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The
DOVE OF PEACE

A Comic Opera

By

WALLACE IRWIN *and*
WALTER DAMROSCH

Vocal Score \$2.00 Net

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THE DOVE OF PEACE

Comic Opera in Three Acts

Plot By
WALLACE IRWIN and WALTER DAMROSCH

WORDS AND LYRICS BY
WALLACE IRWIN

MUSIC BY
WALTER DAMROSCH

VOCAL SCORE
Arranged by A. W. LILIENTHAL



Price \$2.00 net

NEW YORK : G. SCHIRMER

BOSTON : THE BOSTON MUSIC CO.

LONDON : SCHOTT & CO.

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CHARACTERS

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

The scene of the action is as follows:

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

TIME: Nineteenth century

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The Dove of Peace

Book and Lyrics by
Wallace Irwin

ACT I

The Music by
Walter Damrosch

Verandah of Hotel Spendmore, Portsmouth, N.H.

No. 1. The Hen Chorus

Sir Hannibal and Chorus of Women

"Empty hours of summer chatter"

Andante con moto, ma tranquillo

PIANO

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

SOPRANO *mf*

Chorus of Women

ALTO *mf*

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

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

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

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

p *cresc.*
Oh, how shocking! - Tuk tuk

p *p*
Have you heard it? Tuk tuk tuk tuk tuk tuk tuk tuk

p *p* *cresc.*

poco a poco
tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk

cresc. poco a poco
tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk

poco a poco *cresc.*

f *f* *f*
taai! - taai! - taai! -

f *f* *f*
taai! tuk tuk tuk tuk tuk tuk tuk taai! tuk tuk tuk tuk tuk tuk taai! tuk tuk tuk

f

Musical score for the first system. The vocal line consists of three measures, each starting with a triplet of eighth notes followed by a quarter rest, with the lyrics "taai!". The piano accompaniment features a steady eighth-note bass line and a treble line with triplets of eighth notes. Dynamics include *p* and *fp*.

taai! taai! taai!

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

Musical score for the second system. The vocal line continues with three measures of the triplet pattern and lyrics "taai!". The piano accompaniment maintains the eighth-note bass line and triplet treble line. Dynamics include *p*.

taai! taai! taai!

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

Musical score for the third system. The vocal line features four measures, with the first two containing the triplet pattern and lyrics "taai!", and the last two containing single eighth notes with lyrics "tuk!". The piano accompaniment concludes with a key signature change to two flats and a 6/8 time signature. Dynamics include *p* and "Silence".

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

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

Silence

Tempo I

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

Tempo I

mf dolce legato

*Red. * simile*

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

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

espress.

Red.

*

Ah! _____

Ah! _____

(Violin Solo)

p

pp con espressione

Red.

*

(Horn Solo)

p

cresc.

mf

Red.

*

Red.

*

Red.

*

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

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

sempre dolce

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

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

f

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

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

mf poco marcato

p
Scan - dal!

p
Scan - dal!

Più vivo

Più dolce

f

Sir Hannibal

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

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

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

Chorus

Hen-talk! Hen-talk! How

Hen-talk! Hen-talk! How

you men talk!

you men talk!

cresc.

ff

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

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

f

f

fp

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

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

f

Good - day, Sir!

Good - day, Sir!

Don't you know it?

p

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

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

fp *p* *cresc. poco a poco* *b* *b#*

tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk taail (They leave the stage)

poco a poco *f* tuk tuk tuk tuk tuk tuk tuk tuk taai! tuk tuk tuk tuk tuk tuk tuk

f *b#* *b#* *b#* *f*

taail_ taail_ taail_

angry cluckings)

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

Musical score for the first system. It consists of three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The key signature has one sharp (F#). The first vocal line contains the lyrics "taai! taai! taai!" with a *p* dynamic marking. The second vocal line contains "taai! tuk tuk tuk taai! tuk tuk tuk tuk tuk tuk taai! tuk tuk tuk tuk tuk tuk tuk". The piano accompaniment includes a five-finger roll in the right hand and a steady bass line in the left hand. Dynamics include *p* and *fp*.

Musical score for the second system. It consists of three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The key signature has one sharp (F#). The first vocal line contains the lyrics "taai! taai! taai! taai!". The second vocal line contains "taai! tuk tuk tuk tuk tuk tuk taai! tuk tuk tuk taai! tuk tuk tuk taai! tuk tuk tuk". The piano accompaniment includes a five-finger roll in the right hand and a steady bass line in the left hand. Dynamics include *p* and *fp*.

Musical score for the third system. It consists of three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The key signature has one sharp (F#). The first vocal line contains the lyrics "(behind the scenes) tuk! tuk! tuk! tuk!" with "Silence" written above. The second vocal line contains "tuk tuk tuk tuk tuk! tuk! tuk! tuk!" with "Silence" written above. The piano accompaniment includes a steady bass line in the left hand and a melodic line in the right hand. Dynamics include *p* and *fp*.

No. 2. The Dreary Dirge of the Waiters

Sir Hannibal and Chorus of Men

"We bright children of Minerva"

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

Tempo di Valse

TENOR *mf*

Chorus of Men

BASS *mf*

We bright chil-dren of— Mi-

We bright chil-dren of— Mi-

Tempo di Valse

mf

dolce

mf

ner - va, — Bound by fate_ to ser- vant - hood, —

ner - va, — Bound by fate_ to ser- vant - hood, —

— Take our books and learn to right-ly serve —

— Take our books and learn to right-ly serve —

f

f

f

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

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

dim.
mf

How to serve a roast of mut - ton,

f

How to please a fam - ished glut - ton.

mf *f*

Bro - ther, bro - ther, turn — and look; —

Bro - ther, bro - ther, turn — and look; —

mf *sempre stacc.*

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

f
mf

S. H. Sir Hannibal (angrily)

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

book.

f
f
p
f

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

TENOR *ff*
 Let us read and
 BASS *ff*
 Let us read and

p
p
f

S. H.

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

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

S. H.

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

case.

case.

S. H.

suite the pres - ent case!

Horns & Bassoon

poco cresc. *mf*

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

mf Violins

Ear - nest re - search do not
 Ear - nest re - search do not

grudge; We'll up - -
 grudge; We'll up - -

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

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

f

Of the hum - ble serv - ing drudge. _____

Of the hum - ble serv - ing drudge. _____

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

And, dear Sir, though we sus - pect your

f

And, dear Sir, though we sus - pect your

(small notes ad lib.)

f

Thirst must cause you some dis - tress, _____ We

Thirst must cause you some dis - tress, _____ We

The first system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment has a bass clef and the same key signature. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f* and *b*.

must first at - tend a lec - ture:

must first at - tend a lec - ture:

The second system continues the vocal and piano parts. The piano accompaniment includes a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f*.

How to serve a B. and S. _____

How to serve a B. and S. _____

The third system continues the vocal and piano parts. The piano accompaniment includes a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mf* and *dimin. poco a poco*.

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

dim. *p*

This system contains the first system of music. It features a vocal line with lyrics "(humming as they go out) Hm hm, hm—hm" and a piano accompaniment. The piano part includes dynamic markings *dim.* and *p*.

hm—hm hm hm hm hm
 hm—hm hm hm hm hm

sempre dim. *pp*

This system contains the second system of music. It features a vocal line with lyrics "hm—hm hm hm hm hm" and a piano accompaniment. The piano part includes dynamic markings *sempre dim.* and *pp*.

hm—hm hm hm hm hm.
 hm—hm hm hm hm hm.

pp *pp* *ff*

(Dialogue continues)

This system contains the third system of music. It features a vocal line with lyrics "hm—hm hm hm hm hm." and a piano accompaniment. The piano part includes dynamic markings *pp*, *pp*, and *ff*. The system concludes with the instruction "(Dialogue continues)".

No.3. Ensemble

"Mark his bright and flashing eye"

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

Chorus of Women (Arabella with Sopranos)

SOPRANO

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

ALTO

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

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

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

Donnybrook

Du - ty?

What is du - ty?

Sir Hannibal

S. H.

Du - - ty? What is du - ty?

p *tr* *f* *dim.*

Detailed description: This system contains the vocal line for Sir Hannibal and the piano accompaniment. The vocal line is in bass clef with a key signature of one flat (B-flat major). The lyrics are "Du - - ty? What is du - ty?". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. Dynamics include piano (*p*), forte (*f*), and a diminuendo (*dim.*). Trills (*tr*) are marked in the piano part.

w.

Willie

Chorus

Pal - lid god - dess, Du - ty!

Pal - lid god - dess, Du - ty!

p *f* *p*

Detailed description: This system contains the vocal line for Willie and the piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat major). The lyrics are "Pal - lid god - dess, Du - ty!". The piano accompaniment continues with the same rhythmic pattern. Dynamics include piano (*p*) and forte (*f*). A first ending bracket labeled "I" is present at the end of the system.

w.

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

p *mf*

Detailed description: This system contains the vocal line for Willie and the piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat major). The lyrics are "know you love me, pret - ty dears, And when I'm gone you miss me;". The piano accompaniment features a dense texture of chords in the left hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

w.

But oh! re - spect my haunting fears, For mer - cy's sake dont kiss me!

f *p* *sf*

Detailed description: This system contains the vocal line for Willie and the piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat major). The lyrics are "But oh! re - spect my haunting fears, For mer - cy's sake dont kiss me!". The piano accompaniment continues with the chordal texture. Dynamics include forte (*f*), piano (*p*), and sforzando (*sf*).

Sir Hannibal

S. H. *b₂.*
 By Jove! who wants to kiss him?
tr
p.

Donnybrook
 In name of heav - en, kiss him!
f.

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

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

w. trac-tive! I'm twen-ty-four, a tri-ple more,
 A man-ly youth and quite at-trac-tive! He's twenty-
 A man-ly youth and quite at-trac-tive! He's twenty-

Horn Solo
con espressione

w. Im - a - gin - a-tive, lithe and ac-tive. A
 four, a tri-ple more, Im-a-gin - a-tive, lithe and
 four, a tri-ple more, Im-a-gin - a-tive, lithe and

(Oboe)
espress. *espress.*

pp *mp*

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

(Fl. & Clar.)

p

w. *f*
 Gib - son il - lus - tra - tion; Yet I re -
 He loves a Gib - son il - lus - tra - tion!
 He loves a Gib - son il - lus - tra - tion!

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

w. *a tempo*
 la - tion!
f
 Yet he re - peats, he's twen - ty - four, And
f
 Yet he re - peats, he's twen - ty - four, And
a tempo
f

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

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

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

f *tremolo*

W. la - tion!

Donnybrook *p*

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

Sir Hannibal *p*

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

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

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

p

Db. os - - cu - la - tion!

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

os - - cu - la - tion!

os - - cu - la - tion!

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

Db. Donnybrook

S.H. as I am, Must I then kiss them for you? A kiss is such a

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

Db. like a flash, The pain is on - ly tem - - po - ra - ry!

un poco ritard.
p.
tranquillo

Horn
dolce

Clar. & Bsn. *un poco ritard.*
p.
tranquillo
3 3

Chorus

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

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

p
p dolce
3 3

Clar.

Donnybrook

Db. Al - though your heart may slight - ly

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

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

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

p
p

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

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

smart, the pain _____ is on - ly tem - po - ra - ry,

smart, the pain _____ is on - ly tem - po - ra - ry,

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

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

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

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

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

Tempo I, un poco più animato

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

Db. *mf* Such lures are not per -

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

Chorus (as they back off stage) *mf* His charms are quite

mf His charms are quite

Tempo I, un poco più animato

Wood-Wind *mf* His charms are quite

mf His charms are quite

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

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

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

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

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

simile

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

p

w. kissed! A - las! yet

Db. kissed! A - las! yet

S.H. kissed! A - las! yet

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

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

Trumpet

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

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

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

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

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

cresc.

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

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

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

ff
to be kissed!

ff
to be kissed!

p Trumpets
ff

W.
 Db.
 S.H.
p
 Yet nev-er, nev-er to be
 Yet nev-er, nev-er to be kissed!
pp

A. *Arabella* *p*
 Yet nev-er, nev-er to be kissed!
 W. *p*
 Yet nev-er, nev-er to be kissed!
 Db.
 kissed!
 S.H.
p
 Yet nev-er, nev-er to be
 Yet nev-er, nev-er to be

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

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

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

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

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

dim. poco a poco

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

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

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

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

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

ppp *pp*

No. 4. Song: What Lips are Made For

Hildegarde and Chorus of Women

"Eve came to Adam's Paradise"

Allegretto



mf

small notes ad lib.

Andante con moto Hildegarde



Hg.

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

p *mf* *dim.* *p*



Hg.

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

dolce



Hg.

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

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

Hg. *a tempo*

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

p dolce *a tempo*

Hg. *Allegretto*

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

(Oboe)
molto espress. *mf*

Hg. *Un poco più moto*

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

f *p* *colla voce* *mp*

Hg.

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

con moto

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

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

rit. * *rit.* *

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

a tempo *allargando*

rit. * *rit.* * *a tempo* *mf* *allargando*

espress.

rit. * *rit.* *

Hg. *p dolce* lips, that our lips, that our lips are made to talk _____
più f lips, that our lips, that our lips are made to sing _____

a tempo *f*

p dolce *pp* *p* *f*

rit. *

Hg.

with." with."

p *a tempo scherzando*

Chorus of Women

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

p *a tempo scherzando*

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

p *a tempo, scherzando*

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

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

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

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

Hildegarde

cresc. e ritardando

f *a tempo*

Hg.

Talked and talked and talked and talked and talked and talked and talked and talked! Ha!
Sang and sang and sang and sang and sang and sang and sang and sang! Ha!

cresc. e ritardando

f *a tempo*

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

cresc. e ritardando

f *a tempo*

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

cresc. e ritardando

f *ff* *a tempo*

Hg.

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

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

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

DANCE

Un poco più vivo

Hildegarde

ff *a tempo*

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

Chorus

ff *a tempo*

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

ff *a tempo*

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

Hg.

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

p *mf* *p*

Hg.

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

p trem. *p cresc.* *cresc.* Solo *mf*

dolce

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

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

Hg. *mf*

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

Chorus *mf*

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

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

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

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

Second verse repeat from beginning

molto espress. *f*

espress. 3 3

Allegretto

mf

small notes ad lib.

f

Hildegarde

Andante con moto

p

p sempre dolce

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

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

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

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

Flutes \flat

pp molto dolce

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

sempre dolce

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

p

molto legato

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

mf

pp *mf*

Allegretto

mf *f*

Hildegarde

Più moto ed agitato

Then Ad - am hearkened to her sad a - larm, And he

p *trem.*

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

Oboe Solo

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

p

Basso poco marcato

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

Hg. bliss with, For _____ it's plain to me as

rit. *a tempo*

cresc. *f* *a tempo dolce* *p*

Red. * *Red.* *

Hg. plain can be, That our lips, that our lips, that our lips were made to

f allargando *p* *mf*

dolce *f allargando* *p dolce* *mf*

Hg. kiss _____ with!"

ff *a tempo*

schierzando

Chorus 'Twas all in pret-ty, pret-ty Par - a - dise That

schierzando

'Twas 'all in pret-ty, pret-ty Par - a - dise That

a tempo

f *p* *p* *p* *schierzando*

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

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

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

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

Hildegarde
cresc. e ritard.

Hg. Kissed and kissed and kissed and kissed and kissed and kissed and kissed and kissed *f* (sound of kissing) *a tempo*

cresc. e ritard. kissed and kissed and kissed and kissed and kissed and kissed and kissed and kissed *f* (sound of kissing) *a tempo*

cresc. e ritard. kissed and kissed and kissed and kissed and kissed and kissed and kissed and kissed *f* (sound of kissing) *a tempo*

cresc. e ritard. kissed and kissed and kissed and kissed and kissed and kissed and kissed and kissed *f* *pp* *a tempo*

Hg.

with an - i - ma - tion!

with an - i - ma - tion!

with an - i - ma - tion!

DANCE
Un poco più vivo

f *mf* (quasi Trombe)

f *pp*

Red.

a tempo

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

with an - i - ma - tion!

a tempo

scendo *f* *pp* *f*

Red.

