

Management - Henry W. Savage

The Yankee Consul

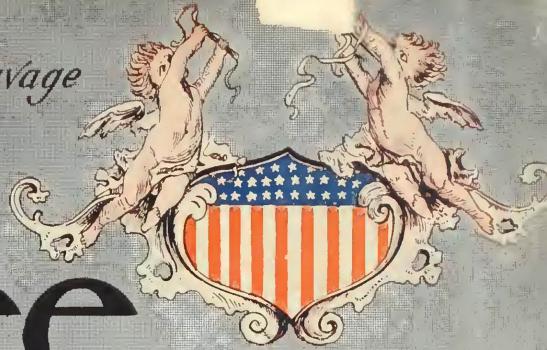
A
COMIC OPERA
IN 2 ACTS

WORDS BY

Henry M. Blossom Jr.

MUSIC BY

Alfred G. Robyn



M. WITMARK & SONS

NEW YORK CHICAGO LONDON SAN FRANCISCO

JOSEF WEINBERGER / LEIPZIG AND VIENNA

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THE YANKEE CONSUL



A MUSICAL COMEDY



BOOK & LYRICS BY

HENRY M. BLOSSOM, JR.



MUSIC BY

ALFRED G. ROBYN.

VOCAL SCORE, Pr. 4¹/₂ net.
" " 6/- "



VOCAL GEMS, Pr. 50¢ net.
" 2/-"

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“THE YANKEE CONSUL.”

A Comic Opera in Two Acts.

Produced under the Management of

HENRY W. SAVAGE.

Book and Lyrics by
HENRY M. BLOSSOM, Jr.

Music by
ALFRED G. ROBYN.

CAST OF CHARACTERS.

DON RAFAEL DESCHADO,	Governor of Puerto Plata.	JACQUES KRUGER
GEBUBLER, his Secretary.		HENRY BROWN
CAPT. LEOPOLDO, of the Dominican Army		HUBERT WILKE
LIEUT. COMMANDER JACK MORRELL, of the U.S. Gunboat "Vixen"		HARRY FAIRLEIGH
ABIJAH BOOZE, American Consul in Puerto Plata		RAYMOND HITCHCOCK
CARLOS, vender of baskets		J. P. COOMBS
SANCHO, proprietor of Los Dos Toros Restaurant		FRANK RANNEY
NUNEZ, chef of Los Dos Toros Restaurant		ALBERT JUHRE
FELIPO, telegraph operator		JACK PRATT
RODRIGO,	Officers under Leopoldo (Local Army)	BASIL MILLSPAUGH
MIGUEL,		HARRY HADLEY
VASQUEZ, Vice President		ANGELO RICARDO
DONNA TERESA, a wealthy widow		EVA DAVENPORT
BONITA, her daughter		FLORA ZABELLE
PAPINTA, her niece		ROSE BOTTI
INEZ, Sanchez's wife		ESTRELLA CARMICHAEL
JUANITA, a flower girl		DIAMOND DONNER
ESTRELLA, a fruit girl		MAY WHEELER
BLANCA, a barmaid		SALLY MC NEEL
ANITA,		MAE DARLING
JACINTA,	Friends of the girls	LILA CONQUEST
FRANCESCA,		MADGE BURGESS
PANILLA,		SOPHIE WITT
MARIA,		LILIAN ELREDGE
CAMILLA,		ZANA AUSTIN
LEONORA,		MAE FLAVIN
BELLA,		GERTRUDE O'NEIL

Flower girls, Fruit venders, Beggars, Soldiers, Dancers etc.

SCENIC LOCALE.

ACT I—A public square in Puerto Plata, Republic of Santo Domingo. Time - Morning.

ACT II—Exterior of Governor mansion. Time - Evening of same day.

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THE YANKEE CONSUL.

Comic Opera in Two Acts.

Overture.

Words by HENRY M. BLOSSOM, Jr.

Music by ALFRED G. ROBYN.

Allegro con brio.

Piano.



Musical score page 6, measures 3-4. The top system shows two staves. The treble staff has a key signature of one flat (B-flat) and a dynamic marking of ff . The bass staff has a key signature of one flat (B-flat). The music consists of eighth-note patterns. The bottom system shows two staves. The treble staff has a key signature of one flat (B-flat) and a dynamic marking of ff . The bass staff has a key signature of one flat (B-flat). The music consists of eighth-note patterns.

Musical score page 6, measures 5-6. The top system shows two staves. The treble staff has a key signature of one flat (B-flat) and a dynamic marking of ff . The bass staff has a key signature of one flat (B-flat). The music consists of eighth-note patterns. The bottom system shows two staves. The treble staff has a key signature of one flat (B-flat) and a dynamic marking of ff . The bass staff has a key signature of one flat (B-flat). The music consists of eighth-note patterns.

Musical score page 6, measures 7-8. The top system shows two staves. The treble staff has a key signature of one flat (B-flat) and a dynamic marking of ff . The bass staff has a key signature of one flat (B-flat). The music consists of eighth-note patterns. The bottom system shows two staves. The treble staff has a key signature of one flat (B-flat) and a dynamic marking of ff . The bass staff has a key signature of one flat (B-flat). The music consists of eighth-note patterns.

Musical score page 6, measures 9-10. The top system shows two staves. The treble staff has a key signature of one flat (B-flat) and a dynamic marking of ff . The bass staff has a key signature of one flat (B-flat). The music consists of eighth-note patterns. The bottom system shows two staves. The treble staff has a key signature of one flat (B-flat) and a dynamic marking of ff . The bass staff has a key signature of one flat (B-flat). The music consists of eighth-note patterns.

Musical score for piano, four-hand or solo. The score consists of two systems of five measures each. The key signature is one sharp (F# major). The time signature is common time (indicated by 'C'). The music features eighth-note patterns in the treble and bass staves, with dynamic markings 'mf' and 'f' appearing in the middle of the first system.

Continuation of the musical score. The second system begins with a measure of eighth-note patterns. The dynamic 'mf' is present in the first measure of the second system. The music continues with eighth-note patterns in both staves, maintaining the F# major key signature.

Continuation of the musical score. The third system begins with a measure of eighth-note patterns. The dynamic 'mf' is present in the first measure of the third system. The music continues with eighth-note patterns in both staves, maintaining the F# major key signature.

Continuation of the musical score. The fourth system begins with a measure of eighth-note patterns. The dynamic 'ff' is present in the first measure of the fourth system. The music continues with eighth-note patterns in both staves, maintaining the F# major key signature.

Continuation of the musical score. The fifth system begins with a measure of eighth-note patterns. The music continues with eighth-note patterns in both staves, maintaining the F# major key signature.

Musical score for piano, two staves. Measure 1: Treble staff has eighth-note chords (F#-A-C-G) followed by a sixteenth-note pattern. Bass staff has eighth-note chords (C-E-G-B). Measure 2: Treble staff has eighth-note chords (F#-A-C-G) followed by eighth-note chords (G-B-D-F#). Bass staff has eighth-note chords (C-E-G-B).

Musical score for piano, two staves. Measure 3: Treble staff has eighth-note chords (F#-A-C-G) followed by eighth-note chords (G-B-D-F#). Bass staff has eighth-note chords (C-E-G-B) with eighth-note bass notes. Measure 4: Treble staff has eighth-note chords (F#-A-C-G) followed by eighth-note chords (G-B-D-F#). Bass staff has eighth-note chords (C-E-G-B) with eighth-note bass notes.

Musical score for piano, two staves. Measure 5: Treble staff has eighth-note chords (F#-A-C-G) followed by eighth-note chords (G-B-D-F#). Bass staff has eighth-note chords (C-E-G-B) with eighth-note bass notes. Measure 6: Treble staff has eighth-note chords (F#-A-C-G) followed by eighth-note chords (G-B-D-F#). Bass staff has eighth-note chords (C-E-G-B) with eighth-note bass notes.

Musical score for piano, two staves. Measure 7: Treble staff has eighth-note chords (F#-A-C-G) followed by eighth-note chords (G-B-D-F#). Bass staff has eighth-note chords (C-E-G-B) with eighth-note bass notes. Measure 8: Treble staff has eighth-note chords (F#-A-C-G) followed by eighth-note chords (G-B-D-F#). Bass staff has eighth-note chords (C-E-G-B) with eighth-note bass notes.

