

HAVANA



MUSIC BY

LESLIE STUART

CHAPPELL & CO. LTD.



251818

HAVANA.

A Musical Play in Three Acts.

WRITTEN BY

GEORGE GROSSMITH, J_{NR.}, & GRAHAM HILL.

LYRICS BY

ADRIAN ROSS.

(ADDITIONAL LYRICS BY GEORGE ARTHURS.)

MUSIC BY

LESLIE STUART.

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Produced by Mr. GEORGE EDWARDES.

HAVANA.

Dramatis Personæ.

JACKSON VILLIERS (<i>of the S. Y. "Jaunty Jane"</i>)	MR. LEONARD MACKAY.
HON. FRANK CHARACTERIS	... ..	MR. ROBERT HALE.
HILARIO } (<i>Bombito's Servants</i>)	... ..	{ MR. T. C. MANWELL.
ALEJANDRO }	... ..	{ MR. ERNEST MAHAR.
ANTONIO	... ..	MR. BARRY LUPINO.
BOMBITO DEL CAMPO (<i>Mayor of Havana</i>)	... ..	MR. ARTHUR HATHERTON.
THE DON ADOLFO (<i>his Son</i>)	... ..	MR. LAWRENCE GROSSMITH.
DIEGO DE LA CONCHA (<i>of Castille</i>)	... ..	MR. EDWARD O'NEILL.
CUSTOMS HOUSE OFFICER	... ..	MR. LEWIS GRANDE.
SENTRY	... ..	MR. J. R. SINCLAIR.
AND		
NIX (<i>Bo'sun of the "Jaunty Jane"</i>)	... ..	MR. ALFRED LESTER.
AND		
REGINALD BROWN (<i>the Yacht's Boy</i>)	... ..	MR. W. H. BERRY.
ANITA (<i>a Cigar Seller</i>)	... ..	MISS JEAN AYLWIN.
ISABELITA (<i>Bombito's Sister</i>)	... ..	MISS GLADYS HOMPREYS.
MARAQUITA (<i>Isabelita's Duenna</i>)	... ..	MISS KITTY MASON.
TITA	... ..	{ MISS OLIVE MAY.
PEPITA } (<i>Cigarette Girls</i>)	... ..	{ MISS MABEL RUSSELL.
LOLITA }	... ..	{ MISS ADELINA BALFE.
MAMIE (<i>Typewriter in Cigar Store</i>)	... ..	MISS BARBARA DUNBAR.
TERESA (<i>a Flower Girl</i>)	... ..	MISS ENID LEONHARDT.
LOLA	... ..	MISS FLORENCE PHILLIPS.
ZARA	... ..	MISS JESSIE BROUGHTON.
SIGNORI VERRIOTTI (<i>a Fortune Teller</i>)	... ..	MISS KITTY HANSON.
ISOLDA (<i>a Spanish Dancer</i>)	SEÑORITA TORTOLA VALENCIA.
AND		
CONSUELO (<i>Bombito's Niece</i>)	MISS EVIE GREENE.

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LADIES OF HAVANA: *Miss Enid Leslie, Miss Gladys Desmond, Miss Claire Rickards, Miss Eileen Caulfield, Miss Pauline Francis, Miss Sylvia Storey, Miss Pattie Wells.*

GENTLEMEN OF HAVANA: *Mr. H. B. Burcher, Mr. Alec Fraser, Mr. W. Raymond, Mr. J. Redmond, Mr. Cecil Cameron, Mr. Sidney Lynden.*

Synopsis of Scenery.

ACT I.	... ..	CIGAR STORE OF BOMBITO & CO.	... ..	<i>Joseph Harker.</i>
ACT II.	... ..	PATIO OF THE TORRE DEL CAMPO	... ..	<i>Alfred Terraine.</i>
ACT III.	... ..	THE HARBOUR, HAVANA	... ..	<i>Joseph Harker.</i>

Orchestra under the Direction of MR. CARL KIEFERT.

Stage Director MR. EDWARD ROYCE.

HAVANA.

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HAVANA.

Act I.

