!

REFRAIN

Too - ral-loo-ral, loo - ral- loo! Sing hey! for the son of the soil! But I
Too - ral-loo-ral, loo - ral- loo! His farm he can call his own, And he's

made it pay, When I trad-ed hay For stock in the Stand-ard Oil!
quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

CHORUS

Soprano

Too - ral loo - ral, loo - ral - loo! Sing hey! for the son of the soil! But he
Too - ral loo - ral, loo - ral - loo! His farm he can call his own: And he's

Alto

Tenor

Too - ral loo - ral, loo - ral - loo! Sing hey! for the son of the soil! But he
Too - ral loo - ral, loo - ral - loo! His farm he can call his own: And he's

Bass

made it pay When he trad-ed hay For stock in the Stand - ard Oil!
quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

made it pay When he trad-ed hay For stock in the Stand - ard Oil!
quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

Repeat refrain for Dance

№6. OCTET: A WAYSIDE MEETING

MAIDS and MIDDIES

Moderato grazioso

First system of the piano introduction. The right hand features a melodic line with a slur over the first four measures and an accent on the fifth. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of the piano introduction, continuing the melodic and harmonic development from the first system.

MIDDIES MAIDS

The af-ter-noon is ver-y fine, the scene is most in-vit-ing; You're

First system of the vocal and piano accompaniment. The vocal line is for the MIDDIES, and the piano accompaniment is marked *p*.

MIDDIES

real-ly ver-y good to say so, We're glad you like our lit-tle wa-ter-view; We

Second system of the vocal and piano accompaniment. The vocal line continues for the MIDDIES.

MAIDS

find it ir-re-sist-a-ble, With oth-er charms u-nit-ing; What

Third system of the vocal and piano accompaniment. The vocal line is for the MAIDS.

MIDDIES

shall we do to en-ter-tain you? For we sup-pose we are ex-pect-ed to. Per-

The musical score for 'MIDDIES' consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

MAIDS

haps you're fond of danc-ing? That would suit us all, our time is free; Your

The musical score for 'MAIDS' continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the previous section. The piano accompaniment maintains the same eighth-note bass line and chordal accompaniment.

plan is quite en - tranc-ing, So say the word, what shall it be?

This block shows the continuation of the 'MAIDS' section. The vocal line concludes with a dotted half note. The piano accompaniment ends with a final chord.

ALL

Oh, be it waltz or rig-a-doon, or min - u - et or pol - ka, Just

Oh, be it waltz or rig-a-doon, or min - u - et or pol - ka, Just

The musical score for 'ALL' features a vocal line and a piano accompaniment. The key signature remains one sharp (F#). The piano accompaniment starts with a dynamic marking of *mf* (mezzo-forte). The vocal line consists of two lines of lyrics, each starting with a dotted quarter note.

let them play a pret-ty tune, And we will do the rest.

let them play a pret-ty tune, And we will do the rest.

This block contains a vocal duet with piano accompaniment. It consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature. The lyrics are: "let them play a pret-ty tune, And we will do the rest."

DANCE

mf

This block contains a dance piece. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom three staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature. The first measure of the top staff is marked with a dynamic of *mf*. The piece is titled "DANCE".

Repeat ad lib.

Nº7. TRIO: LOOKING FOR A CRIMINAL

EVANS, FITZ and COUNT

Slow

mf marcato

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand, both marked *mf marcato*.

EVANS

If this lad has done a thing he'd bet-ter
If our right to run him in he should de-

pp misterioso

Evans's first vocal line is in 2/4 time, one sharp key signature. The lyrics are: "If this lad has done a thing he'd bet-ter / If our right to run him in he should de-". The piano accompaniment is marked *pp misterioso*.

FITZ

COUNT

not ny It is clear that he is due to get it hot. For be -
And should strug- gle, we will hit him in the eye, But sup -

Fitz and Count's first vocal lines are in 2/4 time, one sharp key signature. Fitz's lyrics are: "not ny / And should strug- gle, we will hit him in the eye,". Count's lyrics are: "For be - / But sup -".

EVANS and FITZ

fore he leaves the town, We'll pro - ceed to run him down. And in -
pose when we at - tack, He should turn and hit us back, On the

Evans and Fitz's second vocal lines are in 2/4 time, one sharp key signature. The lyrics are: "fore he leaves the town, We'll pro - ceed to run him down. And in - / pose when we at - tack, He should turn and hit us back, On the".