Musical score for piano, two staves. Measure 9: Treble staff has eighth-note chords (F#-A-C-G) followed by eighth-note chords (G-B-D-F#). Bass staff has eighth-note chords (C-E-G-B) with eighth-note bass notes. Measure 10: Treble staff has eighth-note chords (F#-A-C-G) followed by eighth-note chords (G-B-D-F#). Bass staff has eighth-note chords (C-E-G-B) with eighth-note bass notes.

Musical score for piano, measures 1-4. Treble and bass staves. Key signature: two flats. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 2: Treble staff has sixteenth-note pairs; Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note chords.

Musical score for piano, measures 5-8. Treble and bass staves. Key signature: two flats. Measures 5-6: Treble staff has sixteenth-note pairs; Bass staff has eighth-note chords. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note chords.

Musical score for piano, measures 9-12. Treble and bass staves. Key signature: two flats. Measures 9-10: Treble staff has sixteenth-note pairs; Bass staff has eighth-note chords. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note chords.

Musical score for piano, measures 13-16. Treble and bass staves. Key signature: two flats. Measures 13-14: Treble staff has sixteenth-note pairs; Bass staff has eighth-note chords. Measures 15-16: Treble staff has eighth-note pairs; Bass staff has eighth-note chords.

Musical score for piano, measures 17-20. Treble and bass staves. Key signature: two flats. Measures 17-18: Treble staff has sixteenth-note pairs; Bass staff has eighth-note chords. Measures 19-20: Treble staff has eighth-note pairs; Bass staff has eighth-note chords.

8

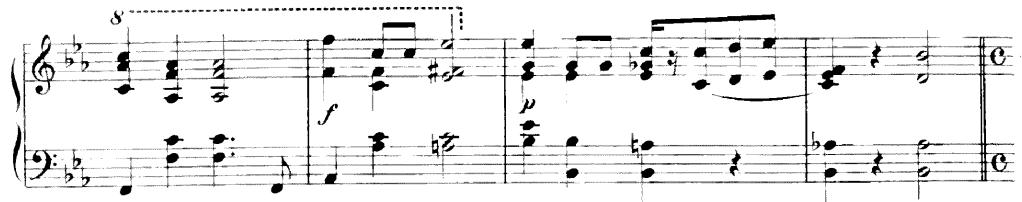
10

Moderato.

mf

8.....

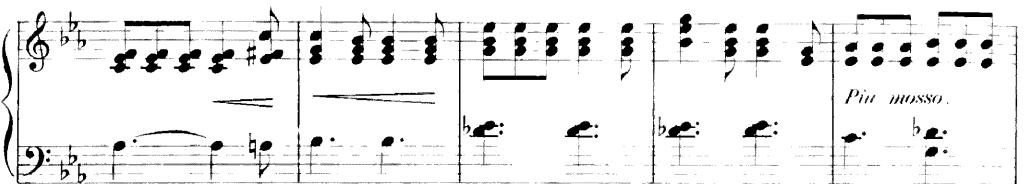
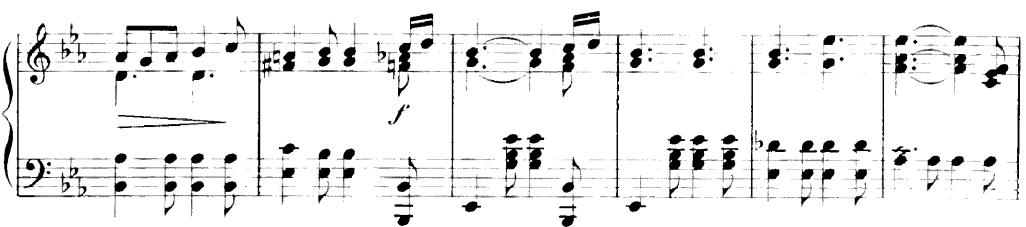
8.....



Allegro vivace.



Allegro.





N^o 1.

Opening Chorus.

Words by
Henry M. Blossom Jr.Music by
Alfred G. Robyn.

Con Spirito.

Piano.

The musical score consists of five systems of piano music. System 1 starts with a treble clef, 6/8 time, and one sharp. It features a basso continuo line with chords and a treble line with eighth-note patterns. System 2 continues with the same key signature and time. System 3 introduces a forte dynamic (ff) and a treble clef. System 4 shows a transition with a basso continuo line. System 5 concludes the section with a basso continuo line.

SOP.& ALTO.

Vi - va! the gay fi - es - ta, We greet the hap - py day From

TEN.

Vi - va! the gay fi - es - ta, We greet the hap - py day From

BASS.

mf

ris - ing to si - es - ta, Well dance and sing and play Vi -

ris - ing to si - es - ta, Well dance and sing and play Vi -

va! the flags are fly - ing, The day is warm and bright Then

va! the flags are fly - ing, The day is warm and bright Then

CHORUS.

why should joy be dy - ing, When hearts are light? Vi -

why should joy be dy - ing, When hearts are light? Vi -

va! Vi - va! Be mer - ry one and all. See the

va! Vi - va! Be mer - ry one and all. See the

winds are with the waves at play, The state- ly ships sail down the bay.

winds and waves do play, and ships sail down the bay. Vi -

winds are with the waves at play, The state- ly ships sail down the bay. Vi

va! Vi - va! A toast to all the fair! Let us
 va! Vi - va! A toast to all the fair! Let us

ff

drive a - way dull care, Come greet the fair, Let us drive a - way dull
 drive a - way dull care, Come greet the fair, Let us drive a - way dull

care and greet the fair.

care and greet the fair.

Listesso tempo.

f

GIRLS.

To day our off-rings to the saints we've

brought, With thots of love sin - cere our hum - ble prayrs are

fraught —

MEN.

To - day we stake our hap - pi - ness for

life — As each shall ask some maid to be his

OCTETTE.

Vi - val we say, Let ev - 'ry one be gay.
 Vi - val we say, Let ev - 'ry one be gay.
 wife.

O - ver head the sky is clear, All are hap - py far and
 O - ver head the sky is clear, All are hap - py far and

near, Bells are ring - ing, voi - ces sing - ing, Let us give a rous - ing
 near, Bells are ring - ing, voi - ces sing - ing, Let us give a rous - ing

CHORUS and OCTETTE.

22

Musical score for Chorus and Octette, page 22, featuring five systems of music. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts sing "Ah!" and "Sound a - - gain, the". The piano accompaniment features chords and bass lines. The vocal parts sing "loud huz - za!" and "Ah!". The piano accompaniment concludes with a forte dynamic.

Ah!

Ah!

Ah!

Sound a - - gain, the

Sound a - - gain, the

loud huz - za!

loud huz - za!

Ah!

Ah!

Ah! 'Tis
Ah! 'Tis

glor - ious thus to pass the time a - way in
glor - ious thus to pass the time a - way in

play.
play.

OCTETTE.

Ta - ra - ra - ra _____ Ta -
 Ta - ra - ra - ra _____ Ta -

CHORUS.

Vi - va! the glad fi - es - ta! We
 Vi - va! the glad fi - es - ta! We

- ra ta - ra ta - ra _____ Ta - ra ta - ra _____ Ta -
 - ra ta - ra ta - ra _____ Ta - ra ta - ra _____ Ta -

greet the hap - py day _____ From ris - ing to si - es - ta, Well
 greet the hap - py day _____ From ris - ing to si - es - ta, Well

ra ta - ra ta - ra Vi - va! the flags are fly - ing, The
 ra ta - ra ta - ra Vi - va! the flags are fly - ing, The
 dance and sing and play Vi - va! the flags are fly - ing, The
 dance and sing and play Vi - val the flags are fly - ing, The

day is warm and bright Then why should joy be dy - ing, when
 day is warm and bright Then why should joy be dy - ing, when

day is warm and bright Then why should joy be dy - ing, when
 day is warm and bright Then why should joy be dy - ing, when

hearts are light — Vi - va! Vi - va! Be
 hearts are light — Vi - va! Vi - va! Be

hearts are light — Vi - va! Vi - va! Be
 hearts are light — Vi - va! Vi - va! Be

mer - ry one and all, See the winds are with the waves at play. The
 mer - ry one and all, See the winds are with the waves at play. The

winds are with the waves at play. The
 mer - ry one and all, See the winds and waves do play. The
 mer - ry one and all, See the winds are with the waves at play. The

mf

state - ly ships sail down the bay, Vi - va! Vi - va! A

state - ly ships sail down the bay, Vi - va! Vi - va! A

state - ly ships sail down the bay,

ships sail down the bay, Vi - va! Vi - va! A

state - ly ships sail down the bay, Vi - va! Vi - va! A

state - ly ships sail down the bay,

toast to all the fair! Let us drive a-way dull care, Come, greet the

toast to all the fair! Let us drive a-way dull care, Come, greet the

toast to all the fair! Let us drive a-way dull care, Come, greet the

toast to all the fair! Let us drive a-way dull care, Come, greet the

fair, Let us drive a - way dull care, Come, greet the fair!
 fair, Let us drive a - way dull care, Come, greet the fair!

fair, Let us drive a - way dull care, Come, greet the fair!
 fair, Let us drive a - way dull care, Come, greet the fair!

mf
ff

ff
p

The Hammers Will Go Rap, Rap, Rap.