No. 1.

OPENING CHORUS.

"TIS NOON OF TROPIC DAY."

Words by
ADRIAN ROSS.

Music by
LESLIE STUART.

Moderato. ♩=88.

Piano.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system begins with a dynamic marking of *mf* and a tempo marking of Moderato. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The second system continues the melodic and harmonic development. The third system shows a change in the bass line. The fourth system features a more active treble line. The fifth system concludes with the instruction "CURTAIN." written above the staff.


TENORS.

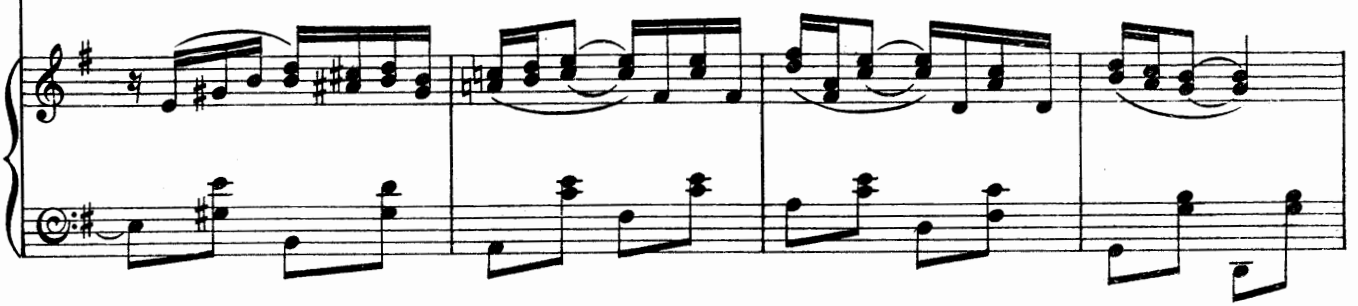
'Tis noon, the noon of tropic day


TEN. Now the heaven's ray is blazing on the bay

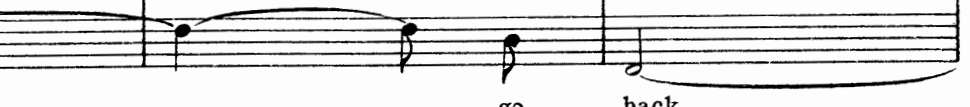
TEN. Put work away and rest while we


TEN. may From noon-tide to one, While the heavy sun

TEN.  Beats down On the town; Si - es - ta in Ha - va - na! — We



SOPRANOS.  Si - es - ta's near - ly done, It's on the stroke of one When we go back — To roll and

TEN.  soon — go back —



CHO.  pack — And fash - ion our ci - gar, The best of all there

 And roll — and



But yet ere work be_gins

CHO. are; Bom.bi - to makes by far the best ci - gar! There's
 pack the gay ci - gar!

2nd Sop.

CHO. time to touch the man-do_lins and sing, While they ring, some lit - tle thing, Some
 So now we sing

CHO. ser - en - ade, While rest_ing in the shade, We have not long for song!
 For we have not long for song!

TENORS.

Doñ - a - - - - de mi a - mor, My love! - - - -

p

TEN.

'Tis you - - - - I'm look - ing for - - - - A - - - - bove! - - - -

p

TEN.

Un - der your win - dow I am sigh - ing - - - - And

p

TEN. *dy - ing like the ros - es I bear In the hot*

TEN. *air! Señ - or - it - a, do you care?*

TEN. *Doñ - a que ri - da, are you there?*

TEN. *La - dy fair, Have mer - cy on my des - pair,*

TEN. *My love and des - pair! ———— Re_i - na da - mor ———— That I a -*

TEN. *- dore ——— Be - fore your eye-lids close Thro' your win_dow let me throw a*

TEN. *rose ——— My flower knows All my am - or - ous, clam - or - ous*

TEN. *woes! ——— La - dy fair ——— be - ware ——— Of my de - pair ——— And promise*

TEN.

this _____ A lit_tle kiss That you will ne_ver miss! _____ A -

CHO. SOP.