EVANS

car- cer-ate the vil - lian on the spot. If we chance to be mis- ta- ken in the
cour- age of the Span- iard we re - ly. We shall ver - y soon be hot up - on his

Evans's final vocal line is in 2/4 time, one sharp key signature. The lyrics are: "car- cer-ate the vil - lian on the spot. If we chance to be mis- ta- ken in the / cour- age of the Span- iard we re - ly. We shall ver - y soon be hot up - on his".

FITZ

COUNT

game, Then of course the cra - zy Span-ard is to blame. It will
 trail. And to - night we'll have him in the coun-ty jail. We will

ALL

be a bit - ter blow If we have to let him go, But we'll
 lock him good and tight, Keep him safe - ly o - ver night, In the

REFRAIN

a tempo

fine him twen-ty dol-lars just the same. We're look-ing for a crim-i - nal, No
 morn-ing we will make him fur-nish bail.

mat-ter what the crime. When we seize him thus, he must come a - long with us, and he'll

1. soon be do - ing time. — We're soon be do - ing time. D. S.
 2. soon be do - ing time. D. S.

Repeat Refrain for Dance

№8. SONG: ROW, LITTLE GIRLS!

VALERIE and CHORUS

Allegro moderato

Piano introduction in G major, 2/4 time. The right hand features a rhythmic melody of eighth notes, while the left hand provides a steady accompaniment of chords. The piece begins with a forte (*ff*) dynamic.

First vocal entry and piano accompaniment. The vocal line starts with a rest followed by the lyrics. The piano accompaniment is in a piano (*p*) dynamic. The lyrics are:

1. The boys won't have it all their way As
2. We'll all have scrump-tious row-ing suits, In

Second vocal entry and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with chords. The lyrics are:

they've been used to do; The day will come when lit-tle girls will
the ver-y lat-est style; And what we'll wear for boat-ing hats will

Third vocal entry and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with chords. The lyrics are:

row in the rac-es too. And when, with nice new coc-kle-shells, All
hold you for a while. And tho' the boys may lead us for a

made on the lat - est plan, We take our place in the
hun - dred - yards or so We'll win the heat for we'll

VALERIE

an - nu - al race, Then beat us if you can! When
look - so sweet, They'll all for - get to row!

ff Pistol Shot

REFRAIN

bang, goes the sig - nal, It's row, lit - tle girls, then row! The

mf

race is fast, But we won't be last, It's row, lit - tle girls, then row!

CHORUS

Soprano



When bang! goes the sig-nal, It's row, lit-tle girls, then row! The

Alto



Tenor



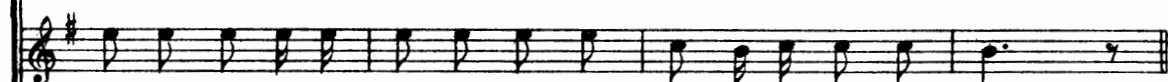
When bang! goes the sig-nal, It's row, lit-tle girls, then row! The

Bass

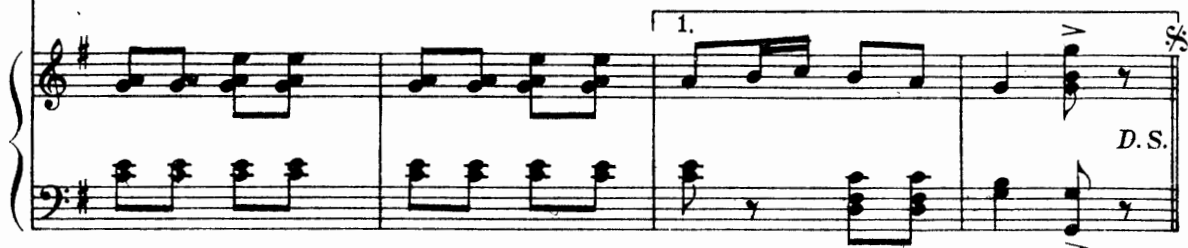


race is fast But we won't be last, It's row, lit-tle girls, then row!

D.S.



race is fast But we won't be last, It's row, lit-tle girls, then row!



2.

row, lit-tle girls! row, lit-tle girls, row, lit-tle girls, row, lit-tle girls,

row, lit-tle girls! row, lit-tle girls, row, lit-tle girls, row, lit-tle girls,

2.