N^o 2.

DUET.

Bi and Papinta.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegro moderato.

BI.

This world is so cen-
Now don't you get the



so - ri - ous a lot, So prone to scan - dal, lies and "Tom-my - rot," Live like a - ny
no - tion in your mind, That all re - straint you're going to leave be - hind Get - ting mar - ried



saint and like as not, Thro' some mis - hap, You may be most em -
you are apt to find, A han - di - cap. For right at home, con -



bar - rass - ing - ly placed, In fear of be - ing fear - ful - ly dis - graced, All your friends will
ten - ted you must stay, And cook your "hub - by" three good meals a day. If you don't, it's



DANCE.

PAP.

con-gre-gate in haste, And their hammers will go rap, rap, rap.
ver-y safe to say, That the hammers will go rap, rap, rap.

Im
I

DANCE.

BL.

cer-tain that one's friends a - dore us.
think that you are sim - ply shock - ing.

Just
Just

PAP.

lis - ten to the an - vil cho - rus.
lis - ten to the ham-mers knock - ing.

Well I dont care what
I prom-ise you Ill

a - ny one may say, My minds made up Im going to run a - way,
do just as I ought But as for cooking I was nev-er taught

Con - fi - dent - ly
We shall board don't

trust - ing that I may meet no mis - hap. Ah
 think that I'll get caught in such a trap.

BL.

While not ex - act - ly
 You must not run poor

I'll come home a
 If I do, hed

fit - ted for a guide, I'll state one truth that can-not be de-nied
 "hub - by" in - to debt, You must no long-er friv - ol or co - quel,
 You'll come home a
 If you do, Id

1. 2.

hap - py lit - tle bride, Or the ham - mer will go rap, rap, rap.
 like to make a bet That the ham - mer will go rap, rap, rap.

rap.
 rap.

mf

Handwritten musical score for five staves. The score consists of five horizontal staves, each with five lines. The notation is a form of shorthand, using vertical stems with small dots for pitch, horizontal strokes for duration, and diagonal strokes for slurs. Measure numbers 1 through 10 are written above the staves. The first staff starts with a forte dynamic (f) followed by a pianississimo dynamic (ff). The second staff starts with a mezzo-forte dynamic (mf). The third staff starts with a forte dynamic (ff). The fourth staff starts with a forte dynamic (ff). The fifth staff starts with a forte dynamic (ff). The music includes various rhythmic values and rests.

Ye Ho!

No. 1.

Oh, glad is the life of a sailor at sea!

Words by
Henry L. Blossom, Jr.Music by
Alfred G. Robyn

Allegro vivace.

MALE CHORUS.

Voice: Who comes here? Who

Piano: *mf*

FEMALE CHORUS.

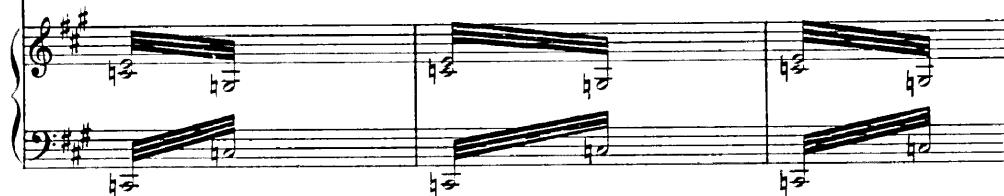
comes here? It seems to be an

BLANCA.

Bi-en-ve-ni-do, thus we wel-come
of - fi - cer and some of his com - mand.

you, And in our fes-tive joys wed have you share, To grace our

JACK.



CHORUS.

we sad - ly miss.
 Wel - come, tell us all the news! What be -

 falls you on a cruise? The re - ci - - tal will de - light
 The re - ci - - tal will de - light

 all, don't re - fuse
 all, Pray don't re - fuse.

6
6
6
6

Allegretto con moto.

JACK.

Oh, glad is the life of a sai - lor at sea A -
land lub - bers sit by their fire-sides at night, Con-

Allegretto con moto.

board of a man - o' war - Our ship is our sweet - heart, as

tent in their com - fort and ease, - They nev - er shall know the wild

true as can be, Our home is wher - ev - er we are - The

thrill of a fight, Nor ev - er the bless - ing of peace - To

hours may be long and the work may be rough, The la - bor can do us no
love the fair wom - en of ev - er - y clime, Oh, who but a sai - lor has

harm At times there is fight - ing that's dang'rous e - nou - gh, It
 heart? To love them all tru - ly, if but for a time, To

lends an ad - di - tion - al charm. So o - ver the o - cean we
 kiss them good - bye, lads, and part. So o - ver the o - cean we

rall.

mer - ri - ly sail, Ye - ho! — We
 mer - ri - ly sail, Ye - ho! — CHORUS.
 Ye - ho! —

laugh at a calm or a threat-en - ing gale, Ye - ho! — Oh,
 Ye - ho! —

5543

MEN.

who is from care so free — So heart - y and hale as

Ho, ye - ho, ye - ho! Ho, ye - -

we With arm - ful of girl and

ho, ye - ho, Ho, ye - -

heart - full of song Wher - ev - er our ship may be? Ye -

ho, ye - - ho, ye - - ho, ye - ho!

ho! —

Girls and Men.

O - ver the o - cean we mer - ri - ly sail, Ye -

f

ho! — Ye - ho! —

We laugh at a calm or a

ho! — Ye - ho! —

threat - en - ing gale, Ye - ho! — Ye - ho! — Ye -

JACK.

Fill us a bowl that's large and long' Here's to our Coun - try
 ho. ye - ho. ye - ho. Ho. ye -
 ho. ye - ho. ye - ho. Ho. ye -

chorus.

right or wrong! Hip! Hip! Hip! Hip! Hip! Hur- rah! Ye -
 Hip! Hip! Hip! Hip! Hip! Hur- rah! Ye -
 ho. ye - ho! Hip! Hip! Hip! Hip! Hip! Hur- rah! Ye -
 ho. ye - ho! Hip! Hip! Hip! Hip! Hip! Hur- rah! Ye -

ff

Dante

ff ff

ff ff

ff ff

ff ff

ff ff

In old New - York.

Nº 4.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegro moderato.

Piano.

1. I've knocked a-round the world, — From the E-
 2. I spent a week in Lon-don once But I
 3. The first time I struck Par-is I — was

qua-tor to the Pole, In Eu-rope I've seen all there is to
 did-not see the town, They had a beast-ly fog on. dont-cher
 just a lit-tle green, I could-not tell the "cock-ey" where to

see. I've trav - elled thro' the O - ri - ent, and
 know. I tried to buy a lan - tern just to
 stop. The peo - ple "took me in" all right, and

A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is A major (two sharps). The music consists of two staves separated by a brace. The vocal line continues from the previous system, ending with "stop." The piano accompaniment consists of simple harmonic chords.

take it on the whole There's noth - ing new that is - nt old to
 find my way a - round, But found it was a game that did - nt
 treat - ed me *tres bien* But when my coin was gone, I was *de*

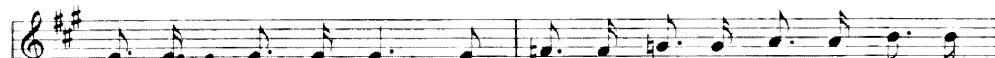
A continuation of the musical score. The vocal line begins with "take it on the whole". The piano accompaniment provides harmonic support with sustained chords.

me. I found it fun to jol - ly up the
 go. I asked the clerk the price of one, he
trop. I've heard it said the Lat - in race are

A continuation of the musical score. The vocal line begins with "me.". The piano accompaniment consists of sustained chords.



lit - the Jap - an - ese, I found the girls were cold in Chi - li,
said "a guin - ea" then I asked him if he meant a guin - ea -
all on the de - cline. Per - haps they are, but just the same that



ver - y smooth in Greece, But nev - er in my most for - get - ful
pig or a guin - ea - hen? I'll nev - er try to "kid" a bloom-in'
"bunch" got all of mine, They par - leed all their bets on me and



mo - ments did I cease To - heave a sigh for old New - York! —
Brit - ish clerk a - gain But I heaved a sigh for old New - York! —
trimmed me good and fine, And I heaved a sigh for old New - York! —



rall.