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

"Dove of Peace"

Allegro Donnybrook (imitating Bagpipe)

Ha, ha, ha, ha! _____ When

ff

Andante (alla breve)

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

mf *poco f* *p*

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

mf *p* *mf* (poco Solo)

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

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

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

Allegro

f *ben marcato*

Ha, ha, ha, ha! — But the

Andante (alla breve)

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

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

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

(without haste)

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

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

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

Waltz-tempo

Db. *p*
 Dove of Peace, Seek thy nest,
pp molto dolce e legato

Db. Love, in - - crease, And war - riors, rest.
mf *f* *p*

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

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

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

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Chorus of Women

mf
Dove of Peace, Seek thy nest,

mf
Dove of Peace, Seek thy nest,

mf sempre legato

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

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

mf

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

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

f

mf

Bid them cease; Turn their steeds to peace - ful

Bid them cease; Turn their steeds to peace - ful

p

p

p

Ad. *♯*

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

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

f

f

f

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

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

p

p

p

p

Donnybrook

Db. *mf* Dove _____ of Peace! *mf* Dove _____ of Peace! _____

mf Peace! _____ Dove of Peace! _____ Dove _____

mf Peace! _____ Dove of Peace! _____ Dove _____

poco cresc. *mf*

Red.

Db. _____ of _____ Peace! _____ *dim.*

_____ of _____ Peace! _____ *dim.*

_____ of _____ Peace! _____ *dim.*

tr dim. *tr* *p dolce*

* Red. * Red.

tr *tr* *tr*

Red. Red. Red. *pp* *

No. 6. Duet and Dance
Willie and Hildegarde

“Step by step”

Allegretto grazioso

p

Hildegarde

Hg. *[Musical notation]*

Willie

Love, where wouldst thou go?—

w. *[Musical notation]*

Maiden, wilt thou walk with me?

All through Cupid's tangle-wood!

poco stacc. ma dolce *simile*

Hg. *[Musical notation]*

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

w. *[Musical notation]*

Hg. *[Musical notation]*

trap is laid!

w. *[Musical notation]*

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

Red * Red *

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

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

molto dolce
p
simile

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

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

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

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

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

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

Hg. step! One false step be-ware!

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

p

cresc. poco a poco

Hg. *rit.*

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

W. And though you scarce know why you go,

cresc. poco a poco

f *rit.*

a tempo

Hg. "Don't!" But the ver - y next thing

W. *rit.* *a tempo* You say, "I won't!"

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

Lo stesso tempo

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

W. But the ver - y next thing you know *Lo stesso tempo*

sf *p dolce* *p*

cresc. poco a poco *più f*

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

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

cresc. poco a poco *più cresc.* *sf*

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

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

ff

ff

sf

Hg. Head o - ver heels _____ in

w. turned, Head o - ver heels _____ in

con fuoco sf

con fuoco sf

sf

ff

Hg. Love! _____

w. Love! _____

Più animato

ff sempre

(Solo)

DANCE
Allegretto grazioso

p *piu p* *p*

sempre grazioso

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

f *f sempre*

ff *mf*

a tempo *rit.* *p* *espress.* *piu f* *animando ed ac-*

celerando poco a poco al fine *p*

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

"Blood is thicker than water"

Andante Arabella

A.  'Twixt



A.  the seas, —

S.H.  Sir Hannibal



A.  In

S.H.  ease. —



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

S.H.

mf *ff* In

A.

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

mf *ff* In

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


S.H.

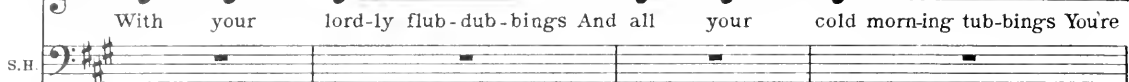
mf In spite of the fact that you talk thro' your nos-es-

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

S.H.


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

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

S.H. 



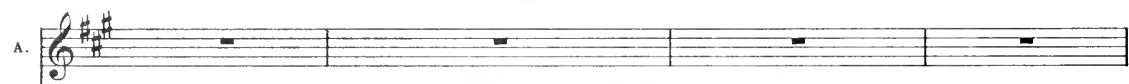
p

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

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



ff *mf*

A. 

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



A.  *Allargando*

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



Allargando *ff*

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

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

allargando *rit.*

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

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

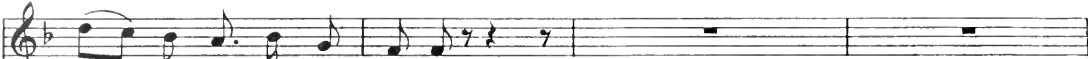
a tempo Horns *mf*


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

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

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

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

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

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

Chorus

SOPRANO

For blood is thick-er than wa - ter!

ALTO

For blood is thick-er than wa - ter!

TENOR

For blood is thick-er than wa - ter!

BASS

For blood is thick-er than wa - ter!



ff Strings & Wood-wind

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

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

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

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



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

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

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

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

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

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

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

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

fff

Ped. *

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

Willie and Chorus of Men

"You show some surprise"

Andante con moto
TENOR
 Chorus Yo - ha! Yo - hey! Yo - hee! Yo - ho! —

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

Andante con moto

Un poco più lento

Un poco più lento

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

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

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

f *mf sempre dolce*

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

molto dolce
poco marcato il basso

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

sf

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

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

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

mf

piu. f

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

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

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

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

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

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

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

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

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

DANCE
Allegro

The first system of music features a treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody begins with a series of eighth notes, followed by a dynamic marking of *f* (forte). The bass clef staff provides a rhythmic accompaniment of eighth notes.

The second system continues the piece with a treble clef staff showing a melodic line with eighth notes and a bass clef staff with a steady eighth-note accompaniment.

The third system includes a treble clef staff with a dynamic marking of *ff* (fortissimo) and the instruction *la melodia un poco marcata* (the melody a little marked). The bass clef staff features a more complex accompaniment with some rests and accents.

The fourth system continues with a treble clef staff and a bass clef staff. A dynamic marking of *ff* is present in the treble staff. The bass clef staff has a steady accompaniment.

The fifth system is the final one on the page, featuring a treble clef staff with a melodic line and a bass clef staff with a steady accompaniment. A dynamic marking of *ff* is present in the treble staff.

No. 9. Song of the Red Cross Nurses

Hildegarde and Chorus of Women

"You seem at a loss"

Andante con moto

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

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

Chorus

Allegretto

Allegretto

Hildegarde

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

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

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

f *mf sempre dolce*

Hg. arm Or sew up a wound_ in the throat;_ We are not at all_

molto dolce
poco marcato il basso

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

ff

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

SOPRANO

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

ALTO (Arabella with Altos)

From our pres - ent oc - cu - pa - tion we'll dis - perse, ho_ yo - ho!

mf

più f

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

più f

For the pleas-ant av - o - ca - tion of the nurse, hi — oh! When the sound

più f

For the pleas-ant av - o - ca - tion of the nurse, hi — oh! When the sound

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

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

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

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

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

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

ff

ff

ff

ff

DANCE
Allegro

First system of the musical score. The right hand (treble clef) features a melody of eighth notes, starting with a dynamic marking of *f*. The left hand (bass clef) plays a steady accompaniment of eighth notes. The key signature is two flats (B-flat and E-flat).

Second system of the musical score. The right hand continues the eighth-note melody with some slurs. The left hand maintains the eighth-note accompaniment.

Third system of the musical score. The right hand melody becomes more complex with some accidentals. A dynamic marking of *ff* is present, along with the instruction *la melodia un poco marcata*. The left hand accompaniment continues.

OSSIA

Fourth system of the musical score, labeled "OSSIA". The right hand features a more active melody with slurs and accents. A dynamic marking of *ff* is present. The left hand accompaniment continues with eighth notes.

Fifth system of the musical score. The right hand melody concludes with a flourish. A dynamic marking of *ff* is present. The left hand accompaniment continues.

No.10. Finale

Jones, Chorus, all Soloists, including McGinnis

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

Jones

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

Tempo di Valse

J.s.

long as my vol - un - teer!

Donnybrook

Db.

I'll fol - low this crowd to the ends_ of the

Db.

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

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

dolce

f *f* *>*

Db. here is my chance, so I wont feel de-spon-dent: Ill go to this war as a

p

small notes ad lib.

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

p *cresc.*

(tr)

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

SOPRANO *cresc.*

ALTO To war! To war! To *cresc.*

Chorus To war! To war! To *cresc.*

TENOR To war! To war! To *cresc.*

BASS To war! To war! To

p *p* *cresc.*

Allegro marziale

war!

war!

Oh

Oh

war!

Allegro marziale

TENOR

BASS

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

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

ff *mf colle voci*

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

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

f *mf*

3

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

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

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

cresc. *f* *cresc.*

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

ff

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

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

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

way, our souls a - way, a - way, our souls, our souls a -

way, our souls a - way, a - way, our souls, our souls a -

The piano accompaniment continues with triplets and eighth-note patterns.

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

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

way!

way!

The piano accompaniment features a complex rhythmic pattern with triplets and dynamic markings of *ff*, *mf*, and *p*.

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

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

Chorus of Men (on stage)

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

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

f *ped.* *

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

W. — *f* Beat, heart!

Chorus of Men (behind the scenes)

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

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

f Beat, heart, the same old

f Beat, heart, the same old

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

Timp. *mf* *f*

All Solists except Donnybrook

Sweet-heart!

Sweet-heart!

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

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

tr

3 tr

3

Sweet-heart!

Sweet-heart!

Chorus of Women

SOPRANO

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

ALTO

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

3

3

ben ritmato

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

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

small notes ad lib.

3

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

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

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

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

cresc.

f *3*

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

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

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

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

f *3*

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

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

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

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

Hildegarde

Arabella

Willie

Sir Hannibal

The bu - gle's call in - spires the bright ar -

The bu - gle's call in - spires the bright ar -

The bu - gle's call in - spires the bright ar -

The bu - gle's call in - spires the bright ar -

way, in ter-ror flies a - way.

way, in ter-ror flies a - way.

way, in ter-ror flies a - way.

way, in ter-ror flies a - way.

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

Chorus

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

Chorus
f 3 ff 3

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

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

Small Drum
ff 3 3 3 3

Hg. -
 A. -
 W. -
 S.H. -

Sweet - heart! we're off for

Side - arms up - on me bind - ing.

f sempre *mf* *ff*

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

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

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

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

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

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

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

f sempre *mf* *f cresc.*

Hg. Beat, heart the same old sto - ry. *ff* We are off for

A. Beat, heart the same old sto - ry. *ff* We are off for

W. Beat, heart the same old sto - ry. *ff* We are off for

S.H. Beat, heart the same old sto - ry. *ff* We are off for

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

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

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

cresc. *ff* *cresc.* 3 *

Hg. glo - - - ry! I'll

A. glo - - - ry! I'll

W. glo - - - ry! I'll

S.H. glo - - - ry! I'll

rah! I'll

rah! I'll

rah! I'll

ff *ff* *ff*

Hg. fol - - low the folds of the

A. fol - - low the folds of the

W. fol - - low the folds of the

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

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

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

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

Hg. stars and stripes, I will

A. stars and stripes, I will

W. stars and stripes, I will

S.H. stars and stripes, I will

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

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

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

sempre marcato

Hg. fol - - low the folds of the stars

A. fol - - low the folds of the stars

W. fol - - low the folds of the stars

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

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

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

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

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

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

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

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

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

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

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

Solists with Chorus

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

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

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

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

ff Horns

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

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

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

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

Più vivo

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

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

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

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

Più vivo

ff *fff*

small notes ad lib.

Hur - rah!

Hur - rah!

Hur - rah!

Hur - rah!

fff

Ped. * Ped. * Ped. *

No. 11: Second Finale

"I'll follow the folds of the stars and stripes"

Alla marcia

Soloists *f*

Soloists *f*

I'll fol - low

I'll fol - low

I'll fol - low the folds of the

I'll fol - low the folds of the

I'll fol - low the folds of the

I'll fol - low the folds of the

Alla marcia

ff

Red * 2

the folds of the stars and stripes,

the folds of the stars and stripes,

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

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

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

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

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

ff *Red* * *ff* *Red* *fff*

The musical score is written for a large ensemble, including soloists and a full orchestra. It features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Alla marcia'. The score is divided into several systems. The first system shows the vocal soloists' entries with lyrics 'I'll fol - low'. The second system continues the vocal lines with lyrics 'I'll fol - low the folds of the'. The third system features a piano introduction with a complex rhythmic pattern and a dynamic marking of 'ff'. The fourth system contains the main vocal melody with lyrics 'the folds of the stars and stripes,'. The fifth system continues the vocal melody with lyrics 'stars and stripes In the faith of the land of glo-ry, While the rat-tle-ti-boom of the'. The sixth system repeats the vocal melody with the same lyrics. The seventh system shows the piano accompaniment with a complex rhythmic pattern and dynamic markings of 'ff', 'Red', and 'fff'. The score concludes with a final dynamic marking of 'fff'.

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

sempre marcato

Red. fff

stars and stripes Till
 stars and stripes Till
 quiet home rest, let loi-ter-ers nest in quiet home rest Till they are weak and
 quiet home rest, let loi-ter-ers nest in quiet home rest Till they are weak and
 quiet home rest, let loi-ter-ers nest in quiet home rest Till they are weak and
 quiet home rest, let loi-ter-ers nest in quiet home rest Till they are weak and

Red. mf molto cresc. fff

From here
 Soloists with Chorus
 to the end

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

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

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

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

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

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

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

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

dim. poco a poco

dim. poco a poco as chorus marches off stage

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

dim. poco a poco

Allegretto

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

p dolce *dim.* *fz mf*

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

mf

mf

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

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

p

McG. in my bones!

Solo

pp

Tempo di Marcia

mf

cresc.

Chorus behind the scenes

Più vivo

SOPRANO

ff

Hurrah! Hur-rah!

Hurrah! Hur-rah!

ALTO

ff

Hurrah! Hur-rah!

Hurrah! Hur-rah!

TENOR

ff

Hurrah! Hur-rah!

Hurrah! Hur-rah!

BASS

ff

Hurrah! Hur-rah!

Hurrah! Hur-rah!

Più vivo

ff

fff

Hur - rah!

Hur - rah!

Hur - rah!

Hur - rah!

fff

fff

8.....

Ramparts of Guam, overlooking tropic sea

No. 12. Song: Juanita

"Was ever maid of Spain"

Andante

f *f* *f* *espress.* *p* *mf* *espress.*

mf *espress.* *dim.* *pp* *Solo* *p* *pp*

Ju. Ja. *Ju. Ja.* *Ju. Ja.*

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

I? Here des - - tined to re -

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

mf *p* *p* *espress.*

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

tress.

Ja. sigh Back to mine own sweet world!

mf *p*

Ja. The calm Pa - ci - fic

dim. *p* *3*

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

mf *3*

Ja. Mocks at the soul of me,

p *sonore*

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

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

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

pp pp colla voce

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

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

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

f più cresc. pp cresc. riten.

Allegro

Ja. thee!

f (small notes ad lib.)

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

f *p* *dolce* *p*

Ja. thine, As on the dim Pla -

pp *espress.*

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

p *pp*

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

mp *p* *espress.* *pp* *3*

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

allargando *allargando*

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

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

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

a tempo vivo *a tempo vivo* *p* *grazioso* *cresc.* *cresc.*

Ja. of Spain, in the heart of

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

Ja. *Spain,* *small notes ad lib.*

ff con brio

Ja.

Ja.

ff *fff pesante* *rit.* *sf*

Ped.

Ja. *Andante (Tempo I)*

in the heart of Spain.

mf *dim.* *p* *p*

Ped. *

Ja.

pp *ppp*

Ped. *

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

Hildegarde, Willie, Donnybrook, Jones, Full Chorus

"It's painful to the Yankee soul"

Alla marcia con fuoco

Willie

Jones

TENOR

Chorus of Men

BASS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

p *dolce*

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

p

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

p

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

Trumpets
mf
quasi Timpani

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

Jones

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

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

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

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

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

Tpts.
f
ff Drums
3
ff

Red. *

ff

w. U. S., by jin-go! U. S. A., by jin-go!

ff

Js. U. S., by jin-go! U. S. A., by jin-go!

Chorus of Men

ff

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

ff

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

fff (Drums) *fff* *f dim.*

Donnybrook

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

p

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

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

Db

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

p

Hildegarde

Hg.

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

p

Hg.

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

p

Hg.

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

p *sf* *p* *sf*

Hg.