Si-es.ta's near.ly done, It's on the stroke of one When we go

TEN.

las! _____ Rei_na d'a - mor _____ That I a - dore _____ Be -

CHO.

back _____ To roll and pack _____ And fash-ion our ci -

fore your eye-lids close _____ Ah, let your lover send a rose _____ The flower

CHO. - gar, The best of all there are; Bom - bi - to makes by
 knows All my

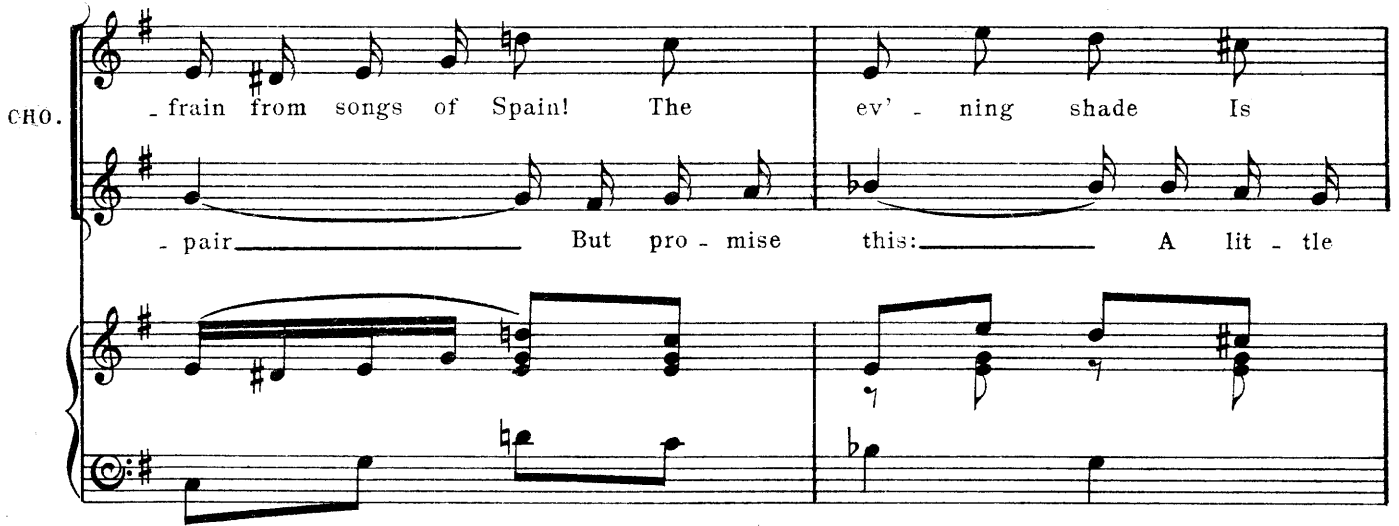
CHO. far The best ci - gar! You'll
 am - or - ous, clam - or - ous woes! La - dy

2nd Sop.

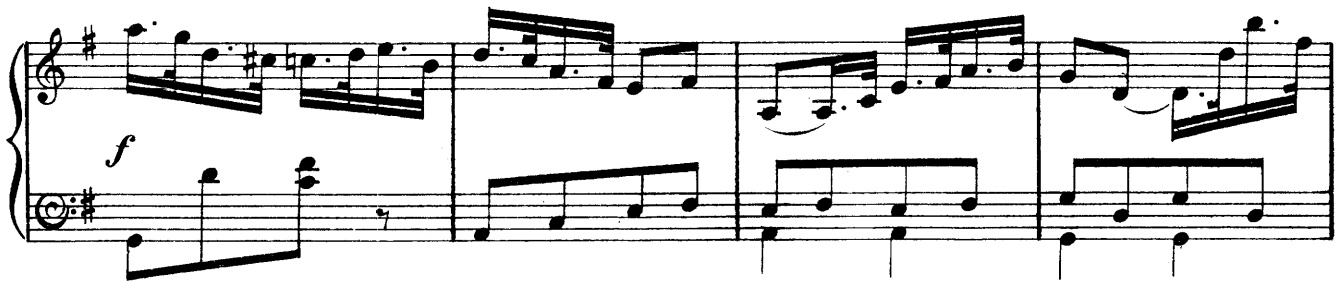
And when the work be - gins

CHO. have to drop your man - do - lins a - gain And re -
 fair, You will not let me lin - ger in des -