REFRAIN.

Eng - lish - men may have their Lon - don, French-men their Par - ee,

mf a tempo.

Ir - ish - men their Dub - lin or their Cork; But no

mat - ter where you go, You will find they can - not show you as

good a time as you can have in old New - York.

s/f

CHORUS. *unison.*

Eng - fish-men may have their Lon - don, French-men their Par - ee,

Ir - ish - men their Dub - lin, or their Cork; But no

mat - ter where you go, You will find they can - not show you As

good a time as you can have in old New - York. old New - York.

Hola!

BOLERO.

Nº 5.

Words by
Henry M. Blossom, Jr.

Bonita and Chorus.

Music by
Alfred G. Robyn.

Allegro.

Piano. {

BONITA.

Ho - la! but tis hard to be du - ti - ful

when maid - en is wealthy and beauti - ful

SOPR. & ALTO.

Wealthy and beauti - ful TENORS.

Wealthy and beauti - ful BASSES.

TRA LA LA LA.

CHORUS.

For - ev er de - co - rum for - get - ing sing-ing dan-cing

mad-ly co - quet - ing

Mad-ly co - quet - ing Tra la la la.

Mad-ly co - quet - ing Tra la la la.



Ah!

cresc.

circum-scribed — When pas-sions yearn-ing are thrill-ing and burn-ing are,

Ah!

Ah!

pleasure like wine should then be im-bibed Ho - la! Ho -

Bo - na Quer - i - dat Si!

Bo - na Quer - i - dat Si!

Bo - na Quer - i - dat Si!

rall.

Dear one, Sweet - heart, Words I am longing to hear —
 Tell me! Tell met Whenshall my true love ap - pear? —
 Ah! Ca - ro! Leave me no long-er a - lone! —
 Dear one, Sweet - heart words she is long-ing to hear! —
 Dear one, Sweet - heart words she is long-ing to hear! —

When thou shalt come love my heart shall be thine _____ For-

She is ev - er thine _____

She is ev - er thine _____

ev - er thy love be mine, Ah! _____ Ah! _____

Her love is thine Ah! _____ Ah!

Her love is thine Ah! _____ Ah!

My heart be ev - er thine, Thy love be ev - er
 My heart be ev - er thine, Thy love be ev - er
 My heart be ev - er thine, Thy love be ev - er

Ah!

D. S.

mine. Ho - la! la!

mine, Tra la la!

mine, Tra la la!

ff

D. S.

ff

Id Like to be a Soldier.

No. 6.

DUO - Papinta, Leopoldo and Chorus.

Words by

Henry M. Blossom, Jr.

Music by

Alfred G. Robyn.

Allegro moderato.

Piano.

PAP.

Id like to be a sol - dier, That
Id like to be a sol - dier, An

can - not be de - nied, With mus - ket on my shoul - der Or
off - i - cer Id be With e - pau - let - ted shoul - der For

LEO.

sa - bre by my side,
all the girls to see.
The call - ing is in - spir - ing,
Such thoughts are en - ter - tain - ing,

And
But

LEO. & PAP.

when the guns are fir - ing,
if you were cam - paigning,
An or - der for re - tir - ing hurts a
(You'd find your ar - dor wan - ing to a
I'd my

sol - diers pride.
marked de - gree.

SOPR. & ALTOS.

An or - der for re - tir - ing al - ways
Shed feel her ar - dor wan - ing to a
TENORS.

An or - der for re - tir - ing al - ways
Shed feel her ar - dor wan - ing to a
BASSES.

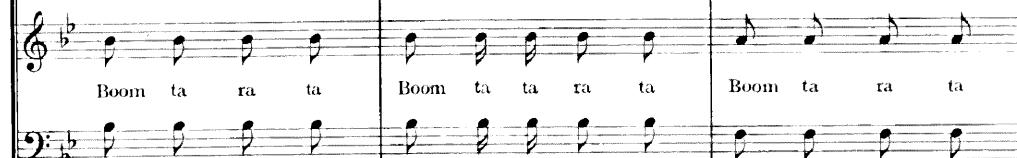
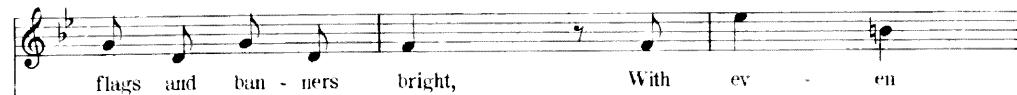
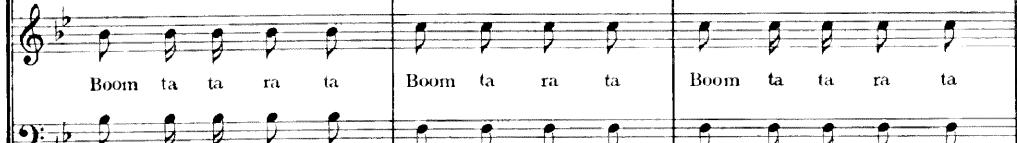
hurts a sol - diers pride, ta ra ta Boom ta ra ta Boom ta ta ra ta
ver - y marked de - gree.

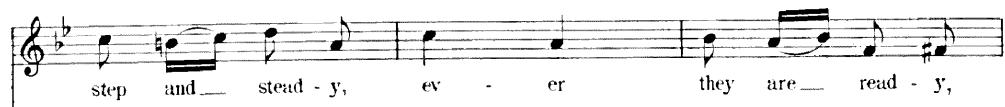
hurts a sol - diers pride, ta ra ta Boom ta ra ta Boom ta ta ra ta
ver - y marked de - gree.

LEO. & PAP.

1st & 2nd Verse. When fife and drum are play - ing, or - ders

Boom. La Boom ta ra ta Boom ta ta ra ta Boom ta ra ta
Boom. La Boom ta ra ta Boom ta ta ra ta Boom ta ra ta





Boom ta ta ra ta



Boom ta ta ra ta

ry! Hur - rah boys! They fal - - -

bright tra la la with ev - en step and steady ev - er
bright tra la la with ev - en step and steady ev - er

ter! Tis glor - ious thus in - deed to

They are ___ ready In their place with equal graee to
They are ready In their place with equal grace to

1

clear the way.

flirt or fight.

flirt or fight.

PAP. D. S. S. ld clear the way.

flirt or flight!

flirt or flight!

D. S. ff

We Were Taught To Walk Demurely.

NO. 7.

TRIO.

Bonita, Papinta and Teresa.

Words by
Henry M. Blossom, Jr.Music by
Alfred G. Robyn.

Andante religioso.

BONITA.

We were taught to walk de -

PAPINTA &
TERESA.

We were taught to walk de -

Piano.

mure - ly With our eyes up - on the ground, While our thoughts were cen - tered

mure - ly With our eyes up - on the ground, While our thoughts were cen - tered

pure - ly On some mys - ter - y pro - found. When in need of re - cre -

pure - ly On some mys - ter - y pro - found. When in need of re - cre -

a - tion, Then our wild - est dis - si - pa - tion, Was to

a - tion, Then our wild - est dis - si - pa - tion, Was to

seek se - clud - ed nook, And pe - ruse some pi - ous

seek se - clud - ed nook, And pe - ruse some pi - ous

book, Of this sim - ple re - cre - a - tion our con - tent - ed minds par -

book, Of this sim - ple re - cre - a - tion our con - tent - ed minds par -

took, Of this ____ our minds ____ our sim - ple minds par - took.

took, re - past, par - took our sim - ple minds par - took.