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

mf

p *f*

Hg. *Arabella* For U. S. spells us! For U. S. spells us! U. S. spells

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

SOPRANO *f* For U. S. spells

ALTO *f* For U. S. spells

TENOR *f* For U. S. spells

BASS *f* For U. S. spells

Chorus of Women

Chorus of Men

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

quasi Timp.

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

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

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

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

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

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

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

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

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

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

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

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

piu f

ff

Hg. U. S., by jin-go! U. S. A., by jin-go!

Ar. U. S., by jin-go! U. S. A., by jin-go!

U. S., by jin-go! U. S. A., by jin-go!

U. S., by jin-go! U. S. A., by jin-go!

U. S., by jin-go! U. S. A., by jin-go!

U. S., by jin-go! U. S. A., by jin-go!

U. S., by jin-go! U. S. A., by jin-go!

ff

ff

6

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

“Never ask a lover ‘Why?’”

Allegretto (with animation)

Musical score for the first system of the madrigal. It includes six vocal parts (Hildegarde, Juanita, Arabella, Willie, Jones, and Sir Hannibal) and a piano accompaniment. The tempo is marked 'Allegretto (with animation)'. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics for all parts are: 'Up - on a cas - tle - gird - ed land, All in the mid - dle a - ges, -'. The piano part is marked 'mf' and is intended 'only for rehearsal'.

Musical score for the second system of the madrigal. It includes seven vocal parts (labeled Hg., Ja., A., W., Js., and S.H.) and a piano accompaniment. The tempo is marked 'Allegretto (with animation)'. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics for all parts are: 'When he - roes fought for la - dy's hand, But would not work for'. The piano part is marked 'mf'.

Hg. *f* wa - ges.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

H.G. sigh. Twang the lute and breathe, and breathe a

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

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

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

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

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

H.G. *cresc.* knight - ly sigh. *f* The

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

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

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

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

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

mf Animato

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

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

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

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

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

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

mf Animato

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

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

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

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

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

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

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

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

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

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

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

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

Lo stesso tempo ma tranquillo

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Hg. *p dolce*

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

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

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

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

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

p dolce e molto legato

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

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

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

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

Js. *mf* When you ask a ques - tion you are

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

mf

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

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

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

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

Js. sure she knows, are - sure she knows!

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

dim. *p*

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

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

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

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

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

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

cresc. *poco* *a* *poco*

Un poco più lento

Hg. nev - er ask the birds in mat - ing sea - son Why by two and two,

Ja. Why by two and two they fly, why by

A. nev - er ask the birds in mat - ing sea - son Why by two and two they

W. Why by two and two, why by two and two they

Js. nev - er ask the birds in mat - ing sea - son Why by two and two they fly,

S.H. nev - er! Why by two and two they fly,

Un poco più lento

Hg. why by two and two they fly, by two and two they

Ja. two and two they fly, why by two and two they fly, two and two they

A. fly, by two and two they fly, by two and two, by two and two

W. fly, by two and two, why by two and two, why by two and two they fly,

Js. why by two and two they fly, by two and two they fly,

S.H. why by two and two, why by two and two they fly, they fly,

acccl. al tempo primo

sempre ff

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

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

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

W. fly, they fly, they fly;

Js. they fly, they fly, they fly;

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

sempre ff

sempre ff

sempre ff

acccl. al tempo primo

ff con fuoco

Hg. And, so long, and, so

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

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

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

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

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

ff

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

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

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

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

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

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

Hg. ask a lov - er, nev - er ask a lov - er *ff* *p* *pp* "Why?"

Ja. Nev - er ask a lov - er, a lov - er *ff* *p* *pp* "Why?"

A. Nev - er ask a lov - er, a lov - er *ff* *p* *pp* "Why?"

W. Nev - er ask a lov - er, a lov - er *ff* *p* *pp* "Why?"

Js. nev - er ask a lov - er, a lov - er *ff* *p* *pp* "Why?"

S.H. Nev - er ask a lov - er, a lov - er *ff* *p* *pp* "Why?"

No. 14. The "Mock" Battle

Donnybrook, Willie, Hildegarde, Arabella and Chorus

"The battle began quite early"

Allegro furioso

8

ff

fff

Red.

*

Detailed description: This block contains the piano introduction for the piece. It is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The music is marked 'Allegro furioso' and begins with a forte dynamic (*ff*). The score is arranged for piano, with a treble and bass clef. The first system shows the right hand playing a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. The second system continues this pattern, with the left hand becoming more active. The piece concludes with a final chord marked with an asterisk and the word 'Red.' below it.

Tempo di Minuetto
Donnybrook

Db.

The bat-tle be - gan quite ear - ly in the morn - ing, When the

p

8.....

Detailed description: This block shows the first line of the vocal melody and piano accompaniment. The vocal line is in bass clef (Db.) and begins with the lyrics 'The bat-tle be - gan quite ear - ly in the morn - ing, When the'. The piano accompaniment is in treble and bass clef, starting with a piano dynamic (*p*). The music is in 3/4 time and features a simple, rhythmic accompaniment. The system ends with a repeat sign and a dotted line indicating the continuation of the piano part.

Db.

foe - men stood as pale as they could be; And then, with -

mf

dolce

p

Red.

*

Detailed description: This block shows the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'foe - men stood as pale as they could be; And then, with -'. The piano accompaniment features a more active melody in the right hand, marked with a mezzo-forte dynamic (*mf*) and a 'dolce' (softly) marking. The system concludes with a final chord marked with an asterisk and the word 'Red.' below it.

Db.

out the ver - y slightest warn - ing, Be - gan that-tack with great fe - roc - i -

Detailed description: This block shows the third line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'out the ver - y slightest warn - ing, Be - gan that-tack with great fe - roc - i -'. The piano accompaniment provides a steady accompaniment. The system ends with a final chord.

(Spanish and American troops advance with mincing dance-steps, shake hands and bow courteously)

Db. *ty!*

mf *cresc.* *Pa.*

Db. Brave Captain Jones, of U. S. N., To

small notes ad lib. *f* *mf* *ad lib.* *Pa.*

Db. cen - ter drew his fear - less men, Their on - slaught fierce to stay;

f *mf* *Pa.*

Db. Where - at the gal - lant Span - ish troops Sur - round - ed them in sol - id groups, A

f *Pa.*

(Spanish dance around Americans, weaving a daisy-chain)

Db. ter - ri - ble ar - ray.

espress. *marcato* *Pa.*

Allegretto

Db.

f

rit.

f

Db.

And while the battle raged a-main,

p

f

Db.

A sound more dead-ly than before Ap-palled the bat-tle black-ened plain: It was the

f

rit.

Db.

can-non's op-ning roar!

(The picture-machine explodes with a deafening report, sending McGinnis over

rit.

ff

ff sempre

rit.

ff

the wall and wrecking the machine)

Db.

(Dialogue)

ff

p

Db. *rit.*
 Ap-palled the bat-tle black-ened plain: It was the can-non's op-'ning roar,

Db. *piu f* (stamping his foot) *ff* *ff*
 cannons op'ning roar! roar! roar! (The old cannon is rolled forward, and goes off

Db. with a sound of toy fire-crackers) As o'er them swept that flame of hell, An av-a-

Db. (U.S. sailors fall one after the other in a row, like [toy soldiers])
 lance of shot and shell, A hun-dred Yan-kee sail-ors fell!

mf *fff*

ff
Viol. Horns

accelerando

accel.

Allegretto

ff *ff* *ff*

Donnybrook

Db.

But look! A woman's heal - ing touch to yield,

p *dolce* *pp dolce*

Db.

The lovely Red Cross Nurs - es take the field.

(Red Cross Nurs -

mp *f*

es come tripping on the stage)

1 2 3 2 1 2

Chorus of Nurses

SOPRANO

Pret - ty lit - tle Red Cross nurs-es, Go-ing to the dread-ful fray, Plunging in - to

ALTO
Pret - ty lit - tle Red Cross nurs-es, Go-ing to the dread-ful fray, Plunging in - to

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes various chords and melodic lines.

war's re-vers-es In their cun-ning lit-tle cute - y way!

war's re-vers-es In their cun-ning lit-tle cute - y way!

Piano accompaniment for the second system, continuing the musical accompaniment for the vocal parts. It includes dynamic markings such as *f* and *mf*.

(as they bandage the fallen sailors and cool their brows with fans)

Tra - la - la! tra - la - la! tra - la - la!

Tra - la - la! tra - la - la! tra - la - la!

Chorus of Sailors

TENOR (groaning)

Oh! _____

(groaning)

Oh! _____

BASS

Oh! _____

Oh! _____

Piano accompaniment for the Chorus of Sailors, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *mf* and *espress.*, and a clarinet part labeled "Clar.".

tra-la-la! tra-la-la! tra-la-la! la-la! la-la!

tra-la-la! tra-la-la! tra-la-la! la-la! la-la!

Oh! Oh! Oh!

Oh! Oh! Oh!

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with 'Oh!' exclamations. The bottom staff is a piano accompaniment line. The music is in a minor key and features a mix of eighth and quarter notes.

la-la - la-la! Lis-ten to the he-roes groaning As their life-blood ebbs the faster;

la-la - la-la! Lis-ten to the he-roes groaning As their life-blood ebbs the faster;

Oh! Oh!

Oh! Oh!

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with 'Oh!' exclamations. The bottom staff is a piano accompaniment line. The music continues with a similar melodic and harmonic structure, including a piano (*mp*) marking.

Reckless boys, don't make such a noise; We'll patch you up with plas - ter!

Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are "Reckless boys, don't make such a noise; We'll patch you up with plas - ter!". Below the vocal staves, there are two lines of "Ah!" exclamations, each with a horizontal line underneath, indicating a sustained note or breath.

Pretty lit-tle Red Cross nurses Go-ing to the dread-ful fray, Plunging in-to war's re-vers-es

Pretty lit-tle Red Cross nurses Go-ing to the dread-ful fray, Plunging in-to war's re-vers-es
(passionately)

If we did - n't feel so bad - ly, We'd be - gin to

If we did - n't feel so bad - ly, We'd be - gin to

f legato e dolce

The second system of the musical score continues with two vocal staves and piano accompaniment. The lyrics are "Pretty lit-tle Red Cross nurses Go-ing to the dread-ful fray, Plunging in-to war's re-vers-es". The second vocal staff includes the instruction "(passionately)". Below the vocal staves, there are two lines of the lyrics "If we did - n't feel so bad - ly, We'd be - gin to". The piano accompaniment includes the instruction "*f legato e dolce*". At the bottom right of the piano part, there are the numbers "1 2 1" under the final notes.

In their cunning little cute-y way. Pretty little Red Cross nurses, Going to the
 love you mad - ly! Oh! Oh! Oh! pret - - ty dears, come
 love you mad - ly! Oh! Oh! Oh! pret - - ty dears, come

ff *mf* *espressivo* *cresc.*

dreadful fray, Tra-la-la - la - la-la-la! la-la-la-la - la-la-la!
 dreadful fray, Tra-la-la - la - la-la-la! la-la-la-la - la-la-la!
 fast - er, fast - er, And patch us up with stick - ing plas - ter!
 fast - er, fast - er, And patch us up with plas - ter!

f

Donnybrook

Db. *See what ten - der - ness and feel - ing, As they bind their wounds with es - sence,*
molto dolce

mp *mf*

p

Db. *Till the he - roes heal - ing Rise in hap - py con - va - les - - - - cence.*
rit.

cspress. *più f ed espressivo* *p dolciss.* *rit.*

(The Red Cross nurses assist the sailors to rise, and then waltz with them down-stage)
 Tempo di Valse

ff *fz* *ff*

tr

mf

Donnybrook (spoken):
Behold war with all its atrocities!

Willie (spoken):
Ah! - the needless

Fl. *p dolce* *p* *p*

Clar.

Fag. *p*

slaughter of it! - I grow giddy - I faint - Thank heaven, it is over!

pp *8va bassa.....*

Donnybrook

Db. No no! No, not all o - ver! No, in - deed!

pp *f* *pp* *f*

Db. The worst is yet to be, For one more

pp *f* *pp* *f*

(parlando)

Db. he - ro must be slaugh-ter'd: I'm a - afraid it must be thee!

cresc. *f* *f* *ff* *sf*

Willie

W. What! me? —

Db. (aside)
Ten min-utes to the fa-tal hour! They must

SOPRANO
What! he? —

ALTO
What! he? —

Chorus
TENOR
What! he? —

BASS
What! he? —

Db. (To Willie)
kiss at once, or I lose my pow'r! — Yes! —

Allegretto (enunciated with great distinctness)

Db. My write-up for the pa-pers says: "The ver-y next to fall Was Lieu-ten-ant

ossia: b

(with great emotion)

Db. Wil - liam Per - kins, Frac - tured by a can - non - ball." Now, I hope it

Db. won't an - noy you, You sub - lime, he - ro - ic boy, you, To be slaugh - tered

(*ad lib.*)

Db. for your coun - try By a dread - ful can - non - ball!

tr
accel.

Più vivo

Willie (gloomily)

w. No - thing gives such sa - tis - fac - tion To a man of heart and ac - tion AS to

sf *p* *f* *p* *p*

w.

per-ish by col-li-sion With a heav-y can-non-ball!

w.

(Native savages suddenly appear from ambush and attack the American and Spanish troops)

Allegro furioso

pp Silence *mf* *cresc.* *poco a poco* - - -

Red. *

ff *8*

ff

(Willie falls wounded)

Andante con moto

Brass, Timp. & B. Drum

ff *ff sempre*

Two staves of piano introduction in 2/4 time, key of D major. The music features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics range from fortissimo (ff) to fortissimo sempre (ff sempre).

Hildegarde *Allegro agitato*

What! my

fff *rem.* *fp* *fz*

Cymbals

First vocal entry for Hildegard in 3/4 time, key of D major. The tempo is marked *Allegro agitato*. The piano accompaniment is marked *fff* and includes a *rem.* (ritardando) section. Dynamics include *fp* and *fz*. Cymbals are indicated at the end of the piano part.

lov - er fall - en, wound - ed?

f *sf rit.*

Second vocal entry for Hildegard in 3/4 time, key of D major. The piano accompaniment is marked *f* and includes a *sf rit.* (sforzando ritardando) section.

e molto dim. *dim.* *poco* *pp* *ppp*

Piano accompaniment for the end of the piece in 3/4 time, key of D major. The tempo is marked *poco*. Dynamics include *e molto dim.*, *dim.*, *pp*, and *ppp*.

No.15. Duet: Hildegarde and Willie

"Prince of my dreams"

Finale: All Soloists and Chorus

Andante

Hildegarde (1st Verse)

Prince of my dreams, how pale thou art!

Say—

Willie (2d Verse)

Queen of de-sire, since love is all,

I—

espress.

not that thou art slain! See how I press thee to my

feel no an-guish now; Per-mit thy healing tears to

heart, And long to share thy pain! Ah, go not

fall — Like blessings on my brow! If this be

from me, I en-treat, *più f* Close not thine eyes so won-drous true, For if thy

death, this thrill di-vine, *più f* I am con-tent so let it be; I will but

mf *f sempre espressivo* *dolce*

rit.

Hg. heart should cease to beat, Mine own would droop and per - ish, too!

W. draw thy lips to mine, And bring new life and love to thine,

espress.

rit.

pp

allargando *cresc.*

Hg. For if thy heart should cease to beat, Mine own would droop and per - ish, too!

W. *2^d Verse* Hildegarde and Willie *cresc.* I will but draw thy lips to mine, And bring new life and love to thine!

Flutes *allargando*

Violins *pp*

trem.

cresc. poco a poco

ff ma dolce ed es-

Hg. too!

W. thee!

dim. pressivo

ff ma espressivo sempre

fp l.h.

pp

dim.

Hg. 'Twould give me life and love. (Their lips meet in a kiss)

W. 'Twould give me life and love.

p

pp

Db. *And* ha - tred dies a - way.