Detailed description: This system contains two systems of music. The first system has four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The vocal lines are in G major and feature a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands. A first ending bracket labeled '2.' spans the first four measures. The second system has the same four-staff layout. The vocal lines continue with the same rhythmic pattern. The piano accompaniment continues with similar harmonic support. A second ending bracket labeled '2.' spans the first four measures.

rall. *ff* *rall.*

row, lit-tle girls, then row, It's row, lit-tle girls, then row!

row, lit-tle girls, then row, It's row, lit-tle girls, then row!

rall. *ff* *ffz*

Detailed description: This system contains two systems of music. The first system has four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The vocal lines end with a fermata on a whole note. The piano accompaniment features a fermata on a chord. Performance markings include 'rall.' (ritardando) and 'ff' (fortissimo). A first ending bracket labeled '2.' spans the first four measures. The second system has the same four-staff layout. The vocal lines continue with the same rhythmic pattern. The piano accompaniment continues with similar harmonic support. A second ending bracket labeled '2.' spans the first four measures. Performance markings include 'rall.' and 'ffz' (fortissimo con zingheri).

Nº9. FINALE: "I SAID I WOULD EXPLAIN!"

OMNES

Moderato

BILLY MRS GAILY

I said I would ex - plain - Don't

VALERIE

tell us that a - gain, This ten - der heart you've bro - ken quite, Boo -

BILLY MRS GAILY

hoo! But I can set it straight - This maid - en des - o -

VALERIE CHORUS

late, I won - der you can bear the sight, Boo - hoo! Her

The musical score is written for voice and piano. It consists of four systems of music. The first system features Billy and Mrs Gaily. Billy's vocal line starts with a rest, followed by the lyrics 'I said I would explain - Don't'. Mrs Gaily's vocal line starts with a rest, followed by 'Don't'. The piano accompaniment begins with a forte (f) dynamic and a piano (mf) dynamic. The second system features Valerie singing 'tell us that a - gain, This ten - der heart you've bro - ken quite, Boo -'. The third system features Billy and Mrs Gaily. Billy sings 'hoo!' and Mrs Gaily sings 'But I can set it straight - This maid - en des - o -'. The fourth system features Valerie and the Chorus. Valerie sings 'late, I won - der you can bear the sight, Boo - hoo!' and the Chorus sings 'Her'. The piano accompaniment continues throughout, providing harmonic support for the vocalists.

Slower

ten - der heart you've bro - ken quite, boo - hoo! We

won - der you can bear the sight, boo - hoo!

Slower
BILLY

Just to lis - ten for a mo - ment I en - treat her

CHORUS

BILLY

Oh, for shame! Go talk to your An - i - ta! Oh,

CHORUS

BILLY

CHORUS

COUNT

hang An - i - ta! Oh! Yes, hang An - i - ta! Oh! Now

BILLY

will you give her up to me? I'll make you smart for this, you'll see!

Moderato

GIRLS

MEN

We don't know this An - i - ta, but we'd rath - er like to meet her! We

don't know this An - i - ta, but we'd rath - er like to meet her!

BILLY *quasi recit.*

Now I will here de - clare, if an - y of you doubt it, She's

mine! And that is all there is a - bout it!

Tempo di Valse

Piano introduction in G major, 3/4 time. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

BILLY

Oh, An - i - ta! — when you meet her — you will

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a similar harmonic pattern, marked *mf*.

say there was ne'er a com - plet - er — — — — — Se - nor - i - ta —

The vocal line continues with the lyrics. The piano accompaniment features a more active melodic line in the right hand.

— than An - i - ta — from the spic - y Span - ish Main! — — — — —

The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord and a fermata.

CHORUS

ff

Oh, An - i - ta! — when we meet her, — We will say there was

Oh, An - i - ta! — when we meet her, — We will say there was

ff

ne'er a com-plet - er Se - nor - i - ta — than An - i - ta — From the

ne'er a com-plet - er Se - nor - i - ta — than An - i - ta — From the

GIRLS

spic - y Span-ish Main. _____ Oh! my!

MEN

spic - y Span-ish Main. _____ Oh! my!

ff sostenuto

Oh! fie! Won't you please tell us the rea - son why,

Oh! fie! You'll have to tell them the rea - son why!