Allegro.

PAPINTA.

School days are past, Now they are o'er, We should do what we

mf

choose _____ Be gay and sing, Stud-y's a bore, Al-ways gave

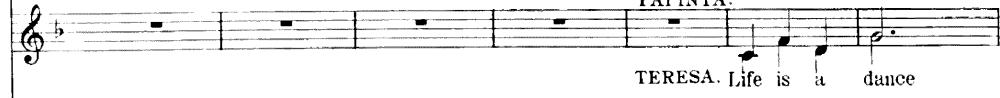
BONITA.

If life is a dance then trip it a - long, And
me the blues. _____

gai-ly its maz - es thread Oh! let it ad - vance right mer- ri - ly



PAPINTA.



Ah! ————— Te - di - um may a - bet —————

Sur - feit of joy of - fered all day Te - di - um may a - bet —————

Pleasure may cloy giv-en full sway; Mer - ri - ment bring re -
Pleasure may cloy giv-en full sway, Mer - ri - ment bring re -

rall.

Andante.

gret. Ear - ly - les - sons in . . . good - breed - ing all fri -

p

vol - i - ty sup - pressed. Since the world is a mis -

lead - ing wick - ed world at best, Since the world is a mis -

lead - ing wick - ed world at best.

Cupid Has Found My Heart.

Nº 8.

Jack.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegretto.

Voice.

Piano.

I know not what is this feeling, That's
I ne'er have known but in seeming, How

stirring this heart of mine — A rapture o'er me
great is the power of love, — Which in my day — time

steal - ing, That thrills my be - ing like wine, _____ My
 dream - ing, My soul has hun - gered to prove. _____ But

souls con - sumed with a yearn - ing, That's near - ly a - kin to
 now my heart sings in an - - - - - swer, To heart that's at - tuned to

pain, _____ And still so sweet, Id - fain re - peat It's
 mine, _____ A ten - - der re - strain, like a rap - - turous strain of

ec - sta - sy once a - gain, _____ Heart so free!
 mel - o - dy all di - vine, _____

rall. *uff a tempo.* *p*

Can it be, 'Tis love, 'Tis love? Yes,

Piu lento.

This is a love to cher - ish, A pas - sion strong and

pure — Love that will nev - er per - ish, While Faith and Hope en -

dure! Nev - er shall I for - get you, Tho'
f
 Life or Death may part Ev - er I'll love you,
f
 dar - ling! Cu - pid has found my heart. *D. C.*
f
 Cu - pid has found my heart! *D. C.*
ff

NO. 9.

Finale I.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Tempo di Marcia

Piano

MALE CHORUS.

Ev - er read - y, eag - er - ly we ral - ly Nev-er halt or dal - ly,

ff *mf*

Staunch and stea - dy In re-treat or sal - ly,

ff

At their bid - ding foe-man quickly fal - ter Pru-dent - ly they pal - ter

ff *mf*

Ear - nest - ly they try - to - pass us by.

ff

GIRLS.

Yet let us state for fear you may mis-

*mf**f*

judge 'em Ten - der of heart, They're not ide - void of

feel - ing, Don't be se - vere or sym - pa - thy be -

grudge 'em. They are but men This sol - dier garb con - ceal - ing

f



MALE CHORUS.

E - ven dy - - ing may a - muse,

Ere the nov - el - ty be passed. Yet of all things

we may choose Death's a - bout the last. Yes,

GIRLS.

Ev - er ready Ea - ger - ly they ral - ly
 MEN. we

ff

Nev - er halt or dal - ly Stauch and stea - dy

ff

In re - treat or sal - ly, At their
 our

mf

dar - ing foe-man quick - ly fal - ter Pru-dent - ly they pal - ter
 Ear - nest - - ly they try to pass them
 Ear - nest-ly they try, they try to pass us
 by. At du - ty's call, the right we claim. On foe to
 ff

fall, We rush to fame, In glo - ry's name, At du - ty's

call, At du - - -

8

ty's call.

ff

Allegro.



BON. & JUANITA.

Gay is the
TER. PAP. & BLANCA.

Gay is the

JACK & ROD.

Gay is the
BL.GOV. & LEOP.

Gay is the

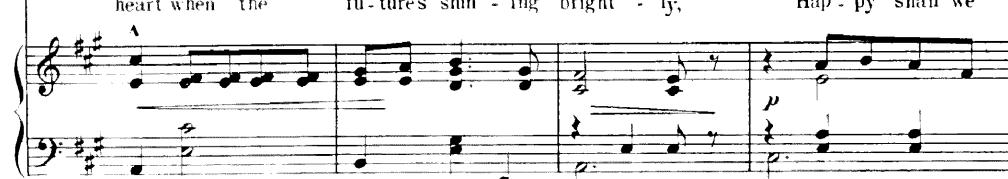


heart when the fu-ture's shin - ing bright - ly, Hap - - py

heart when the fu-ture's shin - ing bright - ly, Hap - py shall we

heart when the fu-ture's shin - ing bright - ly, Hap - - py

heart when the fu-ture's shin - ing bright - ly, Hap - py shall we



we Ban-ish dull care, for it's fea-tures are un-

be when we join in the dance Ban-ish dull care, for it's fea-tures are un-

we Ban-ish dull care, for it's fea-tures are un-

be when we join in the dance Ban-ish dull care, for it's fea-tures are un-

mf

sight - ly, Reck - less mer - ri - ment.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

sight - ly, Reck - less mer - ri - ment.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

Gay is the heart when the future's shin-ing bright-ly, Hap - - py
 Gay is the — heart when the future's shin-ing bright-ly, Hap-py shall we
 Gay is the heart when the future's shin-ing bright-ly, Hap - - py
 Gay is the heart when the future's shin-ing bright-ly, Hap-py shall we

we _____ Ban-ish dull care for its fea-tures are un-
 be when we join in the dance; Ban-ish dull care for its fea-tures are un-
 we _____ Ban-ish dull care for its fea-tures are un-
 be when we join in the dance; Ban-ish dull care for its fea-tures are un-

sight - ly, Reck - less mer - ri - ment with our life should be blent.
 sight - ly, Reck - less mer - ri - ment with our life should be blent.
 sight - ly, Reck - less mer - ri - ment with our life should be blent.
 sight - ly, Reck - less mer - ri - ment with our life should be blent.

BON.

Pleas - - ure beck - - ons, Should not pul-ses re -

spond? Brisk - - ly beat - - ing,

Should not pul-ses re - spond.

Should not pul-ses re - spond.

CHORUS.

Fet-ters cast-ing a - side. _____ Ro - - mance

Fet-ters cast-ing a - side
Fet-ters cast-ing a - side

charms us, Weav- ing mag - i - cal spell. _____

Weav- ing mag - i - cal
Weav- ing mag - i - cal

Moon - - - light, mu - - - sie, new-er can be de -

spell Some-how can't be de -

spell Some-how can't be de -

f

nied. _____

nied. _____

nied. _____

ff *s*

BON, JACK & JUAN.

PRINCIPALS & CHORUS.

Pleas - - ure hail _____ tho' its reign _____ be
 TER, BLAN. & PAP.

Pleas-ure we hail tho' its reign be both short and brief, Care we as-sail from its

Pleas-ure we hail tho' its reign be brief, Care we as-sail from its

Pleas-ure we hail tho' its reign be brief, Care we as-sail from its

brief. _____ I - - dle - - ness _____ brings re

grasp we would flee. I - - dle-ness brings us the sweet-est and best re-lief
 grasp we would flee

grasp we flee. I - - dle-ness brings us a sweet re - lief.

grasp we flee. I - - dle-ness brings us a sweet re - lief.

lief Yes — a sweet re - lief Leisure, pleas - ure
 free from the sting of aux - i - e - ty Leisure de - lights it al -
 free from the sting of aux - i - e - ty Leisure de - lights it al -
 free from the sting of aux - i - e - ty Leisure de - lights it al -

our joys en - hance — Ah! —
 lures it en - chants — Such its fas - ci - na - tion we yield to its spell. —

Yield we to its spell

lures it en - chants — Ev - - er thus we yield to its spell.
 lures it en - chants — Ah! —
 Such its fas - ci - na - tion we yield to its spell.