Db. No more the reign of death and hate, 'Tis now the reign of

Db. Love; *tr* *espress.* The ea - gle's brood has quit the nest: Be -

Db. hold the Dove, be - hold the

SOPRANO Be - hold the Dove, the

ALTO Be - hold the Dove, the

Soloists and Chorus TENOR Be - hold the Dove, the

BASS Be - hold the Dove, the

Be - hold the Dove, the

All Soloists and Chorus

Tempo di Valse, molto animato

Dove! _____ Dove of peace, _____
Dove! _____ Dove of peace, _____
Dove! _____ Dove of peace, _____
Dove! _____ Dove of peace, _____

Tempo di Valse, molto animato

Violins, Flutes & Clar.

ff *ff sempre* *f*

still the mobs _____ Hov - er o'er _____ thy
still the mobs _____ Hov - er o'er thy
still the mobs _____ Hov - er o'er thy
still the mobs _____ Hov - er o'er thy

f

faith - ful squabs! Bat - tle-ships and mur-der-ous bul-lets,

faith - ful squabs! Bat - tle-ships and mur-der-ous bul-lets,

faith - ful squabs! Bat - tle-ships and mur-der-ous bul-lets,

faith - ful squabs! Bat - tle-ships and mur-der-ous bul-lets,

Bid them cease; *mf* Quell each quer - u - lous com -

Bid them cease; *mf* Quell each quer - u - lous com -

Bid them cease; *mf* Quell each quer - u - lous com -

Bid them cease; *mf* Quell each quer - u - lous com -

p

p *grazioso*

plain - er, Make re - form - ers saf - er, san - er, Spread thy wings o'er

plain - er, Make re - form - ers saf - er, san - er, Spread thy wings o'er

plain - er, Make re - form - ers saf - er, san - er, Spread thy wings o'er

plain - er, Make re - form - ers saf - er, san - er, Spread thy wings o'er

Basses

small notes ad lib.

May - or Gay - nor, Dove of Peace! _____ Dove

May - or Gay - nor, Dove of Peace! _____ Dove

May - or Gay - nor, Dove of Peace! _____ Dove

May - or Gay - nor, Dove of Peace! _____ Dove

f sempre più animato

small notes ad lib.

of Peace! Hail, all
 of Peace! Hail, all
 of Peace! (Willie) Hail, all
 of Peace! Hail, all

Presto
 hail, oh Dove of
 hail, oh Dove of
 hail, oh Dove of
 hail, oh Dove of

Presto

Peace! Oh Dove of Peace!
 Peace! Oh Dove of Peace!
 Peace! All hail, oh Dove of Peace!
 Peace, all hail!

ff *fff*

Allegro McGinnis

McG. This durned old u - ni - ver - sal peace can't last, I

sp *mf*

Presto

McG. feel it in my bones.

SOPRANO *f* Hail, all hail, all
ALTO *f* Hail, all hail, all
TENOR *f* Hail, all hail, all
BASS *f* Hail, all hail, all

Chorus

Presto

p *dim.* *f*

hail! Dove of Peace! Dove of Peace!

hail! Dove of Peace! Dove of Peace!

hail! Dove of Peace! Dove of Peace!

hail! Dove of Peace! Dove of Peace!

hail! Dove of Peace! Dove of Peace!

fff

Più presto

small notes ad lib.

rall. *fff*

Red. *

Scene I. Another part of the island of Guam

No. 16. Recitative and Air

Sir Hannibal and Chorus

"There's nothing sweeter"

(All characters discovered on stage in Greek robes, seated in semi-recumbent attitudes. Some play harps; all look bored. Some sit with arms extended over heads in prolonged yawn.)

Sir Hannibal

There's no-thing sweet-er than the peace-ful life With scarce an ep-i-isode to

S.H. shake us, We're all so hap-py to be rid of strife, Where nothing hap-pens that will wake us.

AIR
Andante

S.H. Hand in— hand we mild-ly la-bor,

S.H. Each one par-tial to his neighbor, Quar-rels are nev-er, nev-er fo-ment-ed,

S.H. quar-rels are nev - er, nev - er fo - ment-ed, Here we all are

S.H. com - rades band - ed; Come now, tell me true and can-did,

S.H. Aren't we all con - tent-ed? Aren't we all con -

S.H. tent - ed?

Chorus (yawning as they sing)

Lento
SOPRANO

Yes, in - deed, we're wee - wo - wum, Hap - py as a hi - ho - hum! All the

ALTO

Yes, in - deed, wo - wum, Hap - py as - ho - hum! All the

TENOR

Yes, in - deed, wo - wum, Hap - py as - ho - hum! All the

BASS

Yes, in - deed, wo - wum, Hap - py as ho - hum! All the

Lento

p *p e dolce*

day we yow - yow - yow, Till the hour of wow - - - wow!

day - yow - yow, Till the hour of wow - - - wow!

day - yow - yow, Till the hour of wow - wow - wow!

day - yow - yow, Till the hour of wow - - - wow!

poco espress. Attaca No 17

"Oh! the world of Peace"

(Donnybrook enters dancing, still wearing Greek robes, with flowers in hair)

Allegretto

Piano introduction in 2/4 time, key of D major. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

Db. Donnybrook

Oh! the world of Peace should be

First system of vocal and piano accompaniment. The vocal line (Db) begins with the lyrics "Oh! the world of Peace should be". The piano accompaniment continues with a rhythmic pattern, featuring dynamic markings such as *f* and *p*.

bright and gay — with my hi-ra-lo, ti-ra-lo-loo; —

Second system of vocal and piano accompaniment. The vocal line continues with "bright and gay — with my hi-ra-lo, ti-ra-lo-loo; —". The piano accompaniment features a mix of chords and melodic lines, with dynamic markings *f* and *p*.

You must dance in the reg-u-lar rus-tic way — To my

Third system of vocal and piano accompaniment. The vocal line includes the lyrics "You must dance in the reg-u-lar rus-tic way — To my". The piano accompaniment includes a section of "small notes ad lib." and dynamic markings *p* and *f*.

did-dle did-dle dum-dum - doo. Now a

Fourth system of vocal and piano accompaniment. The vocal line concludes with "did-dle did-dle dum-dum - doo. Now a". The piano accompaniment features a melodic line with "grace-notes in ad lib." and dynamic markings *p*, *mf*, and *f*.

Db.  milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me!

SOPRANO Now a

ALTO Now a

TENOR Now a

BASS Now a

Chorus



Db.  milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me! —

 milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me! —

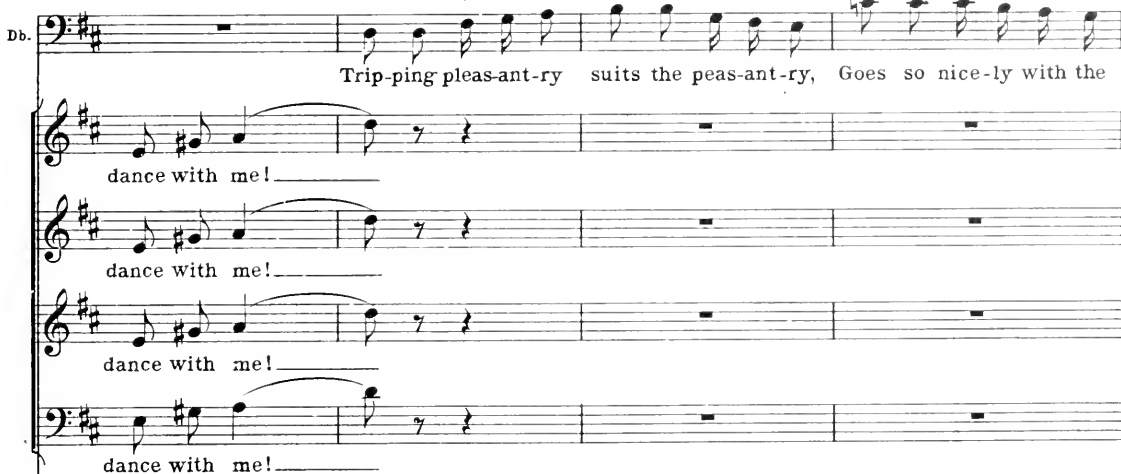
 milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me! —

 milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me! —

 milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me! —




(without hurrying)

Db. 

Trip-ping pleas-ant-ry suits the peas-ant-ry, Goes so nice-ly with the
 dance with me!
 dance with me!
 dance with me!
 dance with me!

(without hurrying)



f *p* *p*

Db. 

sce-ner-ee.
 Trip-ping pleasant-ry suits the peasant-ry, Goes so nice-ly with the sce-ner-ee,—
 Trip-ping pleasant-ry suits the peasant-ry, Goes so nice-ly with the sce-ner-ee,—
 Trip-ping pleasant-ry suits the peasant-ry, Goes so nice-ly with the sce-ner-ee,—
 Trip-ping pleasant-ry suits the peasant-ry, Goes so nice-ly with the sce-ner-ee,—
 Trip-ping pleasant-ry suits the peasant-ry, Goes so nice-ly with the sce-ner-ee,—

f *ff*

Db. *sf* Left foot, right foot, round in a ring, Lambkins gambol and the
 sce-ner - ee. *sf*
 sce-ner - ee. *sf*
 sce-ner - ee. *sf*
 sce-ner - ee. *sf*

sf p grazioso molto

Db. bob - o - links sing, For it's just as plain at the leaves that fall, That the

sf

Db. life of peace is the life for all, the life for

esce. poco a poco

sf

*Red. **

Db.

all.

(From here the chorus sleepily and slowly leave the stage) *rall. poco a poco*

rallentando poco a poco Goes so nice-ly with the

Trip-ping pleas-ant-ry suits the peas-ant-ry,

(yawning)

Ha!

f p rallentando poco a poco f mf rall. poco a poco

(yawning)

sce-ner-ee. Ha!

(yawning)

Ha!

rull. sempre

Trip-ping pleasant-ry suits the peasant-ry,

fp mp rall. sempre

p
 (yawning) Left foot!
 Ha! Right foot!
p
 Goes so nice-ly with the sce-ner-ee. Round in a ring!
 (yawning) *p*
 Ha!

p
p dolce

pp
 Lambkins Just as
 gam-bol, plain as—
 bob-o-links sing!—
 Ha!

pp

(Chorus is now behind the scenes)

The life of peace the life for all,
 Life of peace the life for all,
 leaves that *pp* of peace the life for all,
 fall, _____ of peace the life for all,

This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The third staff is a piano line starting with a *pp* dynamic. The bottom staff is a bass line. The piano accompaniment is shown in the grand staff below, with a *pp* dynamic marking.

Soloists (on the stage, yawning) Ha!
 Ha! _____

the life for all! _____
 the life for all! _____
 the life for all! _____
 the life for all! _____

This system contains the second four staves of music. The top two staves are for soloists, with the instruction '(on the stage, yawning) Ha!'. The bottom two staves are vocal lines with the lyrics 'the life for all!'. The piano accompaniment is shown in the grand staff below, with dynamic markings *p*, *pp*, and *ppp*. A 'Red.' marking is present at the bottom of the piano part.

No. 18. Song: Prehistoric Man
 Jones and Men's Chorus, with Willie and SirHannibal

"Ten thousand years before the flood"

Allegro giocoso

Piano introduction in B-flat major, 2/4 time. The music is marked *f* (forte) and *Allegro giocoso*. It features a rhythmic pattern of eighth and sixteenth notes in both hands, with some chords and rests.

Andante

Jones

Vocal line for Jones, starting with the lyrics: "Ten thousand years be-fore the flood, When man was full of sav-age blood, His wife was meek, and

Piano accompaniment for Jones's first line, marked *p* (piano). It features a simple harmonic accompaniment with chords and some melodic lines in both hands.

Vocal line for Jones, continuing with the lyrics: "if she'd speak, Good land, how she would catch it! For

Piano accompaniment for Jones's second line, marked *mf* (mezzo-forte). It includes triplets and a change in time signature to 6/8.

Vocal line for Jones, continuing with the lyrics: "up would shout her husband brave: 'Now, Ma-ry Ann, you must behave, Or I will ex - er -

Piano accompaniment for Jones's third line, marked *p* (piano). It includes a change in time signature to 6/8 and features a melodic flourish.

Vocal line for Jones, continuing with the lyrics: "cise you with This pre-his-tor-ic hatch-et!

Piano accompaniment for Jones's fourth line, marked *mf* (mezzo-forte) and *cresc.* (crescendo). It features triplets and a change in time signature to 6/8.

Js. *Though this was ra - ther rude, of*

f *ff* *p*

Js. *course, She nev - er sued him for di - vorce, And*

Js. *fat or slim, she'd stick to him As on - ly wo - man*

Fl. *mf* *cresc.*

Js. *can, as on - ly wo - man can.*

f *mf* *p*

Js. *Un - in - ter - rupt - ed by a scrap, Her hus - band took his*

dolciss.

Js. dai - ly nap, And life was gay in the prim - i - tive

Js. day Of pre - - his - tor - - ic man!

W. **Allegro**
Willie Pre-his - tor - ic man, who lived in the an-cient with 1st Tenor

S.H. **Sir Hannibal** Pre-his - tor - ic man, who lived in the an-cient with 2^d Bass
Jones

Js. _____

Chorus of Men
TENOR *ff* Pre-his - tor - ic man, who lived in the an-cient jun-gle, oh! -

BASS *ff* Pre-his - tor - ic man, who lived in the an-cient jun-gle, oh! -
Allegro

ff **Timp.**

Js.

f

Pre-his - tor-ic man!

He scared his wife with a big stone knife, And he

He scared his wife with a big stone knife, And he

p

Chorus

sure-ly was boss of the bun-ga-low; She drew his wa-ter and chopped his wood, And she

sure-ly was boss of the bun-ga-low; She drew his wa-ter and chopped his wood, And she

Timp.

rit.

al - so han-dled the fry-ing-pan, But she did not wear the trou-sers, Ah! —

rit.

al - so han-dled the fry-ing-pan, But she did not wear the trou-sers, Ah! —

rit.

ff *Più lento*

Js. For they were not worn in the prim-i-tive morn,—

Tempo I (Allegro)

Js. For they were not worn in the prim-i-tive morn, For they were not worn in the

For they were not worn in the prim-i-tive morn, For they were not worn in the

Tempo I (Allegro)

prim-i-tive morn Of pre-his-tor-ic man! Willie

prim-i-tive morn Of pre-his-tor-ic man!

fp *ff*

No. 19. Dance-Pantomime
The Cave-Man and the Cave-Woman
Donnybrook and McGinnis

(The Cave-Woman beckons to the Cave-Man coquettishly)

The first system of music features a piano accompaniment in the left hand with a steady eighth-note pattern. The right hand has a melodic line with grace notes. Dynamics include *f* and *ff*.

The second system continues the piano accompaniment. The right hand has a melodic line with grace notes. Dynamics include *ff*.

(He pursues her, but she eludes him)

The third system continues the piano accompaniment. The right hand has a melodic line with grace notes. Dynamics include *mf* and *ff*.

The fourth system continues the piano accompaniment. The right hand has a melodic line with grace notes. Dynamics include *ff*.

The fifth system continues the piano accompaniment. The right hand has a melodic line with grace notes. Dynamics include *ff*.

(He pursues her more fiercely)

(He seizes her and drags her

across the stage by her hair)

ff molto *sf* *espress. ff*

(She humbly kneels at his feet, while he stands in the attitude of

sf

Willie with 1st Tenors
TENOR

Chorus of Men

the proud conqueror)

Sir Hannibal
with 2^d Basses

For they

BASS

For they

ff

ff

rit.

poco f

were not worn in the prim - i - tive morn, For they were not worn in the

were not worn in the prim - i - tive morn, For they were not worn in the

prim - i - tive morn Of pre - his - tor - ic man!

prim - i - tive morn Of pre - his - tor - ic man!

Willie

p

ff

Allegro giocoso

No. 20. Quartet
Hildegarde, Juanita, Willie and Jones

"Rose of the South"

Allegretto grazioso

Willie

Rose of the South, Som-bre of eye, Red is thy mouth,

mf *p*

Juanita (coquettishly)

Say it a-gain! You please me.

Splen-did thy sigh!

mf *p* *dolce* *p*

Juanita

Say it a-gain! You please me.

rit. *a tempo* *f.* *p* *rit.* *a tempo* *dim.* *pp*

Jones

Rose of the North, Moonlit of hair, Blue eyes beam forth Hope to my prayer!

mf *espress.* *cresc. e rit.* *rit.* *a tempo*

Hildegarde

Hg. Flirt! Do you mean to tease me? Do you mean to tease me?

f *a tempo* *p* *f* *p* *mf* *f*

Lo stesso tempo

dolce

Hg. (plaintively) Is - n't it strange? Men are so hol - low!

Ja. Juanita Is - n't it strange? Men are so hol - low!