CHO. - frain from songs of Spain! The ev' - ning shade Is
- pair _____ But pro - mise this: _____ A lit - tle



CHO. but to ser - en - ade A lit - tle maid, _____ A _____ lass!
kiss, That you will nev - er miss, _____ A - las! *Quicker.*



♩ = 120.

TITA, PEPITA & LOLITA.

TITA.

PEPITA.

LOLITA.

Three lit - tle girls at the top of the tree, Ti - ta! Pep - i - ta! Lo -

MAMIE.

L.O.

- li - ta! And me! Lit - tle me,

TITA, PEPITA & LOLITA.

M.A.

Poor lit - tle me! She is the wa - ry

T.P.L.

Sec - re - ta - ry, She is Eng - lish, Cu - ban are we!

T. P. L.

All of the three, Cu - ban are we!

TITA. PEPITA.

My ci - gars de - light - ful in - deed are. I put bands on,

PEP. LOLITA.

scar - let and gold. I pack up the box - es of ce - dar.

MAMIE. TITA, PEPITA & LOLITA.

I get the mon - ey when they're sold! Oh! we are

T.P.L. MAMIE.

won - der - ful - ly clev - er, We three! _____ And

MA. TITA. PEPITA & LOLITA.

me! And there's no - bo - dy what - ev - er You'll see! _____

T.P.L. TITA. PEPITA. LOLITA.

— Like dear lit - tle Ti - ta And pret - ty Pep - i - ta And

LO. MAMIE.

gay Lo - li - ta, gay Lo - li - ta And me!

GIRLS.

We are the best of all the box - es, Pret - ty as pic - tures,
They are the best of all the box - es, Pret - ty as pic - tures,

sly as fox - es! If a man our heart ev - er catch - es,
sly as fox - es! If a man their heart ev - er catch - es,

Then there will be ra - ther strik - ing match - es! Ah!
Then there will be ra - ther strik - ing match - es! Ah!

Señ - ors! We ve - ry tru - ly all re - main yours -
Señ - ors! They ve - ry tru - ly all re - main yours -

Three lit - tle girls of Ha - va - na! MA. And me!
Three lit - tle girls of Ha - va - na! T.P.L. That's we!
CHO. All three!

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#). The vocal line contains the lyrics: "Three lit - tle girls of Ha - va - na! MA. And me!" on the first line, "Three lit - tle girls of Ha - va - na! T.P.L. That's we!" on the second line, and "CHO. All three!" on the third line. The piano accompaniment consists of chords and moving lines in both hands.

DANCE.

The second system is a piano accompaniment for a dance section. It begins with a piano (*p*) dynamic marking. The music is written for two staves in the key of one sharp. It features a rhythmic pattern with triplets in the right hand and a steady accompaniment in the left hand.

The third system continues the piano accompaniment. It starts with a forte (*f*) dynamic marking. The right hand has a melodic line with some grace notes, while the left hand provides a rhythmic foundation.

The fourth system continues the piano accompaniment, maintaining the rhythmic and melodic motifs established in the previous systems.

The fifth system concludes the piano accompaniment on this page. It features a final melodic flourish in the right hand and a sustained chord in the left hand.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music begins with a forte (*f*) dynamic. The upper staff features a complex texture of chords and moving lines, while the lower staff has a more rhythmic accompaniment.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature. The upper staff shows a continuation of the complex chordal texture, with some notes marked with accents. The lower staff continues with its rhythmic accompaniment.

Third system of musical notation. The notation continues in the same style as the previous systems, with a grand staff and one sharp in the key signature. The upper staff's texture remains dense with chords, and the lower staff provides a steady accompaniment.