Oh! my! Oh! fie! You have de - ceived us and

Oh! my! Oh! fie! You have de - ceived them and

The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady bass line and occasional chords.

made us cry. We are an - noyed, so a - way with you,

made them cry. We are an - noyed, so a - way with you,

The piano accompaniment continues with similar rhythmic patterns, featuring chords in the right hand and a bass line in the left hand.

We would pre - fer not to play with you, Or the gay Sen - or - i - ta You

We would pre - fer not to play with you, Or the gay Sen - or - i - ta You

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a major key with a 2/4 time signature.

call your An - i - ta From the spic - y Span - ish Main!

call your An - i - ta From the spic - y Span - ish Main!

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature.

fff *ff* *ff*

The third system of the musical score consists of two staves for piano accompaniment. It features dynamic markings of *fff*, *ff*, and *ff*. The music concludes with a double bar line.

End of Act I

Act II

No. 10. OPENING CHORUS: "NOW THE DAY IS DONE"

MAIDS, MIDDIES and YOUNG MEN

Allegro con moto

First system of the piano introduction. The right hand plays a melody starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The left hand plays a bass line starting with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2. The first measure is marked with a forte *f* dynamic.

Second system of the piano introduction. The right hand continues the melody with quarter notes G4, A4, B4, C5, B4, A4, G4. The left hand continues the bass line with quarter notes G2, A2, B2, C3, B2, A2, G2. The system ends with a fortissimo *ff* dynamic marking.

MAIDS

Now the day is ov - er and the eve - ning comes a - pace;

MIDDIES

Vocal and piano accompaniment for the first line of lyrics. The vocal line (MAIDS and MIDDIES) consists of quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of quarter notes G2, A2, B2, C3, B2, A2, G2.

Piano accompaniment for the first line of lyrics. The right hand plays chords of G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes G2, A2, B2, C3, B2, A2, G2. The first measure is marked with a forte *f* dynamic.

We are going to cel - e - brate the win - ning of the race.

Vocal and piano accompaniment for the second line of lyrics. The vocal line consists of quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of quarter notes G2, A2, B2, C3, B2, A2, G2.

Piano accompaniment for the second line of lyrics. The right hand plays chords of G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes G2, A2, B2, C3, B2, A2, G2.

Bright the lights are shin-ing, Bright-er still is ev - 'ry eye.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Bright the lights are shin-ing, Bright-er still is ev - 'ry eye." The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line.

Ev - 'ry thing is love - ly and the goose hangs high: We have

The second system continues the musical score. The vocal line lyrics are "Ev - 'ry thing is love - ly and the goose hangs high: We have". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3' and a slur.

roamed the mead-ows o - ver, On the lawn we've rev-elled free, We have

The third system continues the musical score. The vocal line lyrics are "roamed the mead-ows o - ver, On the lawn we've rev-elled free, We have". The piano accompaniment continues with a steady bass line and chords.

ta - ken our si - es - ta in the shad - ow of the tree, And we

The fourth system concludes the musical score on this page. The vocal line lyrics are "ta - ken our si - es - ta in the shad - ow of the tree, And we". The piano accompaniment continues with a steady bass line and chords.

all have had our din - ners and are read - y for the play, Bring a -

long the fan - cy danc - ing We are feel - ing ver - y gay. Oh,

Con spirito

this is an eve - ning to dance and sing, Laugh and make the

ech - oes ring, A suit - a - ble oc - ca - sion for a lit - tle ju - bi -

lee, For sum - mer is the time to play, And

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal line begins with the lyrics "lee, For sum - mer is the time to play, And". The piano accompaniment features a steady bass line and chords in the right hand.

here we drive the blues a - way, A glo - ri - ous in - sti - tu - tion is the

The second system continues the vocal and piano parts. The vocal line includes the lyrics "here we drive the blues a - way, A glo - ri - ous in - sti - tu - tion is the". The piano accompaniment continues with similar harmonic support.

Pause 2nd time

L. B. C. Oh, C.

The third system is marked "Pause 2nd time" and includes first and second endings. The vocal line has the lyrics "L. B. C. Oh, C." with a long line following "C.". The piano accompaniment features a first ending with a repeat sign and a second ending with a different melodic line.

Pause 2nd time

The fourth system is also marked "Pause 2nd time" and continues the first and second endings. The piano accompaniment features a first ending with a repeat sign and a second ending with a different melodic line.