Lo stesso tempo (♩ = ♪)

Hg. Fast - er they change Than Zephyr can fol - low. Weath - er - vane hearts, Winds show their worth,

Ja. Fast - er they change Than Zephyr can fol - low. Weath - er - vane hearts, Winds show their worth,

p *simile*

Hg. First blow - ing south - ward, Then blow - ing north.

Ja. First blow - ing south - ward, Then blow - ing north.

dolce

Hg. Is - nt it strange? Men are so hol - low! Fast - er they change Than Zephyr can fol - low.

Ja. Is - nt it strange? Men are so hol - low! Fast - er they change Than Zephyr can fol - low.

W. Willie
Con - - stant our hearts And ster - - ling their worth,

Js. Jones
Con - - stant our hearts And ster - - ling their worth,

pp dolciss.

Hg. Weather-vane hearts, Winds show their worth, First blowing southward, Then blowing north. —

Ja. Weather-vane hearts, Winds show their worth, First blowing southward, Then blowing north. —

W. Al - ways in love, South - ward and north. —

Js. Al - ways in love, South - ward and north. —

mf

Js. Pret - ty maid - en, let us ar - range A

f *p*

Js.
jug-ler-y of heart - strings: pres-to, pres-to, change!_____

Hildegarde (hysterically)
Is - n't it con-ve-nient, just like that! I can change a lov-er as I change my hat!

Hildegarde
I can change a lov - er just like that!

Hildegarde
Ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha!_____ (weeping)


Hc. *a tempo*
 I can change a lov-er just like that!
a tempo
tr.
f
ff
 Red.

W. Willie *rit.*
 South-ern blos-som, droop-ing on the stem, Won't you see in me your
p
rit.

Ja. Juanita (angrily)
 Men are all a-like, that's plain-ly
 W. lov-er pro tem?
a tempo
cresc.
mf
p

Ja. true; One's as good as toth-er one: Yes, you'll do!
tr.
f
f


Hildegarde

Hg.  This try-ing sit - u - a - tion our dream of joy may mar; —

Juanita

Ja.  This try-ing sit - u - a - tion our dream of joy may mar; —

Willie

W.  This try-ing sit - u - a - tion our dream of joy may mar; —


Jones

J.s.  This try-ing sit - u - a - tion our dream of joy may mar; —



mf *mf* *mf*

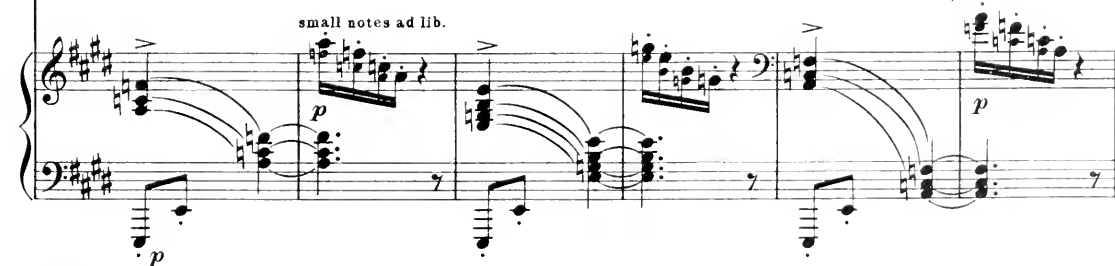
Hg.  I don't love him, he don't love me;

Ja.  I don't love him, he don't love me;

W.  I don't love her,

J.s.  I don't love her,

small notes ad lib. *p* *p* *p*



Hg. *p* And yet - why, here - we

Ja. *p* And yet - why, here - we

W. she don't love me; *p* And yet - why, here - we

J.s. she don't love me; *p* And yet - why, here - we

Tranquillo *f* (hysterically)

Hg. are! Ha! ha! ha! ha! ha! _____

Ja. are! *f* (hysterically) Ha! ha! ha! ha! ha! _____

W. are! *f* (hysterically) Ha! ha! ha! ha! ha! _____

J.s. are! *f* (hysterically) Ha! ha! ha! ha! ha! _____

Tranquillo *mf* *molto espress.* *f* *f* *f*

(weeping) *a tempo e leggiero*

Hg. Ha! ha! ha! ha! ha! *p* I don't love him,

Ja. (weeping) Ha! ha! ha! ha! ha! *p* I don't love him,

W. (weeping) Ha! ha! ha! ha! ha! *p* I don't love her,

Js. (weeping) Ha! ha! ha! ha! ha! *p* I don't love her,

a tempo e leggiero
p *p* small notes ad lib.

Hg. he don't love me, I don't love him, don't love him,

Ja. he don't love me, I don't love him,

W. she don't love me, I don't love her, don't love her,

Js. she don't love me, I don't love her,

Hg. *f* *>*
 I don't love him, he don't love me, I don't love him,

Ja. *f* *>*
 I don't love him, he don't love me, I

W. *f* *>*
 I don't love her, she don't love me, I don't love her,

Js. *f* *>*
 I don't love her, she don't love me, I

f *mf* *f* *mf*

Hg. don't love him, I don't love him, he don't love me,

Ja. don't love him, I don't love him, he don't love me,

W. don't love her, I don't love her, she don't love me,

Js. don't love her, I don't love her, she don't love me,

V

Hg. *cresc.* - - - - - *f*
 and yet- and yet- why, here we are!
 Ja. *cresc.* - - - - - *f*
 and yet- and yet- why, here we are!
 W. *cresc.* - - - - - *f*
 and yet- and yet- why, here we are!
 Js. *cresc.* - - - - - *f*
 and yet- and yet- why, here we are!

p *cresc. poco a poco* *cresc.*

Hg.
 Ja.
 W.
 Js.

No. 21. Ensemble

Hildegarde, Juanita, Willie, Jones, and Chorus

"Woman, how dare you!"

Allegro Hildegarde

Juanita

Allegro Wo - man, how dare you!

f *p* *f*

trem.

Hg. Vix - en, how can you!

Ja. Crea - ture, a - way from my cap-tain, he's

f *fp* *f* *fp*

Hg. Un - hand my lov-er, I know your de - sign!

Ja. mine!

fp *f* *ff*

Hg.
 Ja.
 Your bold face I'll scratch!
 Your blonde hair I'll snatch!

fz *p* *ff*

W.
 Jones
 Oh la-dies, pray cease, If it wasn't for
 Oh la-dies, pray cease, If it wasn't for

p

W.
 peace, We are sure this would end in a hair-pull-ing match!

J.
 peace, We are sure this would end in a hair-pull-ing match!

ff trem.

Hildegarde
 Aw - - - ful per - son!

Juanita
 Hor - - rid

f *f* *f*

(Screams of women behind the scenes)

Ja. thing!

f *ff* *fff* *dim.*

Chorus of Women (as they enter excitedly)

SOPRANO

O no, I ain't!

I'm go-ing to faint!

ALTO

O yes, you are!

I'm go-ing to scream!

You're

p *cresc. poco a poco*

You are-nt a la-dy!

You stole my Brown, my Bra-dy!

no true friend!

you stole my Smith,

my Bra-dy!

TENOR

Tut tut!

You

BASS

Tut tut!

cresc. sempre *f* *p* *molto dim.*

Staff 1: Treble clef, key signature of one sharp (F#). Lyrics: You did!_____

Staff 2: Treble clef, key signature of one sharp (F#). Lyrics: I

Staff 3: Treble clef, key signature of one sharp (F#). Dynamics: *cresc.*, *f*. Lyrics: should-n't! Tut tut! You should-n't! you should-n't!

Staff 4: Bass clef, key signature of one sharp (F#). Dynamics: *cresc.*, *f*. Lyrics: You should-n't! Tut tut! You should-n't! you should-n't!

Piano accompaniment (Staff 5 & 6): Treble and Bass clefs, key signature of one sharp (F#). Dynamics: *p cresc.*, *f*. Features dense chordal textures and arpeggiated patterns.

Staff 7: Treble clef, key signature of one sharp (F#). Lyrics: you did!_____

Staff 8: Treble clef, key signature of one sharp (F#). Lyrics: did-n't! I did-n't! I did-n't! I did-n't!

Staff 9: Treble clef, key signature of one sharp (F#). Lyrics: Tut

Staff 10: Empty musical staff.

Piano accompaniment (Staff 11 & 12): Treble and Bass clefs, key signature of one sharp (F#). Dynamics: *f sempre*, *sempre cresc.*. Features dense chordal textures and arpeggiated patterns.

did, you did, you did, you did! You wretch-ed cat, Take that and that! you know you did!

I did-n't, I didn't, I did - n't! Take that and that! I

tut! tut tut! You know you shouldn't! Tut tut!

Tut tut! You know you shouldn't! Tut

sf *f*

You wretch-ed cat, Take that and that! you know you did! you

know I did-n't! Take that and that! I know I did-n't!

Tut tut! Tut

tut! Tut tut!

sf *sempre f*

Hildegarde

Juanita

You did, you did, you

I did-nt, I did-nt, I

know you did!

You did, you did, you did, you did, you did, you did, you

I know I did-nt! I did-nt, I did-nt, I did-nt, I did-nt, I did-nt, I did-nt, I

tut!

Tut tut, tut tut, tut tut, tut tut, tut tut, tut tut, tut

Tut tut!

Tut tut, tut tut, tut

ff

ff

ff

ff

ff

ff

ff

Dialogue

fff

No. 22. Song: The Cannibal Maiden

Donnybrook and Chorus of Women

"Ochone! Far, oh far is the Mango Island"*

Allegro
Donnybrook

Och - - one!

Och - - one!

Andante con moto

Cor anglais

Far, oh far is the Man-go Is - land, — Far, oh

Violins con sord.
pp

far is the trop-i-cal sea, Palms a - slant and the hills a -

Detailed description of the musical score: The score is written for Donnybrook (bass) and a Chorus of Women (soprano). It begins with an 'Allegro' tempo. The Donnybrook part has lyrics 'Och - - one!' and 'Och - - one!'. The piano accompaniment features dynamic markings of *sf*, *mf*, and *ritard.*. The Chorus part is marked 'Andante con moto' and includes lyrics 'Far, oh far is the Man-go Is - land, — Far, oh' and 'far is the trop-i-cal sea, Palms a - slant and the hills a -'. The piano accompaniment for the chorus includes parts for 'Cor anglais' and 'Violins con sord.' with a *pp* dynamic. The score concludes with a *pp* dynamic in the piano part.

* Words reprinted by kind permission of the original publishers, Dodd, Mead & Co

D. *mf* smile, oh! — and A can - ni-bal maid-en a-wait-in' for me!

D. For I've been de-ceived by a dam-sel Span-ish, And

D. In - dian maid-ens both red and brown, A black - eyed

D. Turk and a blue-eyed Dan-ish, — And a Pu - - ri-tan lass-ie of Sa-lem

D. *a tempo* town. For the

a tempo Clar. *p espress.* Cor anglais *mf* *poco marcato* *p*

D. Pu-ri-tan Prue she sets in the of-fing A - cast-in' her eyes at a tall ma-rine, And the

D. Span-ish minx is the wust at scof-fing Of all the wim-ming I ev - er

D. seen! Me

D. Turk-ish sweet-heart she played me dou-ble, E - loped with the Sul-tan

D. Ha-rum In-deed; The Dan-ish dam-sel, she made me trou-ble When she

Più animato

D. *tr*
 ups and mar-ries an ob - long Swede.

D.

D. *f*
 Och - - - - - one!

p *ritard.*

D. **Tempo I**
 Chorus of Women (Behind the Scenes) But the Can - ni-bal maid is a sim-ple crea-ter, unison

Tempo I
p *ppp* *dolciss.*

Ha! ha!

D. With a hab - it of gaz-in' o-ver the sea, A-
 ha! Ha! ha! ha!

pp *p* *poco f*

D. *hop - in' in vain for the day I'll meet her, — And con - stant and*

Ha! ha!

sempre dolce

D. *faith-ful a-yearn-in' for me. — For there's*

Sopr. Ha! ha!

Alto Ha! ha!

mf espress.

p

D. *truth in the heart of the maid of Man-go, — Though her cheeks are*

unis. Ha! ha!

mf *p* *mf*

D. *black like the kiln-baked cork, — As she sets in the shade of the whin-go-*

Ha! ha!

Ha! ha!

p quasi arpa

D. whan-go — A - wait - in' for me —

unis. Ha! Ha!

p

D. with a knife — and fork! —

Ha!

rit. Tempo di Valse

Tempo di Valse (Moonlight Dance of the Cannibal maids.)

p *mp* *pp*

In the dusk, figures of dancing native women are seen. Two dance around Donnybrook; he joins their

small notes ad lib.

dance, and finally, holding one in each arm, capers to the sea-wall on stage. They seat themselves on

cresc. *p*

it, and with backs to audience gaze at the moonlit sea in sentimental, lover-like attitudes.)

mf *p*

pp

p

mf p pp

Molto più lento (tempo rubato)

Flute Solo

mf molto espressivo

p

poco arpeggiato

rit.

f

p

mf

p

mf

rit.

p

Tempo di Valse

First system of musical notation for 'Tempo di Valse'. The treble staff contains a series of chords and arpeggiated figures, while the bass staff features a simple eighth-note accompaniment. The dynamic marking *p* is present in both staves.

Second system of musical notation. The treble staff continues with complex chordal textures, and the bass staff maintains the eighth-note accompaniment. The dynamic marking *p* is present in the treble staff.

Third system of musical notation. The treble staff shows more intricate chordal patterns, and the bass staff continues with the eighth-note accompaniment. The dynamic marking *mf* is present in both staves.

Fourth system of musical notation. The treble staff has a more active melodic line, while the bass staff continues with the eighth-note accompaniment. The dynamic marking *dim.* is present in the bass staff.

Cor anglais

Score for the Cor anglais instrument. It begins with a melodic line marked *molto espress.* and *p*. The score includes a double bar line with a repeat sign, followed by a section marked *ppp*. The piece concludes with a *Reo.* (ritardando) and a double bar line.

Allegro

Final section of the score, marked *Allegro* and *ff*. The treble staff features a rhythmic, eighth-note accompaniment, while the bass staff continues with a similar pattern. The piece ends with a double bar line.

No. 23. March of the Militant Suffragettes

Orchestra

Intermezzo

Allegro vivace 8

8

8

First system of the musical score. The key signature is three flats (B-flat, E-flat, A-flat). The music is in a piano style. The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *fz* (forzando) is present in the right hand.

Second system of the musical score. The right hand has more complex chordal textures and some sixteenth-note runs. The left hand continues with eighth notes. Dynamic markings include *cresc.* (crescendo) and *f* (forte).

Third system of the musical score. The right hand features a melodic line with some grace notes and chords. The left hand has eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present. A first ending bracket labeled '8' spans the final two measures.

Fourth system of the musical score. The right hand has a melodic line with grace notes. The left hand has eighth-note accompaniment. A dynamic marking of *cresc.* is present. A first ending bracket labeled '8' spans the first three measures.

Fifth system of the musical score. The right hand has a melodic line with grace notes. The left hand has eighth-note accompaniment. An Oboe part is introduced in the right hand, marked *f*. The piano part has a dynamic marking of *ffz p* (forzando piano). A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

Sixth system of the musical score. The right hand has a melodic line with grace notes. The left hand has eighth-note accompaniment. Dynamic markings include *cresc.* and *ff*. A first ending bracket labeled '8' spans the first three measures.

8

p

mf

grace-notes in () ad lib.

p

This system shows the first two staves of music. The upper staff features a series of eighth-note chords with a dynamic marking of *p*. The lower staff begins with a dynamic marking of *mf* and includes a note with a grace note in parentheses, with the instruction "grace-notes in () ad lib." above it. The system concludes with a dynamic marking of *p*.

8

mf

p

This system continues the piece. The upper staff has a dynamic marking of *mf* and the lower staff has a dynamic marking of *p*. The notation includes various chordal textures and melodic lines.

8

cresc.

This system features a dynamic marking of *cresc.* (crescendo) in the lower staff. The music consists of rhythmic patterns in both staves.

8

mf

f

This system shows a dynamic shift. The upper staff has a dynamic marking of *mf* and the lower staff has a dynamic marking of *f*. The notation includes a series of notes with grace notes in parentheses.

ff ben marcato

This system is marked with a dynamic of *ff ben marcato*. The upper staff contains a complex, rapid passage, while the lower staff has a more rhythmic accompaniment.

This system continues the *ff ben marcato* section. It features dense chordal textures in both the upper and lower staves.