Drea - ry en - nui yields to their spell, — No oe - eu - pa - tion
 While it in - cites soon well join in the dance, — No oe - eu - pa - tion Can
 While it in - cites soon well join in the dance, — No oe - eu - pa - tion Can
 While it in - cites soon well join in the dance, — No oe - eu - pa - tion Can

pleas - es so well, Joy - ful - ly, joy - ful - ly, joy - ful - ly.
 please one so well, Joy - ful - ly, joy - ful - ly, joy - ful - ly.
 please one so well Ah! Ah! Ah!
 please so well Ah! Ah! Ah!

so

Bonita upper notes only.

Yield we so will - ing - ly to its spell Joy - ful -
 Yield we to its spell Joy - ful -
 Leisure pleasure well hail Ah!
 Leisure pleasure well hail Ah!

p *f*

ly, joy - ful - ly, joy - ful - ly Yield we so will - ing - ly
 ly, joy - ful - ly, joy - ful - ly Yield we

Ah! Ah! Yield we to its
 Ah! Ah! Yield we to its

f *p*

Drea - ry en - nui yields to their spell, — No oc - cu - pa - tion
 While it in - cites soon well join in the dance, — No oc - cu - pa - tion Can
 While it in - cites soon well join in the dance, — No oc - cu - pa - tion Can
 While it in - cites soon well join in the dance, — No oc - cu - pa - tion Can

f

pleas - es so well, Joy - ful - ly, joy - ful - ly, joy - ful - ly.
 please one so well, Joy - ful - ly, joy - ful - ly, joy - ful - ly.

so
 please one so well Ah! — Ah! — Ah!
 please so well Ah! — Ah! — Ah!

f

Bonita upper notes only.

Yield we so will - ing ly to its spell Joy - ful -
 Yield we to its spell Joy - ful -
 Leis ure pleas ure well hail Ah!
 Leis ure pleas ure well hail Ah!

p *f*

ly, joy - ful - ly, joy - ful - ly Yield we so will - ing - ly
 ly, joy - ful - ly, joy - ful - ly Yield we

Ah! Ah! Yield we to its
 Ah! Ah! Yield we to its

f *p*

to — its — spell Vi - va, Vi - va, Vi - va, Vi - va,
 to — its — spell Vi - va, Vi - va, Vi - va, Vi - va,
 spell Vi - va, Vi - va, Vi - va, Vi - va,
 spell Vi - va, Vi - va, Vi - va, Vi - va,

f

Vi - - - va!
 Vi - - - va!
 Vi - - - val
 Vi - - - val

f

Allegro.

GOV.

Now ere we take de - part - ure for Si - es - tas quick ____ rest Here's a

CHORUS.

health to San Do - min - go And the flag we love the best Vi - va, Vi -

(Screams.)

val! Our flag un - furl.

Presto.

LEOPOLDO: "You are

my pri - soner! Sieze him!"

CHORUS

Hol - la! Hol - la! Hol - la! Vi -

Va —

The musical score consists of six staves of music. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, the fifth is a piano/vocal line, and the bottom is a basso continuo line. The vocal parts sing 'Hol - la!' three times, followed by 'Vi -'. The piano/vocal part has a sustained note with a fermata over the first two measures. The basso continuo part features sustained notes with grace notes. The score concludes with a final section where the piano/vocal part has a sustained note with a fermata, and the basso continuo part ends with a flourish.

End of Act I
5543

N^o 10.

Opening Chorus.

Words by
Henry M. Blossom, Jr.

Females.

Music by
Alfred G. Robyn.

Allegretto con moto.

(Show Girls.)

SOPRANO.

How did it all oc - cur to - day? Have - nt you heard? Nev - er a

ALTO.

How did it all oc - cur to - day? Have - nt you heard? Nev - er a

word! Poor Le - o - pol - dos run a - way, Quite too ab - surd!

word! Poor Le - o - pol - dos run a - way, 'Tis quite ab -

— What is Pa - pin , ta going to do? She on - ly smiles, One of her

surd What is Pa - pin - ta going to do? She on - ly

Shoot - ing darts, in - to hearts, Just for pet -

ty spite . . . spite . . .

Allegro moderato.

JUANITA.

Oh, friends, I've heard some love - ly gos - sip, But it

may be that it will not in - terest you. BLANCA.
You mean Bo -

CHORUS.

Pray tell us whom con - cern - ing,
Pray tell us whom con - cern - ing,

ni - ta, who ran a - way and hid, that the Gov-er - nor _ might not pro -

Shoot - ing darts, in - to hearts, Just for pet -

ty spite .

1 2

Allegro moderato.

JUANITA.

Oh, friends, I've heard some love - ly gos - sip, But it

may be that it will not in - terest you. BLANCA
You mean Bo -

CHORUS

Pray tell us whom con - cern - ing,
Pray tell us whom con - cern - ing,

ni - ta, who ran a - way and hid, that the Gover - nor might not pro -

JUANITA.

pose? Per -haps,

Yes! thats no news, We all have heard of that.
Yes! thats no news, We all have heard of that.

but there is some - thing more, She will neer be his. Some one else has

What! Why?
What! Why?



Allegro.

O what sil - ly talk is this, Our Bo - ni - ta is a miss, who would
 O what sil - ly talk is this, Our Bo - ni - ta is a miss, who would

Allegro.

JUANITA.

You

neer con - sent to throw her - self a - - way.

neer con - sent to throw her - self a - - way.

Moderato.

ne'er can tell what love has done. Nor

For love's an ar-rent jest-er,

For love's an ar-rent jest-er,

Moderato.

when a maid-en's heart is won.

But

At least un-til you test her.

At least un-til you test her.

I should say if I were asked, Has

That this Lieu - ten - ant bold
That this Lieu - ten - ant bold

mf

won her, And the — Gov - er - nor, the cold.

Is left out in the cold.
Is left out in the cold.

rall.

sffz

The Mosquito and the Midge.

Nº 11.

Papinta and Chorus of eight Girls.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegro moderato.

Piano.

PAPINTA.

1. A dash-ing young mos-qu-i-to loved a dain-ty lit - tle midge. 'Twas a
 2. Now Jul - i - et had brothers, and a lot of oth-er kin. Who re -
 3. That night our bold mos-qu-i-to took his lit - tle midge a way, To —

case of Ro - me - o and Jul - i - et.
 fused to let her throw her - self a - way.
 where a big ho - tel was near at hand.

He
 They
 They

lived a - mong the rush - es in the stream be -neath the bridge, She
 said that Ro - me - o was of the low - est or - i - gin, And
 found some "com - fy" quar - ters in a weed - y lit - tle bay, And



lived up where it was - nt quite so wet. Each
 scarce - ly dared to show him - self by day. They
 ev' - ry night they list - ened to the band. The



pleas - ant sum - mer eve -ning he would ser - e - nade his dear, He
 laid for him that night as to his trys - ting place he soared, But
 guests be - gan to scratch and scold and swear they would - nt stay, The



had a love - ly ten - or voice, Mel - li - flu - ous and clear, The
 Ro - me - o was read - y with his ev - er trust - y sword. When
 land - lord got some ker - o - sene and dumped it in the bay, Poor

rall.

kind of voice that peo - ple stay a - wake at night to hear, And
 he got through with them they all were feel - ing rath - er bored, And
 Jul - i - et was left to die, but Rom - y flew a - way, And

Tempo.

this was the song he sang, _____ Ping!—
 this was the song he sang, _____ Ping!—
 thus 'twas he sad - ly sang, _____ Ping!—

rall. *mf*

Ping! — Ping! — Ping! — Listen now my love to
 Ping! — Ping! — Ping! — Ev'ry bod - y talks of
 Ping! — Ping! — Ping! — I am much too young to

FEMALE CHORUS.

(Humming.)

me.
me.
die.

Ping! — Ping! — Ping! — Ping! —
Ping! — Ping! — Ping! — Ping! —
Ping! — Ping! — Ping! — Ping! —

Dear-est one I love but thee. Life is but short, let us
 Im pop - u - lar as I can be. Wher - ev - er I go, I am
 Ju - li - et my love, good bye! Oil on the wa - ters, may

love while we may — — Taste of the sweets while you're a - ble I say, —
of - fered a hand — — I have a weak - ness for o - pen work, and the
tem - pests sub - due, But its course is too smooth for a love that is true. —

Make a deep im - press - ion in your own pe - cu - liar way.
blood that's in my veins is of the no - blest in the land! —
I will drink in blood to - night in menu - or - y of you. —

1. & 2. D. C. 3.