№11. SONG: WHEN THE MANZANITA BLOOMS AGAIN

Molto moderato

VALERIE

1. Down the
2. Down the

west-ern slope of Shas-ta, In the Vale of Nev-er - fear, There the
west-ern slope of Shas-ta, Man- y gold-en suns have set; In the

dark, sad- eyed Wa - ni - ta Dreams a - way the si - lent year. When her
val - ley old Wa - ni - ta Waits her wand-'ring lov - er yet. And she

rov - ing lov - er left her, Soft she sighed: "Ah, come to me When the
whis-pers ev - 'ry night-fall: "He will sure - ly come to me When the

rall.

blos-soms next are show-ing In the Man-za-ni-ta tree." Tho' each
 blos-soms next are show-ing In the Man-za-ni-ta tree." Tho' each

colla voce

Moderato espress.

hour is like a day in pass - ing, And the days go slow-ly, one by

p espress.

one, Still my pa-tient heart will fond-ly num-ber Ev-'ry

set-ting of the lag-gard sun; I will count the moons that rise o'er

Shas - ta, I will watch them as they slow-ly wane; In the

colla voce

val - ley you will find me wait - ing When the Man - za - ni - ta blooms a - gain.

pp

CHORUS

Tho' each hour is like a day in pass - ing, And the days go slow-ly one by

(Humming)

(Humming)

one, Still my pa-tient heart will fond-ly num-ber Ev-'ry

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "one, Still my pa-tient heart will fond-ly num-ber Ev-'ry". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music is in a simple, lyrical style.

set-ting of the lag-gard sun; I will count the moons that rise o'er

The second system of music continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "set-ting of the lag-gard sun; I will count the moons that rise o'er". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music is in a simple, lyrical style.

Shas - ta, I will watch them as they slow - ly wane, In the

The first system of the musical score consists of five staves. The top staff is the vocal line, with lyrics underneath. The second and third staves are the right-hand piano accompaniment, and the fourth and fifth staves are the left-hand piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal line begins with a quarter note 'S', followed by eighth notes 'has - ta,' and then a series of eighth and quarter notes for the rest of the phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

val - ley you will find me wait - ing When the Man - za - ni - ta blooms a - gain.

The second system of the musical score also consists of five staves. The top staff is the vocal line with lyrics. The second and third staves are the right-hand piano accompaniment, and the fourth and fifth staves are the left-hand piano accompaniment. The music continues in the same key and time signature. The vocal line has a more melodic and expressive quality, with many notes marked with a fermata. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal line.

№12. SONG AND HORNPIPE: HOMEWARD BOUND

VALERIE, BILLY and CHORUS

HORNPIPE

ff

1. V. BILLY
2. V. VALERIE

VALERIE
BILLY

1. Swing the cap-stain round and round! Heave a-way, my
2. Here's to me and here's to you. Heave a-way, my

fz *mf* *ff*

BILLY
VALERIE

VALERIE
BILLY

heart-ies!
heart-ies!

Fair a-way and home-ward bound! Heave a-way, my
Jack's the boy that's al-ways true, Heave a-way, my

mf

BILLY
VALERIE

heart-ies!
heart-ies!

The ship is trim and the hatch-es fast, We're off for home a -
His hand is rough but his heart is soft, He loves his na-tive

VALERIE
BILLY

BILLY
VALERIE

59

gain! There's a lass a - wav - ing on the pier - Good - bye to you, my
land; Oh, the o - cean free is home to me, - But ev - 'ry port is

BOTH

Bet - sy dear, We're off for home a - gain, We're off for
good to see, Hur - rah, for ev - 'ry land! Hur - rah, for

home a - gain! And soon we'll see the shores of fair Co - lum - bia!
ev - 'ry land! And one good ex - tra cheer for fair Co - lum - bia!

VALERIE and BILLY

So it's one, two, three, We are off to sea, And the wind is a - pip - ing

fair and free; Good bye, my lass, and dry your eye, For we'll be back to you

bye and bye! Oh, the trop-ic shores Of the gay A - zores Is a

place that the sail - or_ boy a - dores, But he'll be true to his

own land_ too, For that is the way on the o - cean blue!