Musical score for piano, first system. The right hand features chords and melodic lines, while the left hand plays a steady eighth-note accompaniment. A *cresc.* marking is present in the middle of the system.

Musical score for piano and B. Drum, second system. The piano part continues with complex textures, and the B. Drum part enters with a rhythmic pattern. Dynamics include *f sempre* and *ff*.

Musical score for piano, third system. The piano part features intricate textures and a *ff* dynamic marking.

Musical score for piano, fourth system. The piano part includes triplets and a trill. Dynamics include *ff* and *f*. A *gliss.* marking is at the end.

Musical score for Ossia, fifth system. The Ossia part features triplets and a *ff* dynamic marking.

Musical score for piano and Trumpets, sixth system. The piano part continues with complex textures, and the Trumpets part enters with a melodic line. Dynamics include *mf* and *gliss.*.

Trumpets

ff

mf

8.

ff

ff sempre

8.

8.

8.

mf

mp

The Battle-Song of the Militant Suffragettes

Il doppio più lento (♩ = ♩)

molto espressivo

f cantando

p

mp poco arpegg. sempre

f

molto espress.

First system of musical notation. The right hand features a melodic line with a trill and a triplet. The left hand plays a steady accompaniment of chords with a '7' marking.

Second system of musical notation. The right hand has a melodic line with a triplet and a 12-measure phrase. The left hand has a steady accompaniment. Dynamics include *mf*, *f*, and *mf*. The instruction *non arpeggiando* is present.

Third system of musical notation. The right hand has a melodic line with a trill. The left hand has a steady accompaniment with triplets. Dynamics include *f*, *f grandioso*, *cresc.*, and *ff*. The instruction *arpegg.* is present.

Tempo I

Fourth system of musical notation. The right hand has a melodic line with a trill. The left hand has a steady accompaniment with triplets. Dynamics include *ff* and *fff*. The instruction *ff sempre* is present.

Ossia

Ossia section with musical notation in a different key signature and time signature, featuring triplets.

Fifth system of musical notation. The right hand has a melodic line with triplets and a trill. The left hand has a steady accompaniment with triplets.

ff ben marcato

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The music is marked *ff ben marcato*. It consists of chords in the right hand and eighth-note patterns in the left hand.

Second system of musical notation, continuing the piece with similar chordal textures and rhythmic patterns.

cresc.

Third system of musical notation, marked *cresc.*. It features a more complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand.

f cresc.

Fourth system of musical notation, marked *f cresc.*. It includes a melodic line in the right hand and a bass line with sixteenth-note patterns in the left hand.

ff

Fifth system of musical notation, marked *ff*. It features a complex texture with triplets in both hands.

fff

small notes ad lib.

Sixth system of musical notation, marked *fff*. It features a complex texture with triplets and a section of *small notes ad lib.* in the right hand.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music features a series of chords and melodic fragments, with dynamic markings such as *v* (accents) and *b* (flats) throughout.

Second system of musical notation. The treble clef staff contains a series of chords with dynamic markings *fff* and *f*. The bass clef staff features a melodic line with a triplet of eighth notes and a fermata.

Third system of musical notation. The treble clef staff includes a *cresc.* (crescendo) marking and a triplet of eighth notes. The bass clef staff features a melodic line with a *gliss.* (glissando) marking and a triplet of eighth notes.

Fourth system of musical notation. The treble clef staff has a *ff sempre* (fortissimo sempre) marking. The bass clef staff features a melodic line with a *fff* (fortississimo) marking and a triplet of eighth notes.

Fifth system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes. The bass clef staff features a melodic line with a triplet of eighth notes.

Sixth system of musical notation. The treble clef staff features a melodic line with a *rit.* (ritardando) marking. The bass clef staff features a melodic line with a *fff* marking and a *rit.* marking. The system concludes with a double bar line and a *fff* marking.

No. 24. Song and Chorus
Vice-President and Chorus of Senators

"Since the Dove with snowy wings"

Scene 2. The United States Senate Chamber

Allegretto (Tempo di Valse, ma molto tranquillo)

Vice-President *p*

Tenor

Bass Chorus of Senators *p* (yawning)

Since the Dove with snow-y wings

Hoo—

Allegretto (Tempo di Valse, ma molto tranquillo)

pp *pp dolce* *tr* *tr* *mp*

V. P.

Set-tled on her peace-ful nest,

ah!— Hoo ah!

V. P.

All the dis-a-gree-a-ble things— Of
(yawning)

Hoo— ah!

V. P. mod-ern life have been sup - - pressed.

Hoo — ah! —

dolce

V. P. Bag - pipes shriek - ing from the High - land, Sub - way cars and

Hoo — ah!

mp *mf*

V. P. Co - ney Is - land, Au - tos toot - ing, fire - works vile, And

Hoo — ah!

v. p. *all the rest, have been suppressed.*

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains the lyrics "all the rest, have been suppressed." The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and features a melodic line with triplets and a trill. The bottom staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes.

v. p. *Here we sit while no one rois-ters, Just like oys-ters in our cloisters, While the joy of bless-ed*

Hoo_____

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. It contains the lyrics "Here we sit while no one rois-ters, Just like oys-ters in our cloisters, While the joy of bless-ed". The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and features a melodic line with eighth notes. The bottom staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes. The system concludes with a vocal line in bass clef containing the word "Hoo" followed by a long horizontal line.

v. p. *peace em-plays us, Nev-er a nois-y, nois-y noise an-noys us, nev-er a nois - y*

ah!

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. It contains the lyrics "peace em-plays us, Nev-er a nois-y, nois-y noise an-noys us, nev-er a nois - y". The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and features a melodic line with eighth notes. The bottom staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes. The system concludes with a vocal line in bass clef containing the word "ah!" followed by a long horizontal line.

V. P.

noise, nev-er a nois-y noise an-noys— us!

Here we sit while
Here we sit while

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'noise, nev-er a nois-y noise an-noys— us!'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

no one rois- ters, Just like oys- ters in our clois- ters, While the bless- ed joy of

no one rois- ters, Just like oys- ters in our clois- ters, While the bless- ed joy of

The second system continues the musical score with the lyrics 'no one rois- ters, Just like oys- ters in our clois- ters, While the bless- ed joy of'. The piano accompaniment features a more active right-hand part with eighth-note patterns and a consistent bass line.

peace em- ploys us, Nev- er a nois- y, nois- y, noise an- noys us,

peace em- ploys us, Nev- er a nois- y nois- y noise an- noys us,

The third system concludes the musical score with the lyrics 'peace em- ploys us, Nev- er a nois- y, nois- y, noise an- noys us,'. The piano accompaniment maintains its rhythmic pattern, ending with a final chord in the right hand.

Vice-President

Nev-er a nois-y noise an - noys us,
nev-er a nois-y noise an - noys us,

Tenor II
nev-er a nois-y noise an - noys us, nev-er a nois-y noise an -
nev-er a nois-y noise an - noys us, nev-er a nois-y noise an -

v. P.
nev-er a nois-y, nois-y, nev-er a nois-y, nois-y, nois-y, nois-y noise an - noys us!
nev-er a nois-y, nois-y,
noys us, nev-er a nois-y, nois-y, nois-y, nois-y noise an - noys us!
noys us, nev-er a nois-y, nois-y, nois-y, nois-y noise an - noys us!

v. P.
A nois-y noise, noise.—
A nois-y noise, noise.—
nois-y noise, noise.—
ritard.
p ritard.

Più tranquillo

Here we sit while no one rois - - - ters,
 Nev-er a nois - y noise an-noys us!

Più tranquillo

Nev-er a nois - y noise an-noys us!

Bass II

Just like oys - ters in our clois - - - ters!

p dolce

pp molto dolce

(Snore) (Snore) (Snore) (Snore)

ppp

No. 25. The Song of the Crowing Hens

Hildegarde and Chorus of Women

"At last has downtrod woman"

Lento, marziale e solenne

Trumpets

Trumpets *f* 3 3 3 *ff* 7 3 3 3
Drums *ff*
8^{va} bassa.....

Hildegarde

Hildegarde At
12 *ff*
8^{va} bassa.....

Hg. last has down - trod wo - man tak - en wing From out the
p 5

Hg. cra - ven race_ of_ pul - lets, No
f 3 11

Hg. more she eats as-sort-ed, sick-ning sweets, Her bon-bons now are lead-en

fp *p* *mf*

sempre quasi arpeggio

Hg. bul-lets! You mas-cu-line clods we once called gods,

mf *p*

Hg. Your res-ig-na-tions ten-der; A tribe of lus-ty fem-i-nine

f *mf*

Hg. chan-ti-cleers Have learned to crow in these lat-ter years! —

cresc. *f*

(non arpegg.) *simile*

Hg. *Soprano*
At last has down-trod wo-man tak-en wing From out the

Alto
Juanita, Arabella, and
Chorus of Women
At last has down-trod wo-man tak-en wing From out the

At last has down-trod wo-man tak-en wing From out the

Hg. cra - ven race of pul - lets, — No

cra - ven race of pul - lets, — No

cra - ven race of pul - lets, — No

Hg. more she eats as - sort - ed, sick - ning sweets, Her bon - bons now are lead - en

more she eats as - sort - ed, sick - ning sweets, Her bon - bons now are lead - en

more she eats as - sort - ed, sick - ning sweets, Her bon - bons now are lead - en

Hg. bul - lets! You mas - cu - line clods we once called

bul - lets! You mas - cu - line clods we once called

bul - lets! You mas - cu - line clods we once called

mf

Hg. gods, Your res - ig - na - tions ten - der; A

gods, Your res - ig - na - tions ten - der; A

gods, Your res - ig - na - tions ten - der; A

p *pp* *p*

Hg. tribe of lus - ty fem - i - nine chan - ti - cleers Have learned to crow_ in these lat - ter

tribe of lus - ty fem - i - nine chan - ti - cleers Have learned to crow_ in these lat - ter

tribe of lus - ty fem - i - nine chan - ti - cleers Have learned to crow_ in these lat - ter

mf *cresc.* *f* *ff*

Hg. years! Sur - ren - der, cow - ards, sur - ren - - - der! Sur -

years! Sur - ren - der, cow - ards, sur - ren - - - der! Sur -

years! Sur - ren - der, cow - ards, sur - ren - - - der! Sur -

mezzo f

(crowing)

Hg. ren - der, cow - ards, sur - ren - - - der!

ren - der, cow - ards, sur - ren - - - der!

ren - der, cow - ards, sur - ren - - - der!

mf

più f

Hg. *Più vivo* Cock - a - doo - die doo - die dah! Hur - rah, hurrah, hurrah, hurrah, hur - rah! *Tempo I*

Cock - a - doo - die doo - die dah! Hur - rah, hurrah, hurrah, hurrah, hur - rah! *Tempo I*

Cock - a - doo - die doo - die dah! Hur - rah, hurrah, hurrah, hurrah, hur - rah! *Tempo I*

Più vivo *ff* *small notes ad lib.* *ff* *Tempo I*

"Oh! don't! Resist we won't!"

Allegro agitato

Tenor

Bass Chorus of Senators

Oh!

p

small notes
ad lib.

Oh! don't! Re-sist we

don't! Re-sist we won't!

mf

won't! See, we bow and kneel to you! Warriors should be chiv-al-rous, Let our

See, we bow and kneel to you! Warriors should be chiv-al-rous,

sex ap - peal to you!

Let our sex ap - peal to you!

f

fp

fp

Soprano

Alto Chorus of Girls

Dears!

cresc. *f* *p*

Ossia

Dears! Dears! Restrain your

Dears! Restrain your fears!

fears! Cease to bow and kneel to us! Male in - fe - ri - o - ri - ty

Cease to bow and kneel to us! Male in - fe - ri - o - ri - ty

fp *fp*

Strange-ly doth ap - peal to us, to

Strange-ly doth ap - peal to us, to

f Ossia *dim.* small notes ad lib.

us! Male in-fe-ri-o-ri-ty Strange-ly doth ap-peal to us, *dim.*

us! Male in-fe-ri-o-ri-ty Strange-ly doth ap-peal to us, *dim.*

p Tenor Chorus of Senators
See, we bow and kneel to you! Warriors should be chiv-al-rous, Let our

p Bass
See, we bow and kneel to you! Warriors should be chiv-al-rous, Let our

dim.

pp
strange-ly doth ap-peal to us!

pp
strange-ly doth ap-peal to us!

pp
sex, our sex ap-peal to you!

pp
sex, our sex ap-peal to you!

pp *molto leggiero*

pp *ppp*

No. 26. Ensemble

Hildegarde, Juanita, Arabella, Willie, Jones, Sir Hannibal, M^cGinnis, and Chorus

"Prisoners, stand up!"

Hildegarde

Grave, quasi andante

p

Pris-on-ers, stand up!— And you, my

sweet-heart: It is my most unpleasant du-ty To sentence you as

cresc. poco a poco

mf

Hg. trai - tors!

Willie

Have cour - - age!

Hg. We must be

W. Do your du-ty!

dim.

pp

mp

cresc.

Poco più animato

quick; Make haste, make haste! The last fond kiss must be re-hearsed!

mf *espress.* *tremolo*

Juanita

Ah, lov - er mine!—

Fl. & Ob. *espress.* *p* *Strings trem.* *cresc.* *rit.*

Tempo I

Jones Be - fore the law has done its

Yes, — I'm ever thine!—

Fl. *espress.*

*appassionato**rit.**a tempo*

worst, Our last fond kiss must be re-hearsed!

rit. *mf* *a tempo*

Hildegarde

We're fond of you, that's not de-nied; But that's, of course, our light-er side. Now

mf *espressivo*

Hg. let's pro-ceed, how-e'er it hurts, To give these cul - prits their de-

mf

Hg. serts.

Juanita

In lov - er's guise, of course, we smile, But

f *p* *f* *p*

Ja. oth-er-wise_ we think you're vile!

f *f* *ben marcato*

Hildegarde

Lo stesso tempo

Trai - tors!

I here-by sen-tence you — Ah!

Musical score for Hildegarde's first vocal line and piano accompaniment. The vocal line is in G major with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f*, *mf*, *p dolce*, and *f*.

Musical score for Hildegarde's second vocal line and piano accompaniment. The vocal line is marked *appassionato* and includes the lyrics "One more kiss be - fore I do!" and "Willie One more kiss!". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *p* and *f appassionato*.

Musical score for the Chorus vocal parts, including Soprano, Alto, Tenor, and Bass. The lyrics are "One more kiss!". The piano accompaniment is marked *f* and *dim.* (diminuendo). The score concludes with a *p* (piano) dynamic.

Hildegarde

Be-cause your crime has been so

Hg. black, I trem-ble as I think it o'er! I

Hg. sen - tence all your fel - on pack To — Juanita *ff*
Ah! —

(with great feeling) rit.
Ja. — Let me kiss my Jones once more, my Jones — once

Ja. *more!* (She embraces Jones)

Chorus

Soprano *pp* O, let her kiss her Jones once

Alto *pp* O, let her kiss her Jones once

Tenor *pp* O, let her kiss her Jones once

Bass *pp* O, let her kiss her Jones once

pp

more! O, let her kiss her Jones once *more!*

more! O, let her kiss her Jones once *more!*

more! O, let her kiss her Jones once *more!*

more! O, let her kiss her Jones once *more!*

pp *p* *dim.*

Arabella *Andante*

senza trem. Good - - bye, good-bye, my Brit-ish Peer!— Your

pp *p*

Hildegarde

My dear-est love— I'll say good-bye to him In this con-

A. pen - al-ty will be se-vere.

espress.

dolce

Hg. ve-nient in - ter-im!