Ping! Ping! Ping!
Ping! Ping! Ping!
Ping! Ping!

D. C.

DANCE.

The musical score consists of five staves of piano music. The top staff begins with a treble clef, common time, and a dynamic marking 'p'. The subsequent staves show various harmonic progressions and rhythmic patterns, including eighth-note chords and sixteenth-note figures. The music is divided into measures by vertical bar lines.

Ain't it funny what a difference
just a few hours make?
No. 12.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Moderato.

Piano.

The musical score consists of three staves. The top staff is for the piano, starting with a dynamic of *mf*. The middle staff is for the voice, and the bottom staff is for the piano bass. The vocal part begins with a rest followed by a melodic line. The piano accompaniment includes chords and bass notes. The vocal part continues with lyrics in the third section. The piano part ends with a dynamic of *f*.

When the
My old
There are

sun starts to rise in the far - off East - ern skies And the
bunk is the place when I seek its soft em - brace Whence my
times when I think that I'll give up cards and drink, When I

wak - hing lit - tle bird - ies peep,
 trou - bles and my cares take flight,
 look back on the life I've led
 When each
 And I
 And my

poor sad - eyed clerk has to hus - tle down to work It is
 reg - 'lar - ly say as I tum - ble out each day, "Now, I'm
 thoughts i - dly roam to the hap - py lit - tle home And the

then that I be-gin to need my sleep.
 go-ing to get a lot of sleep to - night"
 loved ones that I might have had in - stead.

All the noise that is made in the
 I re - solve with-out doubt to cut
 And my heart grows so sad and I

bus - y marts of trade. Seems to lull me like a moth - er's soft re -
 dis - si - pa - tion out, But I make my res - o - In - tions all in
 real - ly feel so bad, That I wor - ry till I'm act - ual - ly in

frain, But at night-say at 3 it is Lit - tie Bright Eyes me, There's a
 vain, For it aint an - y use there is al - ways some ex - cuse, Its a
 pain, Then there's noth-ing left to do but to take a drink or two, To re -

CHORUS.

Solo.

diff -'rence that I real - ly cant ex - plain. Ah! — Aint it
 prob - lem that I real - ly cant ex - plain. Ah! — Aint it
 lieve me as Im try - ing to ex - plain. Ah! — Aint it

Piu lento.

fun - ny what a diff - rence just a few hours make? In the
fun - ny what a diff - rence just a few hours make? All my
fun - ny what a diff - rence just a few hours make? There are

morning I'm so tired I'm near-ly dead, But as day growsin - to night I be -
clothes look knight-y seed - y, in the day. But when eve-ning shadows fall I'm a
morn - ings when I have - nt got a cent, When per-haps the night be-fore I had

gin to feel al - right Just a - bont the time I ought to go to bed, As a
sec - ond Ber - ry Wall, All the wrinkle-s and the grease-spots fade a - way.
start-ed out with more Then I ev - er would have dreamd I could have spent. Then I

Then I



Chorus.

My San Do - min - go Maid, — My heart has new - er strayed, —

p

— I'm dream - ing of you, for I love you, And your mem - 'ry ne'er shall

fade. So ver - y near to me, — so ver - y dear to me, —

You are my dain - ty lit - tle San Do-min - go Maid.

Once in San Do
But a - las for

min - go lived a dain - ty lit - tle maid - en, Her form was small and
faith - less vows and pro - tests of de - vo - tion, It will not be the

slen - der, her eyes were large and ten - der, Ma - ny a suit - or
last time, that love has proved a pas - time. Soon the stran - ger

sought her hand, whose heart with love was la - den, But on - ly one this
sailed a - way a - cross the bri - ny o - cean, But con - stant as in

maid could please, A stran - ger from a - cross the seas, Who came a ser - e -
days of yore, She sang his love-song o'er and o'er, To still her heart's e -

Chorus.

na - din' He came a ser - e - na - din,
mo - tion, To still her heart's e - mo - tion,

'Twas thus he sang — My San Do -
'Twas thus she sang — My San Do -

Refrain.

min - go Maid — My heart has nev - er strayed — I'm dream - ing
 of you, for I love yove, And your mem - 'ry ne'er shall fade, So ver - y
 near to me, — so ver - y dear to me, — You are my
 dain - ty lit - tle San Do - min - go Maid. — My San Do -

1 *Chorus repeat refrain.*

2

Last ending.

Maid. _____ Maid. _____

DANCE.

D.S.

Nº 14.

We Come of Castilian Blood.

Words by

Henry M. Blossom, Jr.

Leopoldo and Chorus.

Music by

Alfred G. Robyn.

Introduction.
Allegro.

Piano.

Spirited.

TENORS.

Allegretto con anima.

LEOPOLDO.

So draw your sword when -
 Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol
 ev - er the word is to fight for your coun - try's good. Who -
 Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol
 eer the foe, well cause him to know that we come of Cas - til - ian
 Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol
 blood.
 rol.
 Fol - de - rol. But when the work of the sol - diers done, Then
 rol.

And fold her close in a soft em-brace, for the

haste to the girl — you love — Oh Fol - de - rol, de rol Oh

witch - ing spell of a pret - ty face, Is sweet - er by far than the

Fol - de - rol, de - rol Oh Fol - de - rol, de -

Jas - sam - ines are, when they bloom in the ear - ly spring. So

rol, — de - rol, Oh Fol - - - de - rol, Oh

draw your sword when ev - er the word is to fight for your coun - try's

Fol - de - rol, * rol Fol - de - rol, rol Fol - de - rol, rol

rol, Fol - - - - de -

good _____ And loy - al - ly prove to her whom you love That you
 rol.
 Fol - de - rol, Oh Fol - - - de - rol de - rol, Oh

come of Cas-ti - lan blood. Of Cas-ti - - lan blood.
 Fol - de - rol de - rol, Oh Fol - de - rol, Fol - de - rol, Oh Fol - de -

rall.
 Of Cas - til - - lan blood Ho - la! -
 rol, Oh Fol - de - rol, Oh Fol - de - rol de -
 rall.

tempo.
 rol, de - rol de - rol, boom boom boom.
 Fol - - - de - rol.

Nº 15.

Words by
Henry M. Blossom, Jr.

125
Ensemble.

Spanish Waltz.
Including: "San Domingo Dance"

Music by
Alfred G. Robyn.

Allegro con spirito.

Piano.

126

127

128

129

130

131

A musical score for piano, consisting of five staves of music. The top two staves are in G major (two sharps) and the bottom three staves are in E major (one sharp). The music includes various dynamics such as *f*, *p*, and *p* with a crescendo arrow. The score features a mix of eighth and sixteenth-note patterns, with some measures containing rests or sustained notes.



The image shows five staves of musical notation for a piano. The top staff uses treble clef, and the bottom staff uses bass clef. The key signature is one sharp (F#). The music consists of various note patterns, including eighth-note chords and sixteenth-note runs. Measure 10 includes a dynamic marking 'ff' and a tremolo instruction 'trem.'. Measures 11-12 show a sustained note followed by a sixteenth-note run.

Vivace.

130

Musical score for orchestra and piano. The score consists of two systems of music. The top system shows the piano part in treble and bass staves, with dynamic markings *ff* and *b*. The bottom system shows the orchestra parts in treble and bass staves. The key signature is one sharp, and the time signature is common time (indicated by '2'). The music features eighth-note patterns and sustained notes.

Musical score for orchestra and piano, continuing from the previous system. The vocal parts are introduced with lyrics: "Ho - la!" and "Vi -". The piano part has a forte dynamic *f*. The orchestra parts continue their eighth-note patterns.

Musical score for orchestra and piano, continuing from the previous system. The vocal parts sing "val The dance!". The piano part has sustained notes. The orchestra parts continue their eighth-note patterns.

Musical score for orchestra and piano, concluding the section. The piano part has a dynamic marking *ff*. The orchestra parts continue their eighth-note patterns.

131
DANCE "SAN DOMINGO."
JACK & BON.

Allegretto.

PRINCIPALS and CHORUS.