Fourth system of musical notation. This system shows a change in the lower staff's accompaniment, with some notes marked with accents. The upper staff continues with its complex texture. The system concludes with a double bar line and a key signature change to two flats (Bb and Eb).

Slower. $\text{♩} = 92$.

Fifth system of musical notation, starting with a *ff* (fortissimo) dynamic. The key signature is now two flats. The upper staff features a more melodic line with some notes marked with accents, while the lower staff has a simpler accompaniment. The system ends with a double bar line.

CLERKS.

CL. We're the clerks, There are on - ly four of us No more of us, no

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "We're the clerks, There are on - ly four of us No more of us, no". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The bass line features a steady eighth-note accompaniment, while the treble line provides harmonic support with chords and moving lines.

CL. more of us! We all are Dons, oh! Pedro, A - lon - zo, Car - los and Al -

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "more of us! We all are Dons, oh! Pedro, A - lon - zo, Car - los and Al -". The vocal line includes a fermata over the word "Al -". The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

CL. - fon - so! Al - tho' the work — to run the Com - pa - ny Would

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "- fon - so! Al - tho' the work — to run the Com - pa - ny Would". The vocal line includes a fermata over the word "Al -". The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

CL. stump an - y, Yes, stump an - y, Yet on we go, Al -

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "stump an - y, Yes, stump an - y, Yet on we go, Al -". The vocal line ends with a fermata over the word "Al -". The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

CL.  *CL.* 

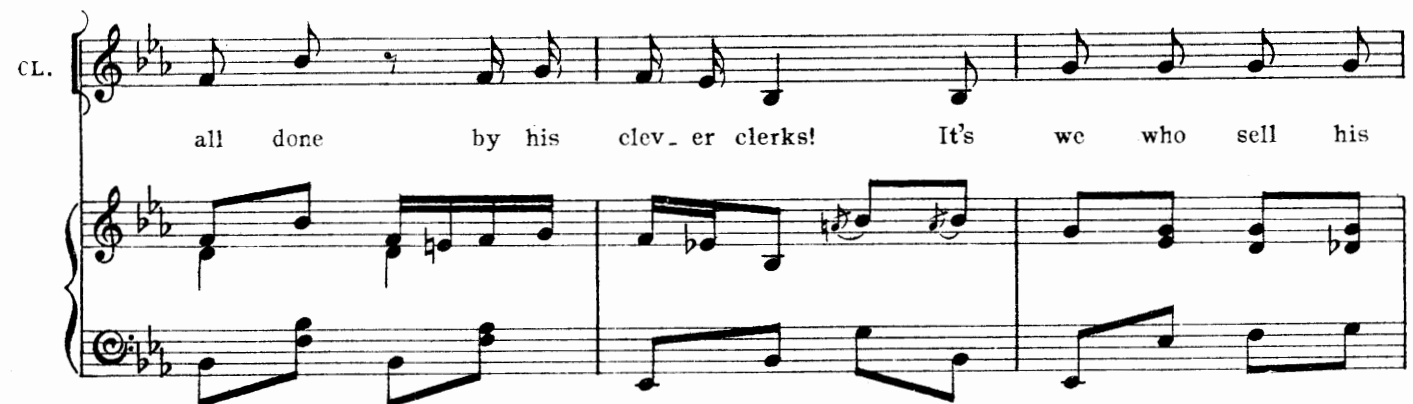
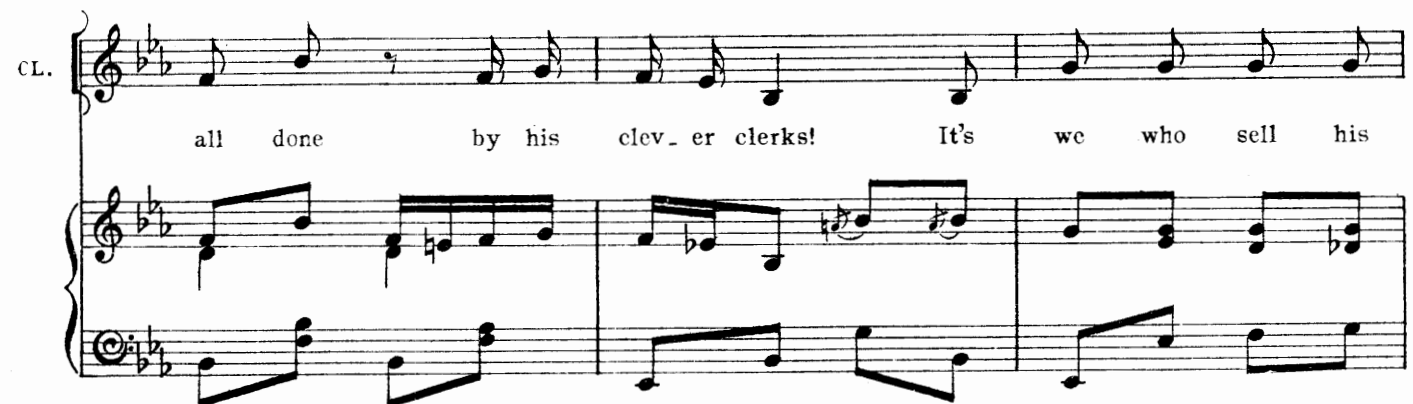
- tho' we do not know How the compan-y can get on so!