Soprano *mf*
Good-bye, good-bye, a last good-bye, One hon-eyed kiss, one bit-ter

Alto *mf*
Good-bye, good-bye, a last good-bye, One hon-eyed kiss, one bit-ter

Tenor *mf*
Good-bye, good-bye, a last good-bye, One hon-eyed kiss, one bit-ter

Bass
Good - bye, One

mf

mf

Hildegarde

Oh! good - bye, good - bye! —

Juanita and Arabella

Oh! good - bye, good - bye! —

Willie

Oh! good - bye, good - bye! —

Jones

Oh! good - bye, good - bye! — Good -

Sir Hannibal

Oh! good - bye, good - bye! — Good - bye, good - bye, a last good -

sigh, one bit - ter sigh!

sigh, one bit - ter sigh!

sigh, one bit - ter sigh!

bit - ter, bit - ter sigh!

cresc. *espress.* *p* *dolce*

Hg. *mf* Good - bye, good-bye, a last good-
Arabella

Ja. Good - bye, good-bye, a last good - bye!_ Good -

W. *mf* Good - bye, good-bye, a last good - bye!_ Good -

Js. bye! Good-bye, a last good - bye!_

S. H. bye!_

sempre espress. *poco cresc.*

Hg. *f* bye! Good - bye, a last good - bye! There's scarce an eye that is - n't

Ja. A. bye!_ Isn't

W. *f* There's scarce an eye that is - n't dry!_ Isn't

Js. Isn't

S. H. Isn't

f molto espress. *cresc.* *cresc.*

Hg. dry! Isn't
 Ja. dry! Isn't
 A. dry! Isn't
 W. dry! Isn't
 Js. dry! Isn't
 S.H. dry! Isn't

There's scarce an eye that is - n't dry!
 dry! There's scarce an eye that is - n't
 There's scarce an eye that is - n't dry!
 dry! There's scarce an eye that is - n't

Arabella

p

Hg. *p*
dry, isn't dry, isn't dry! — Good -

Juanita

mf

Ja. *mf*
dry, isn't dry, isn't dry! But

W. *p*
dry, isn't dry, isn't dry! Good -

Js. *p*
dry, isn't dry, isn't dry! Good -

S.H. *p*
dry, isn't dry, isn't dry! Good -

There's scarce an eye that is - n't dry!

dry! There's scarce an eye that is - n't dry!

There's scarce an eye that is - n't dry!

dry! There's scarce an eye that is - n't dry!

p

A. bye, good-bye, good - bye, good-bye, good - bye, good-bye, good -

Ja. if it's true they have to die, — We'll let them go with-out a

W. bye, good-bye, good - bye, good-bye, good - bye, good-bye, good -

Js. bye, good-bye, good - bye, good-bye, good - bye, good-bye, good -

S. H. bye, good-bye, good - bye, good-bye, good - bye, good-bye, good -

p *espressivo* *dolciss.* *poco arpeggiato*

A. bye, — good - bye, good - bye, good -

Ja. sigh! And so good - bye, good - bye, and so good -

W. bye, good - bye, good - bye, good - bye, good -

Js. bye, good - bye, good - bye, good - bye, good -

S. H. bye, good - bye, good - bye, good - bye, good -

A.  bye, good - bye, good - bye, good - bye!

Ja.  bye! We'll let them go with - out a

W.  bye, good - bye, good - bye, good - bye, good -

Js.  bye, good - bye, good - bye, good - bye, good -

S. H.  bye, good - bye, good - bye, good - bye, good -



Hildegarde

Hg. A.  Good - bye, good - bye, so good - bye, good -

Ja.  sigh! Good - bye, good - bye, good - bye, good - bye, good - bye, good -

W.  bye, good - bye, good - bye, good - bye, good -

Js.  bye, good - bye, good - bye, good - bye, good -

S. H.  bye, good - bye, good - bye, good - bye, good -



bye! Good - bye, good-bye, good - bye, good-bye, good-

bye! Good - bye, good-bye, good - bye, good-bye, good-

bye! Good - bye, good-bye, good - bye, good-bye, good-

bye! Good - bye, good-bye, good - bye, good-bye, good-

bye! Good - bye, good-bye, good - bye, good-bye, good-

Soprano
Good - bye, good-bye, good-bye, good-bye, good - bye,

Alto
Good - bye, good-bye, good-bye, good-bye, good - bye,

Tenor
Good - bye, good-bye, good-bye, good-bye, good - bye,

Bass
Good - bye, good-bye, good-bye, good-bye, good - bye,

cresc. *trem.*

Hg.
A.

bye, good - bye, good - bye! —

Ja.

bye, good - bye, good - bye! —

w.

bye, good - bye, good - bye! —

Js.

bye, good - bye, good - bye! —

S.H.

bye, good - bye, good - bye! —

Mc Ginnis

Oh

ah! good - bye, good - bye, good - bye! —

ah! good - bye, good - bye, good - bye! —

ah! good - bye, good - bye, good - bye! —

ah! good - bye, good - bye, good - bye! —

ff

p

Hg. *mf* *3* Good - bye, good - bye, good - bye, good -
 Ja. *mf* *3* Good - bye, good - bye, good - bye, good -
 A. *mf* *3* Good - bye, good - bye, good - bye, good -
 W. *mf* *3* Good - bye, good - bye, good - bye, good -
 Js. *mf* *3* Good - bye, good - bye, good - bye, good -
 S.H. *mf* *3* Good - bye, good - bye, good - bye, good -
 M.G. *3* hear a poor sail-or's re-quest, if you please!
mf *3* Good - bye, good - bye, good -
mf *3* Good - bye, good - bye, good -
mf *3* Good - bye, good - bye, good -
mf *3* Good - bye, good - bye, good -
mf *espress.*

Hg. *bye!* _____ *p* Good-bye, good-bye, good-bye, good-
 Ja. *bye!* _____ *p* Good-bye, good-bye, good-bye, good-
 A. *bye!* _____ *p* Good-bye, good-bye, good-bye, good-
 W. *bye!* _____ *p* Good-bye, good-bye, good-bye, good-
 Js. *bye!* _____ *p* Good-bye, good-bye, good-bye, good-
 S. H. *bye!* _____ *p* Good-bye, good-bye, good-bye, good-
 McG. *I'm wait-ing my sentence with shuddering knees!* *In*
bye! _____ *p* Good-bye, good-bye, good-bye, good-
bye! _____ *p* Good-bye, good-bye, good-bye, good-
bye! _____ *p* Good-bye, good-bye, good-bye, good-
bye! _____ *p* Good-bye, good-bye, good-bye, good-

Musical score for a vocal ensemble and piano. The score includes parts for Soprano (Hg.), Alto (Ja.), Tenor (A.), Tenor (W.), Bass (Js.), Bass (S. H.), and Contrabass (McG.), along with a piano accompaniment. The vocal parts sing "bye!" and "Good-bye, good-bye, good-bye, good-". The Contrabass part has the lyrics "I'm wait-ing my sentence with shuddering knees!" and "In". The piano part features a dynamic range from piano (*p*) to forte (*f*).

Hg. *bye!*

Ja. *bye!*

A. *bye!*

W. *bye!*

Js. *bye!*

S.H. *bye!*

M^cG. *cold per - spi - ra - tion I'm hold - ing my breath: Oh sen - tence me quick, or you'll*

rit.

bye!

bye!

bye!

bye!

rit.

Sg. Good - bye!
 A. Good - bye!
 W. Good - bye!
 Js. Good - bye!
 S.H. Good - bye!
 McG. scare me to death! Good - bye!
 Good - bye, good - bye, good - bye!
 Good - bye, good - bye, good - bye!
 Good - bye! Good - bye!
 cresc. *f* *ff*

No. 27. Ensemble
All Soloists and Chorus

"Behold yon flying thing"

Allegro agitato

p *cresc.* *ff*

Ossia etc.

Chorus

SOPRANO

ff Look!

ALTO

ff Look!

TENOR

ff Look!

BASS

ff Look!

mf Behold yon fly-ing thing With

mf Behold yon fly-ing thing With

dim. *p*

It comes on mag-ic wing, A mir - a - cle, a
 planes and wheel em - pir - i - cal!

It comes on mag-ic wing, A mir - a - cle, a
 planes and wheel em - pir - i - cal!

cresc. poco a poco
mf cresc. poco a poco tremolo

Db. Voice of Donnybrook *f*
 (from the aeroplane) Ha ha ha ha!

mir - a - cle! *ff* Ha!

mir - a - cle! *ff* Ha!

mir - a - cle! *ff* Ha!

mir - a - cle! *ff* Ha!

ff senza trem. *p*

Db. Halt! Stay! The pris - ner's fate de -

p *p*

ob. *lay! Re - verse the wheels of Jus-tice quick And turn the cul - prit loose a - gain!*

Chorus

SOPRANO
Halt! Stay! The pris-ner's fate de - lay! Re - verse the wheels of Jus-tice quick And

ALTO
Halt! Stay! The pris-ner's fate de - lay! Re - verse the wheels of Jus-tice quick And

TENOR
Halt! Stay! The pris-ner's fate de - lay! Re - verse the wheels of Jus-tice quick And

BASS
Halt! Stay! The pris-ner's fate de - lay! Re - verse the wheels of Jus-tice quick And

Donnybrook

ob. *The laws you have em - ployed Are sim - ply null and void!*

turn the cul - prit loose a - gain!

turn the cul - prit loose a - gain!

turn the cul - prit loose a - gain!

turn the cul - prit loose a - gain!

turn the cul - prit loose a - gain!

p

Db. Back, la-dies, to do-mes-tic scenes, ——— And do not play the goose a -

Db. gain!

Jones It hath a most fa - mil - iar

S.H. Sir Hannibal
Where have I heard the voice be - fore?

Hildegarde, Juanita, Arabella

Hildegarde, Juanita, Arabella
It can - not bel it is, it is!

Willie
A ghost be - fore our eyes hath riz!

J.S. roar.

roar.

Soloists

I ra - ther guess 'Tis he, 'tis he! O no! O yes! it can - not be That

I ra - ther guess 'Tis he, 'tis he! O no! O yes! it can - not be That

I - rish Wiz of gloom-y phiz! It can - not be! it is, it is! It can - not be! it

I - rish Wiz of gloom-y phiz! It can - not be! it is, it is! It can - not be! it

p cresc. *cresc.*

is, it is!

is, it is!

SOPRANO *ff* A ghost has riz! That I-rishWiz of gloom-y phiz! It can - not be! it

ALTO *ff* A ghost has riz! That I-rishWiz of gloom-y phiz! It can - not be! it

Chorus

TENOR *ff* A ghost has riz! That I-rishWiz of gloom-y phiz! It can - not be! it

BASS *ff* A ghost has riz! That I-rishWiz of gloom-y phiz! It can - not be! it

A ghost has riz! That I-rishWiz of gloom-y phiz! It can - not be! it

ff *f* *f* *f*

is, it is! That I-rish Wiz of gloom-y phiz, Our own, our Ter-ence Don-ny-brook! Our

is, it is! That I-rish Wiz of gloom-y phiz, Our own, our Ter-ence Don-ny-brook! Our

is, it is! That I-rish Wiz of gloom-y phiz, Our own, our Ter-ence Don-ny-brook! Our

is, it is! That I-rish Wiz of gloom-y phiz, Our own, our Ter-ence Don-ny-brook! Our

own, our Ter-ence Don-ny-brook! That I-rish Wiz of gloom-y phiz, ———

own, our Ter-ence Don-ny-brook! That Wiz of gloom-y phiz, ———

own, our Ter-ence Don-ny-brook! That Wiz of gloom-y phiz, ———

own, our Ter-ence Don-ny-brook! That Wiz of gloom-y phiz, ———

— Our own, our Ter - ence Don - - ny - brook!

— Our own, our Ter - ence Don - - ny - brook!

— Our own, our Ter - ence Don - - ny - brook!

— Our own, our Ter - ence Don - - ny - brook!

(ad lib.)

ff

fff

fff

No. 28. Song
Donnybrook and Chorus of Women

“When I left you”

Allegretto scherzando
Donnybrook

When I left you study-ing bot-a-ny On that lone-some can-ni-bal

Db.

isle,— Then I cursed the deep mo-not-o-ny Of a peace-ful state as vile.

SOPRANO

Chorus of Women

ALTO

Tra la la la
Tra la la la

Db.

la la la la la la la la, Tra la la la la la la la la la la!

la la la la la la la la, Tra la la la la la la la la la la!

Db. Then my mind to mat-ri - mo-ny ran, _____

SOPRANO and ALTO unison

(O — green are the wa-ters of Kil - lar-ney!)

mp *p dolce*

Db. And I thought with a bach-e - lor, thrill: _____ If —

unison

(O — green are the wa-ters of Kil - lar-ney!)

mf *p* *dolciss.* *mf*

Db. one wife's good for a sin-gle man, Then two must be bet-ter still! If —

Sin-gle man! What's that?

mf

Db. one wife's good for a sin-gle man, Then two must be bet-ter still!

Sin-gle man! Tra la la! O —

p *con grazia*

Db.

my! Tra la la la la la la, Tra la la! Fie, fie! Tra la la la la la la!

accl.

So I

Db.

Tempo I

chose two maids in dark-est se-pia shades, And pro-posed to them straight-

Tempo I

p

poco arpeggiato

Db.

way. Till the jun-gle throug burst forth in-to song On my du-pli-cate wed-ding-

tr

espress.

Db.

day!

Ah ha!

On his du-pli-cate wed-ding-day!

Db. *p*
Two lit - tle can - ni - bal la - dies, _____ One named Boo and the
La - dies!

p dolce *grazioso* *p leggiero e dolce*

Db. oth - er named Goo; _____ Co - coa - nut - brown their shade is, _____ But they
Shade is!

pp *p dolce*

Db. *rit.* *a tempo*
think the world of me. _____ Stran - ger, stran - ger, 'ware of
Tra la la, tra la la, tra la la, tra la la, tra la
a tempo
p grazioso *espress.*

Db. dan - ger, Ways of peace must be for - sook, _____ For a
la, tra la la, tra la la, tra la la, tra la la, tra la la, tra la la!

accel. e cresc. poco a poco

Db. dou - ble life with a double wife ——— Means war in the house of

Dou-ble wife!

p *p accel. e cresc. poco a poco*

cresc. ed accel.

Db. Don - ny - brook! Means war in the house of Don - ny - brook, the

cresc. ed accel.

Vivace

Db. house of Don - ny-brook! Tra

rit. *Vivace* Tra la la, tra la la, tra la la, tra la

colla voce rit. *f*

Db. la, la, la la!

la tra la la, tra la la, tra la la la la la la la la!

No. 29. Ensemble

Donnybrook, Hildegard, Arabella, Juanita, Willie,
Jones, Sir Hannibal, and Chorus

"Three magic rings"

Andante Donnybrook

Three ma - gic rings in the air I'll

make, And bid the world from its

trance a - wake; Van - - ish,

Dove, to some dis-tant sphere!

The musical score is written for a vocal soloist (Donnybrook) and piano accompaniment. It is in 2/4 time and marked 'Andante'. The key signature has one flat (B-flat). The score consists of four systems. The first system shows the vocal line starting with 'Three ma - gic rings in the air I'll' and the piano accompaniment. The second system continues with 'make, And bid the world from its'. The third system continues with 'trance a - wake; Van - - ish,'. The fourth system concludes with 'Dove, to some dis-tant sphere!'. The piano accompaniment features various dynamics including piano (p), forte (f), and fortissimo (fp), along with articulation marks like accents and slurs. There are also performance instructions such as '8.....' and '3' indicating specific musical techniques.

Db. *f* Ea - gle, perch on our flags once

Trumpet *f* *ossia*

pp *p* *3*

Db. *Più vivo* more!

f *ff* *Red.* *

Db. Donnybrook

Chorus and all Soloists except Db. It's the world waking

SOPRANO

ALTO What's that?

TENOR What's that?

BASS What's that?

8... What's that?

fff

up!

Allegro vivace

Ha ha ha ha ha ha ha ha ha! Ha ha ha ha!

Ha ha ha ha ha ha ha ha ha! Ha ha ha ha!

Ha ha ha ha ha ha ha ha ha! Ha ha ha ha!

Ha ha ha ha ha ha ha ha ha! Ha ha ha ha!

Allegro vivace *ossia* *ff*

Vivace, alla Marcia

Dove of Peace, Bird of the broken wing, Half pa - thet - ic and

Dove of Peace, Bird of the broken wing, Half pa - thet - ic and

Dove of Peace, Bird of the broken wing, Half pa - thet - ic,

Dove of Peace, — Bird of the broken wing, Half pa - thet - ic,

Vivace, alla Marcia *f sempre*

poor old use-less thing! Now thoughts of war-fare fill our dream,

poor old use-less thing! Now thoughts of war-fare fill our dream,

poor old use-less thing! Now thoughts of war-fare fill our dream,

poor old use-less thing! Now thoughts of war-fare fill our dream,

now thoughts of war-fare fill our dream, Far and near, O hear the -

now thoughts of war-fare fill our dream, And far and near, O hear the

now thoughts of war-fare fill our dream, And far and near, O hear the

now thoughts of war-fare fill our dream, And far and near, O hear the

mf small notes ad lib.

ea - gle scream, the ea - gle scream, hear the ea - gle *cresc.*

ea - gle scream, the ea - gle scream, hear the ea - gle *cresc.*

ea - gle scream, the ea - gle scream, hear the ea - gle *cresc.*

ea - gle scream, the ea - gle scream, hear the ea - gle *cresc.*

f *ff* *cresc.*

scream, the ea - - - gle scream! *ff*

scream, the ea - gle scream! *ff*

scream, the ea - gle scream! *ff*

scream, the ea - gle scream! *ff*

ff *ff* *meno f*

Senators and Sailors

TENORS and BASSES unis.