CHORUS

So it's one, two, three, We are off to sea, And the wind is a-pip-ing_

So it's one, two, three, We are off to sea, And the wind is a-pip-ing

mf

fair and free; Good bye, my lass, and dry your eye, For

fair and free; Good bye, my lass, and dry your eye, For

The first system of the musical score consists of four staves. The top two staves are vocal lines in a soprano and alto register, respectively, with lyrics underneath. The bottom two staves are piano accompaniment, with the right hand in the treble clef and the left hand in the bass clef. The music is in a minor key, indicated by one flat in the key signature.

we'll be back to you bye and bye! Oh, the trop-ic shores Of the

we'll be back to you bye and bye! Oh, the trop-ic shores Of the

The second system of the musical score also consists of four staves. The top two staves are vocal lines with lyrics underneath. The bottom two staves are piano accompaniment. The lyrics are repeated in the second vocal line. The piano accompaniment continues with chords and melodic lines in both hands.

gay A - zores Is a place that the sail - or boy a - dores, But

gay A - zores Is a place that the sail - or boy a - dores, But

he'll be true, To his own land too, For that is the way on the o - cean blue!

he'll be true, To his own land too, For that is the way on the o - cean blue!

D.S.

D.S.

Repeat refrain for Hornpipe

No 13. CHILDREN OF THE SNOW

Moderato

The piano introduction is in 2/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth-note patterns. The piece begins with a dynamic marking of *mf* and ends with a double bar line and a repeat sign.

The first vocal entry is on a single line of music. The piano accompaniment is in 2/4 time, marked *p*. It features a melody in the right hand and a bass line in the left hand. The piano accompaniment begins with a dynamic marking of *p*.

1. When up in the win-ter sky
2. Tim - id ones their hous-es keep,

The second vocal entry is on a single line of music. The piano accompaniment is in 2/4 time, marked *p*. It features a melody in the right hand and a bass line in the left hand. The piano accompaniment begins with a dynamic marking of *p*.

Snow-y lit-tle blow-y lit-tle white flakes fly. When Jack Frost with mer-ry wit,
Shiv-er-ing and quiv-er-ing and half a - sleep. While the frost-y mu-sic swells,

The third vocal entry is on a single line of music. The piano accompaniment is in 2/4 time, marked *p*. It features a melody in the right hand and a bass line in the left hand. The piano accompaniment begins with a dynamic marking of *p*.

Nips your lit-tle nose a lit-tle bit, Then we put our mit-tens on,
Ring-le and the jin-gle of the bells. But the Chil-dren of the Snow

Mer-ry lit-tle cheer-y lit-tle snow-bells don, Skip and lark with dance and song,
Nev-er mind the win-ter wind we'd have you know. Skip and lark with dance and song,

Hap-py as the day is long. Chink-a, chink-a, Pil-lie wil-lie wink-a,
Hap-py as the day is long.

Chil-dren of the Snow, We mark the time with a Sil-ver Chime, When the storm-y winds do

blow. Chink-a, chink-a, Pil-lie wil-lie wink-a, Chil-dren of the

Snow, We dance and sing like an-y thing, When the snow-y win-ter winds do blow.

D.S. for 2nd Verse
After 2nd Verse over for Dance

PIANO

ff

DANCE

Valse lente

p

1. 2. last

f

1. 2.

No 14. MARCH SONG. THE FLAG

LIBERTY BATTALION

ff

Entrance of Liberty Battalion

ff

They march on in military formation

1. We love the flags that are fly-ing free, The U-nion Jack and Col-ors Three, The

mf

emb-lem of I - ta - lia's pride that floats in beau - ty by their side; But

dear to all is the ban - ner brave That first to us our free - dom gave, The

REFRAIN

stars and stripes, long may they wave, All glo - rious ev - er - more. Wher -

e'er Old Glo - ry flies Free - dom lives and nev - er dies, Be - neath her

folds for - ev - er dwells sweet Lib - er - ty, And cheer, oh com - rades, cheer!

Cheer a - gain those col - ors dear, The star - ry flag that waves for you and

me! The stripes of red are for cour - age strong, Its white is pure, un -

stain'd by wrong, Its blue is blue as skies a - bove. And ev - ry star we

dear-ly love; This ban-ner proud of the brave and free shall ev - er stand for

Right's de-cree, Has ev - er been and still shall be All glo-rious ev - er - more!

All sing the final Chorus as the Liberty Battalion marches in military formation about the stage and exeunt at close of chorus.