CL.  *CL.* 

From re - gal - ias to the lit - tle ci - gar - ri - to, None can touch Bom -

CL.  *CL.* 

- bi - - to! But no - bo - dy re - marks - - - It's

CL.  *CL.* 

all done by his elev - er clerks! It's we who sell his

CL. un - ex - am - pled Cor - on - a - do Clar - o Col - or - a - - do,

CL. As smok'd up - on the Pra - do, And all the oth - er

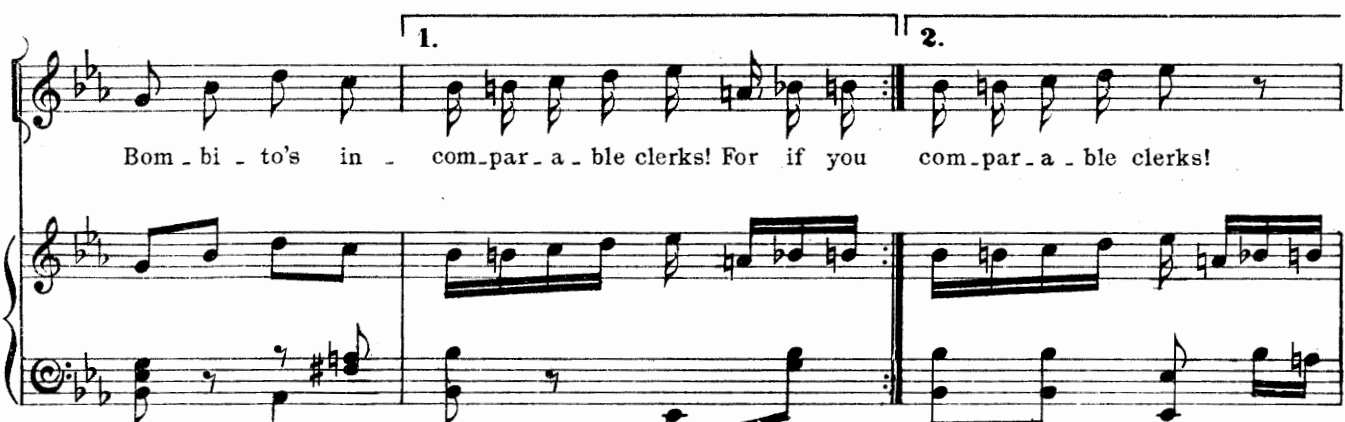
CL. marks! — For if you try them, — You al - ways buy them, You'll

CL. or - der from no oth - er firm an - y No Hen - ry Clays or Bocks or Lar - ran -

CL. 
 - a - gas, No Din-di-guls or Mex-i-can' Par - ta - gas! — Nor waste a

CL. 
 pen - ny — On buy - ing an - y Ci - - gars as they are made in

CL. 
 Ger - ma - ny! But or - der from A - lon - zo, Car - los or Al - fon - so,

CL. 
 Bom - bi - to's in - com - par - a - ble clerks! For if you com - par - a - ble clerks!

ff

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes dynamic markings such as *ff* and accents.