Our work we must be - gin a - gain With add - ed an - i - mos - i - ty, Our

mf legato

word - y in - sults and our threats Of pon - der - ous ver - bos - i - ty! La - dies, give us

legato sempre *sf* *p*

back our seats, We ask with stren - u - os - i - ty; We're brim - ming with com - bat - ive - ness And

sf *p* *poco cresc.*

Chorus of Women

SOPR. and ALTO unis.

You power - ful men, your might - y desks We

bub - bling with get - at - ive - ness!

mf dolce

give you with a - gil - i - ty, A - pol - o - giz - ing for our acts In

ag - o - nized hu - mil - i - ty. Let the ten - der plead - ing of Our

fe - male im - be - cil - i - ty Ap - peal to your get - at - ive - ness, And

sof - ten your com - bat - ive - ness!

Chorus of Women

SOPRANO

We on - ly ask_ you let us, let us live!

ALTO

We on - ly ask_ you let us, let us live!

TENOR

We will most glad - ly let you,

Senators

BASS

We will most glad - ly let you,

*p**cresc.**f*

Our mad presumption pray for-give! And let us go a - way!

Our mad presumption pray for-give! And let us go a - way!

let you live!

Your mad pre-sumption we'll for-

let you live!

Your mad pre-sumption we'll for-

*p**fp*

Let us go a-way! If you in - sist - if you in -

Let us go a-way! If you in - sist - if you in -

give, But we'll not let you go a - way, For man-y a hap - py,

give, But we'll not let you go a - way, For man-y a hap - py,

cresc. poco a poco

sist - Why then, of course, we cer-tain-ly would much ra-ther stay!

sist - Why then, of course, we cer-tain-ly would much ra-ther stay!

hap - py day! For many a

hap - py day! For many a

f *cresc.* *ff*

For man-y a hap - py, hap - py day!

For man-y a hap - py, hap - py day!

hap - py day! For man-y a hap - py day!

hap - py day! For man-y a hap - py day!

mf *dim.*

Hildegarde (kneeling before Willie)

Hg. O sweet-heart mine! _____ (kneeling before Jones)

Ja. Juanita

O sweet-heart mine! _____

p dolce *p* *poco cresc.* *p*

Hg. Our reck-less deed, we rue it! An im-pulse wild, _____

Ja. Our reck-less deed, we rue it! An

p *mp* *p*

Hg. *mf*
it went and made us do it! We

Ja. im-pulse wild, it went and made us do it!

poco cresc. *p* *poco cresc.* *mf*

Hg. call on heav-en to for-give — Our aw-ful

Ja. We call on heav-en to for-give —

legato sempre *espress.* *mf*

Hg. treach-er - y and ar-son!

Ja. Our aw-ful treach-er - y and ar-son!

mf *rit.* *f*

Il doppio più lento
Willie *mf*

W. *mf* If that's the case, We'd bet-ter call a par - - son!

J.S. Jones (to Willie) *p*

They call on Heav'n!

Il doppio più lento

p *espress.* *tremolo* *p* *cresc.* *legato*

Hildegarde (ecstatically) *ff*

Hg. A par - - - son!

Juanita (ecstatically) *ff*

Ja. A par - - - son!

Chorus

SOPRANO

We'd bet-ter call a par - - - son!

ALTO

We'd bet-ter call a par - - - son!

TENOR

We'd bet-ter call a par - - - son!

BASS

We'd bet-ter call a par - - - son!

non trem.

mf *cresc.* *ff molto espress.* *dim.* *f* Cello

8va bassa

(The senate chaplain enters)

mf *dim.* *p dolce* *attaca*

No 30. Choral

“As long as men love women”
and
Finale: “For U. S. spells us, by jingo!”

All Soloists and Chorus

Briskly, but with feeling

Hildegarde *mf* As long as men love wo-men, And as long as girls love boys, From

Juanita *mf* As long as men love wo-men, And as long as girls love boys, From

Arabella *mf* As long as men love wo-men, And as long as girls love boys, From

Willie *mf* As long as men love wo-men, And as long as girls love boys, From

Donnybrook *mf* As long as men love wo-men, And as long as girls love boys, From

Jones *mf* As long as men love wo-men, And as long as girls love boys, From

Sir Hannibal *mf* As long as men love wo-men, And as long as girls love boys, From

mf Briskly, but with feeling

Hg. *f* heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

Ja. *f* heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

A. *f* heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

W. *f* heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

Db. *f* heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

Js. *f* heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

S.H. *f* heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

f *mf*

Hg. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

Ja. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

A. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

W. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

Db. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

Js. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

S.H. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

Hg. love is war! While fate de-crees that war is love, And love is —

Ja. love is war! While fate de-crees that war is love, And love is —

A. love is war! While fate de-crees that war is love, And love is —

W. love is war! While fate de-crees that war is love, And love is —

Db. love is war! While fate de-crees that war is love, And love is —

Js. love is war! While fate de-crees that war is love, And love is —

S.H. love is war! While fate de-crees that war is love, And love is —

allargando

Sg. war! As —

A. war! As —

Ja. war! As —

W. war! As —

Db. war! As —

Js. war! As —

S.H. war! As —

Soloists in unison with Chorus

Grandioso molto

SOPRANO in unison

ALTO

TENOR

BASS

Chorus

As — long as men love wo - men, And as

As — long as men love wo - men, And as

As — long as men love wo - men, And as

Ossia Grandioso molto

f

etc.

long as girls love boys, From heart to heart the
 long as girls love boys, From heart to heart the
 long as girls love boys, From heart to heart the

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are: "long as girls love boys, From heart to heart the".

flames shall dart A thou - sand bat - tle - joys! For the
 flames shall dart A thou - sand bat - tle - joys! For the
 flames shall dart A thou - sand bat - tle - joys! For the

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are: "flames shall dart A thou - sand bat - tle - joys! For the".

love of war and the war of love Youth nev - er shall ab -
 love of war and the war of love Youth nev - er shall ab -
 love of war and the war of love Youth nev - er shall ab -

The third system concludes the musical score with three vocal staves and piano accompaniment. The lyrics are: "love of war and the war of love Youth nev - er shall ab -". The piano accompaniment includes a *cresc.* marking.

hor, While fate decrees that war is love, And

hor, While fate decrees that war is love, And

hor, While fate decrees that war is love, And

cresc. *ff*

love is war! While fate decrees that war is love, And

love is war! While fate decrees that war is love, And

love is war! While fate decrees that war is love, And

ff *ff* *ff*

ff pesante

dim. love is war!

dim. love is war!

dim. love is war!

dim. *p* *ff*

Dialogue

Women Soloists with SOPRANOS & ALTOS

Men Soloists with TENORS & BASSES

SOPRANO Tempo di Marcia

ALTO

TENOR

BASS

For U. S. spells us, by Jin-go! by Jin-go! Who

For U. S. spells us, by Jin-go! by Jin-go! Who

For U. S. spells us, by Jin-go! by Jin-go! Who

For U. S. spells us, by Jin-go! by Jin-go! Who

Tempo di Marcia

ff

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

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

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

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

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

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

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

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

piu f *cresc. molto* *fff* *ff*

(Bass Drum)

ff U. S. by Jin-go! U. S. A., by Jin-go!

ff U. S. by Jin-go! U. S. A., by Jin-go!

ff U. S. by Jin-go! U. S. A., by Jin-go!

ff U. S. by Jin-go! U. S. A., by Jin-go!

(Willie)

sf *accel.*

Allegro molto

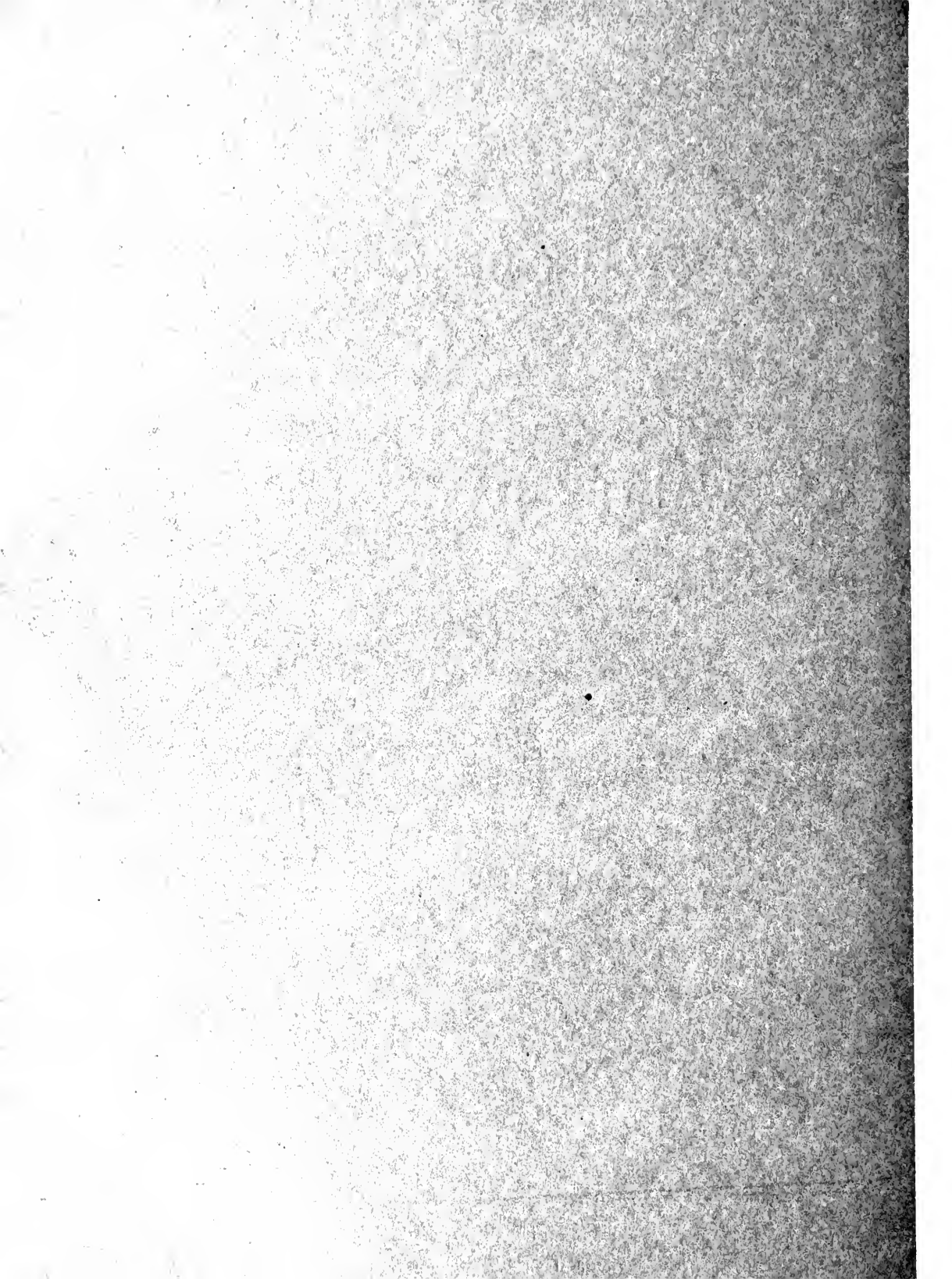
The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamic markings include *f sempre* in the first measure and *f ad lib.* in the fifth measure.

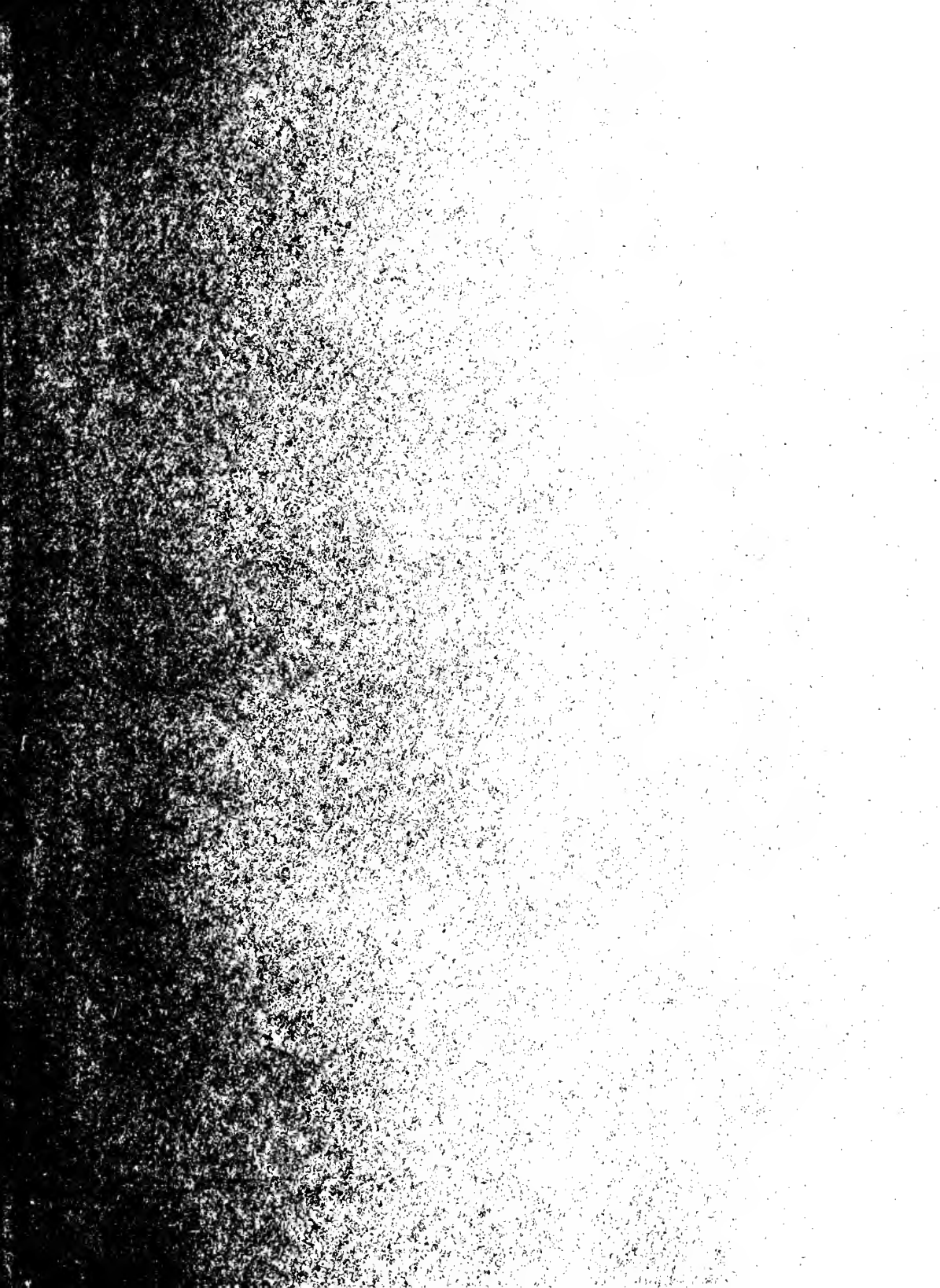
The second system continues the musical piece with similar eighth-note patterns in both staves. The upper staff features a more complex melodic line with some grace notes.

The third system introduces a new section. The upper staff is marked *ff poco marcata la melodia*. The lower staff has a section labeled *Ossia* which provides an alternative accompaniment for the upper staff's melody.

The fourth system continues the development of the piece. The upper staff has a more active melodic line, while the lower staff provides a steady accompaniment.

The fifth system concludes the piece. The upper staff ends with a fermata over a final chord. The lower staff continues with a few final notes and rests.





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