Where - e'er Old Glo - ry flies, Free-dom lives and nev - er dies, Be -

Where - e'er Old Glo - ry flies, Free-dom lives and nev - er dies, Be -

neath her folds for - ev - er dwells sweet Lib - er - ty; And cheer, oh

neath her folds for - ev - er dwells sweet Lib - er - ty; And cheer, oh

This system contains two vocal staves and a piano accompaniment. The vocal staves are in G major with a key signature of one flat (F major). The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords.

com - rades, cheer, cheer a - gain those col - ors dear, The star - ry flag that

com - rades, cheer, cheer a - gain those col - ors dear, The star - ry -- flag that

This system contains two vocal staves and a piano accompaniment. The vocal staves are in G major with a key signature of one flat (F major). The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords.

waves for you and me! Wher - e'er Old Glo - ry flies,

waves for you and me! Wher - e'er Old Glo - ry flies,

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The music features a melody in the vocal parts and a supporting piano accompaniment with chords and moving lines.

Free-dom lives and nev - er dies, Be - neath her folds for -

Free-dom lives and nev - er dies, Be - neath her folds for -

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The music continues the melody from the first system, with the vocal parts and piano accompaniment.

ev-er dwells sweet Lib-er-ty; And cheer, oh com-rades, cheer, cheer a-gain those

ev-er dwells sweet Lib-er-ty; And cheer, oh com-rades, cheer, cheer a-gain those

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

poco cresc. col-ors dear, The star-ry flag that waves _____ for

poco cresc. col-ors dear, The star-ry flag that waves _____ for

ff

ff

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics include a long line for the word "waves". The piano part includes dynamic markings *poco cresc.* and *ff*.

you and me! _____

you and me! _____

ff Cymbal

This system contains the fifth and sixth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics include a long line for the phrase "you and me!". The piano part includes a *ff* dynamic marking and a cymbal effect.

No. 15. SONG AND CHORUS. SWEETHEARTS AND WIVES

DASHER and CHORUS

Moderato con moto

1. The
2. I've

sail-or is nois-y and bold and bluff and ac-cus-tomed to the sea.— His
none of your grac-es and airs po-lite, my call-ing is on the sea.— The

lan-guage is salt-y His voice is gruff and his man-ners are rath-er free,— But
mode and the style of the car-pet knight you nev-er will find in me,— But

deep in his rug-ged and brin-y heart the sail-or some how con- trives — To
wheth-er off this or the Bar-b'ry coast the cus-tom with me sur- vives — When

keep a warm lit-tle spot a-part For "Sweet- hearts and Wives?—
mid- night sounds to pro- pose a toast To "Sweet- hearts and Wives?—

Moderato
SOLO REFRAIN

O the mess-lights glow in the watch be - low As the witch-ing hour ar - rives, — Each

fond heart swells when it strikes eight bells And we drink "Sweet-hearts" and "Wives?!"

DASHER and MIDDIES

O the mess-lights glow in the watch be - low As the witch-ing hour ar - rives — Each

fond heart swells when it strikes eight bells And we pledge "Sweet-hearts and Wives?"

(Ship's bell) *colla voce*

D.C.

No 16. FINALE. BLOW, WINDS!

(OMNES)

Allegro brillante

ff

The piano introduction consists of two staves. The right hand features a series of eighth-note chords in a 6/8 time signature, while the left hand plays a simple bass line of eighth notes. The dynamic marking 'ff' is placed at the beginning.

Blow, winds, blow, — as you nev - er have blown be - fore, — The

Blow, winds, blow, — as you nev - er have blown be - fore, — The

The vocal part is written for four voices (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The lyrics are: "Blow, winds, blow, — as you nev - er have blown be - fore, — The". The piano accompaniment features chords in the right hand and a bass line in the left hand.

maids that wait have met their fate, For the mid - dies have come a -

maids that wait have met their fate, For the mid - dies have come a -

The vocal part continues with the lyrics: "maids that wait have met their fate, For the mid - dies have come a -". The piano accompaniment continues with chords and a bass line.

shore:— Blow winds, blow,— as you nev - er have blown be -

shore:— Blow winds, blow,— as you nev - er have blown be -

ff

fore,— And ev' - ry Jack will soon come back, And he nev - er will leave them

fore,— And ev' - ry Jack will soon come back, And he nev - er will leave them

1. more. 2. more.

1. more. 2. more.

ff