Second system of musical notation, continuing the piece with treble and bass clefs and a key signature of two flats.

Third system of musical notation, continuing the piece with treble and bass clefs and a key signature of two flats.

Fourth system of musical notation, continuing the piece with treble and bass clefs and a key signature of two flats.

♩ = 120.
Allegro.

mf

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes dynamic markings such as *mf* and accents.

First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues with a melodic line, incorporating some chords and rests. The left hand maintains its accompaniment pattern.

Third system of musical notation. A *cresc.* (crescendo) marking is present in the right hand. The melodic line continues to develop, and the left hand accompaniment remains consistent.

Fourth system of musical notation. A forte (*f*) dynamic marking is present. The right hand features a melodic line with some sustained notes, while the left hand continues with eighth-note accompaniment.

Fifth system of musical notation. A fortissimo (*fff*) dynamic marking is present. The right hand has a more active melodic line, and the left hand accompaniment continues.

Sixth system of musical notation. A fortissimo (*ff*) dynamic marking is present. The right hand features a melodic line with triplets, indicated by a '3' over the notes. A *cresc.* marking is also present. The left hand accompaniment continues.

(THE SONG OF THE CUBAN SOLDIERS.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and begins with a triplet of eighth notes (G4, A4, B4) followed by a series of chords and eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *ff* (fortissimo) is placed between the two staves.

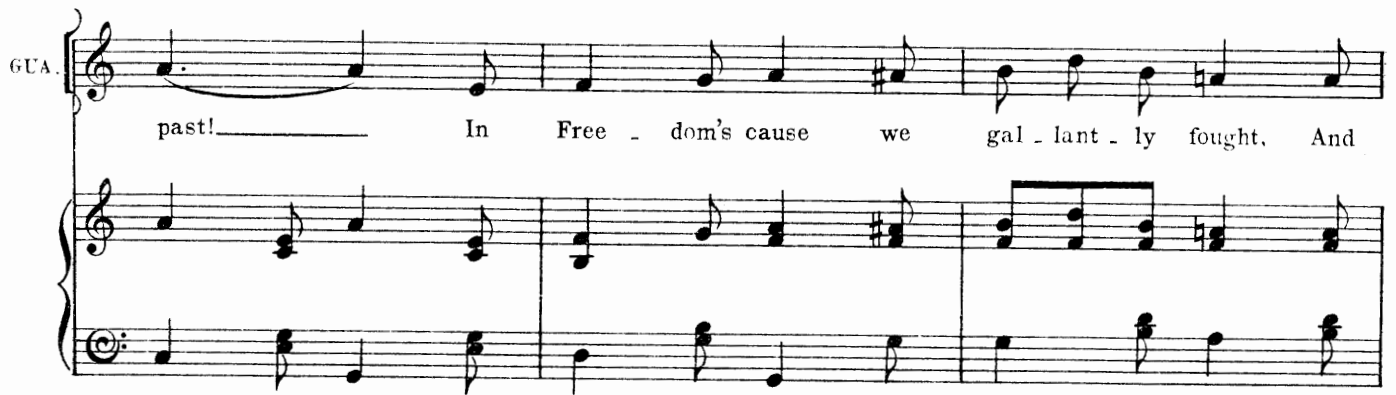
The second system continues the piece with two staves. The upper staff features a melodic line with eighth and quarter notes, while the lower staff provides a steady accompaniment with eighth notes.

The third system continues the piece with two staves. The upper staff has a melodic line with some chromaticism, and the lower staff provides a consistent accompaniment.