The musical score consists of six staves of music. The top three staves represent the 'PRINCIPALS and CHORUS' (Vocals). The bottom three staves represent the 'basso continuo' (Bassoon and Cello). The vocal parts are in common time, treble clef, and G major. The basso continuo parts are also in common time, bass clef, and G major. The vocal parts begin with the lyrics 'Gai - ly dane - ing, Bright eyes -'. The basso continuo parts provide harmonic support with sustained notes and rhythmic patterns. The score is divided into measures by vertical bar lines and includes dynamic markings such as *f*, *mf*, and *p*.

Gai - ly dane - ing, Bright eyes -
Gai - ly dane - ing, Bright eyes -
Gai - ly dane - ing, Bright eyes -

f *mf* *p* *mf*

glane - ing; Dance we light as air.
glane - ing Bod - ies mov - ing with rhythm - i - cal sway.
glane - ing Bod - ies mov - ing with rhythm - i - cal sway.

Ev - 'ry meas - ure gives us — pleas - ure, Ho - - -
 Ev - 'ry meas - ure gives us ple a - ure, As the
 — Ev - 'ry meas - ure gives us ple a - ure, As the

la, Ho - la, Ho - la 1. Gai - ly 2. To

man - do - lins mer - ri - ly play 1. Gai - ly 2.

man - do - lins mer - ri - ly play 1. Gai - ly 2.

To



We grace the mer-ry
We grace the mer-ry

tap of tam-bour-ine and click of cas-ta-net,

With un-du-la-ting forms and gen-tly wav-ing

scene with pi-rouette.

scene with pi-rouette.

With un-du-la-ting forms and gen-tly wav-ing

arms 'Tis thus that we dis - play our charms, To
 'Tis thus that we dis - play, That we dis - play our charms, To
 'Tis thus that we dis - play, That we dis - play our charms,

arms

tap of tam-bourine and click of cas-ta-net Ah!

tap of tam-bourine and click of cas-ta-net Ah!

Ah!

With un - du - la - ting forms and gen - tly wav - ing

With un - du - la - ting forms and gen - tly wav - ing

arms 'Tis thus that we dis - play our charms, Gai - ly

arms 'Tis thus that we dis - play, That we dis - play our charms, Gai - ly

'Tis thus that we dis - play, That we dis - play our charms, Gai - ly

danc - ing, Bright eyes glanc - ing, Dance we

danc - ing, Bright eyes glanc - ing, Bod - ies mov - ing with

danc - ing, Bright eyes glanc - ing, Bod - ies mov - ing with

w

light as air. Ev - 'ry meas - ure gives us

rhythm - i - cal sway. Ev - 'ry meas - ure gives us

rhythm - i - cal sway. Ev - 'ry meas - ure gives us

mf

pleas - ure Ho - - - - la, Ho - - - - la, Ho -

pleas - ure As the man - do - lins mer - - ri - ly

pleas - ure As the man - do - lins mer - - ri - ly

la, Gai - ly la Let us

play Gai - ly play Let us

play Gai - ly play Let us

dance, let us dance, Come let us dance gai - - -
 dance, let us dance, Come let us dance gai - - -
 dance, let us dance, Come let us dance gai - - -

f

ly gai - - - ly dance.
 ly gai - - - ly dance.
 ly gai - - - ly dance.

ff

Allegro con fuoco.

GOVERNOR.

Sieze that scoun-drel, and you my men, bind him!

Cast him in pri - son.

What can this
What can this

mean?
mean?
What can this
mean?
What can this
mean?

Moderato.

JACK.

Your excel-len-cy, what means this? I know of no charge that could de -

prive me of my lib - er - ty.

GOVERNOR.

Ah well, ah well of

Allegro moderato.

BONITA.

O spare him, O

this la - ter on.

Allegro moderato.

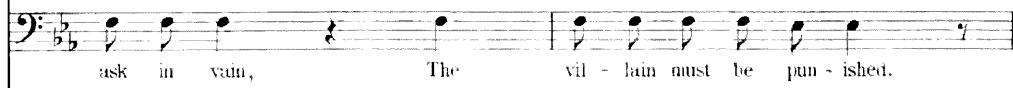
spare him, O spare him I pray!

Where -

Allegro.



Allegro.





That fel - low must be pun - ished.



I shall not set him free al -



I im __ plore on bend __ ed __ knee __

No, he shall not go free!

Spare, oh spare my love to me. O

This I swear I swear to thee the

f

spare him! O spare him.

scoun - drel the scoun - - - - drel.

Moderato.

GOVERNOR.

So much beau - ty al - most makes me hes - i - tate,

yet it is my du - ty to pro - tect the state, For I am its mag - is -

trate.

SOPR. & ALTOS.

Yes, he is its mag - is - trate.

TENORS.

Yes, he is its mag - is - trate.

BASSES.

Moderato.

f

Du - ty should be ev - er first

Du - ty should be ev - er first

Moderato.

ff

Slight it no one ev - er durst And our gra - cious

Slight it no one ev - er durst And our gra - cious

mag - is - trate

mag - is - trate. Has done what he feels to be right, But

mag - is - trate. Has done what he feels to be right, But

Maestoso.

mer - ey may be with jus - tice blent. Were sure hes free from a
 mer - ey may be with jus - tice blent. Were sure hes free from a

Maestoso.

f

wrong in - tent, Hear us then while we
 wrong in - tent, Hear us then while we

p

beg of thee To fet this young man go
 beg of thee To let this young man go

mf

For we thy fond lov-ing
free. For we thy fond lov-ing

For we thy fond lov-ing
free. For we thy fond lov-ing

maestoso.

peo - - - ple are - - - Our loy - al - ty and our sup -
peo - - - ple are - - - Our love do we
peo - - - ple are - - - Our loy - al - ty and our sup -
Our love do we

port thou hast give thee, O grant our re - quest, O

port thou hast O grant our re - quest, O

give thee,

grant our re - quest — Hear us! We im - plore thee!

grant our re - quest — Hear us! We im - plore thee!

Hear us! Hear us, hear our prayer.

Hear us! Hear us, hear our prayer.

In The Days Of Old.

No. 16.

"Bi" and Girls

Words by

HENRY M. BLOSSOM, Jr.

Moderato.

Music by
ALFRED G. ROBYN.

Piano.

It is strange what a change has come o-ver the world Since the days of
Walking back from the track where I lost all my stack, As I trudged the

long a - go, The dis - tinc - tion of cast is a thing of the
dust - y road I was passed by a "jay" with a cart load of

past 'Tis a bank ac - count now you must show. To be
hay And his own in - di - vid - u - al load. And he

rude and to stare and to fre-quen - ly swear, Is con - sid - ered the
 stopped and in - quired: "Don't the walk make you tired?" And I an-swered him

thing in smart sets _____ And I shud - der to think that some
 "Yes" with a smile. _____ Then he said: "I must go but if

f

real la - dies drink, And a few e - ven smoke ci - gar - ettes. _____ It was
 walk - ing's too slow Id ad - vice you to run for a while." _____ It was

p *rall.* *mf*

Con anima.

not like that in the old - en days, Which have passed be-yond re - call In the
 not- like that in the old - en days, Which have passed be-yond re - call In the

rare old, fair old gold - en days, It was not like that at
rare old, fair old gold - en days, It was not like that at

all Then we all did just what we ought to do, Or if
all Then the "rubes" all stood for the bun - co game And they

not we nev - er told, I sigh in vain, to live a - gain In the
bought the brick of gold, These "jays" were not so wise a lot In the

days of old. It was days of old.

1. 2. 

Fine 



Finale II.

N^o 17.

Principals and Chorus.

Words by
Henry M. Blossom, Jr.Music by
Alfred G. Robyn.

Allegro moderato. B1.

Voice. It was not like that in the old-en days, Which have

Piano. passed be-yond re-call In the rare old fair old gold-en days, It was

not like that at all Then we all did just what we ought to do, Or if

not we nev-er told, I sigh in vain, to live a-gain In the

Principals & Chorus

days of old.

ff It was not like that in the
ff It was not like that in the
ff

old - en days, Which have passed be - yond re - call In the
 old - en days, Which have passed be - yond re - call In the

rare old fair old gold - en days, It was not like that at
 rare old fair old gold - en days, It was not like that at

all Then we all did just what we ought to do, Or if
 all Then we all did just what we ought to do, Or if

not we nev - er told, I sigh in vain to
 not we nev - er told, I sigh in vain to

live a - gain In the days of old.

live a - gain In the days of old.

rit.

rit.

ff.