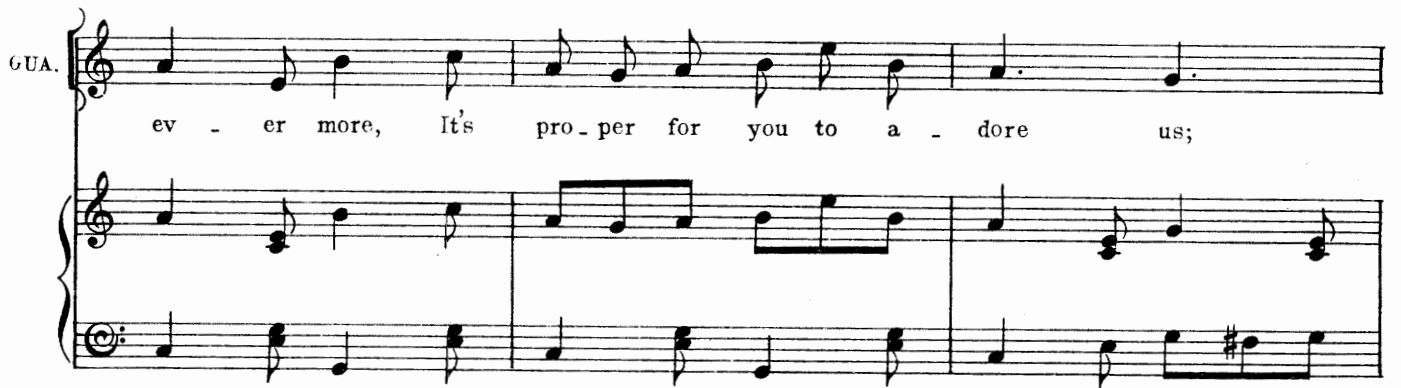
The fourth system concludes the instrumental part of the piece with two staves. The upper staff ends with a melodic flourish, and the lower staff provides a final accompaniment.

GUARDS.

The vocal part of the piece is shown on a single treble clef staff. The lyrics are: "We are the no - ble Cu - ban corps, The pick of the pat - ri - ot". The melody is simple and rhythmic, with a piano accompaniment on two staves below.

GUA.  past! In Free - dom's cause we gal - lant - ly fought, And

GUA.  nev - er were caught, We ran so fast! Now you are free for

GUA.  ev - er more, It's pro - per for you to a - dore us;

GUA.  Mai - dens must sigh As we go by And the

GUA. crowd must shout in cho - rus _____ In

GUA. pat - ri - ot - ic cho - rus! _____ For

GUA. we are the he - roes of a hun - dred fights As Cu - ba's

GUA. chi_val_rous knights _____ By rights, _____ As you

GIRLS.

CHO. see by the medals upon our uniform, Which

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "see by the medals upon our uniform, Which". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

CHO. looks very fine, but uncomfortably warm!

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "looks very fine, but uncomfortably warm!". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

GUA. So a good long blast upon the tuba!

The third system of music introduces a new vocal part labeled "GUA." (Guitar). The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are "So a good long blast upon the tuba!". The piano accompaniment continues with the same accompaniment style.

GUA. Beat the drum extremely hard!

The fourth system of music continues the "GUA." vocal part. The lyrics are "Beat the drum extremely hard!". The piano accompaniment remains consistent with the previous systems.

GUA.

We're the Fight - ing Flor de Cu - - - ba,

GUA.

We're the grand Ha - va - - - na Guard!

pp

sempre marcato

SOPRANO.

Give a good long blast up - on the

CONT^o *sempre marcato*

Give them a good long blast up - on the

TENOR.

So give it a good long

BASS.

f sempre marcato

SOP. tu - - - ba, And beat the drum ex -

CON. tu - - - ba, A beat of the drum, the drum ex -

TEN. blast So give it a blast, A beat of the drum, the drum ex -

BASS. *f* *sempre marcato* Give it a blast, A beat of the drum, the drum

SOP. -treme - ly hard For

CON. -treme - ly hard, ex - treme - ly hard For

TEN. -treme - ly hard, As hard as ev - er you can For

BASS. ex - treme - ly hard, As hard as ev - er you can For

they're — the Fight - ing Flor de Cu - - -

CHO. they're the Fight - ing Flor de Cu - ba, Flor de

they're the Fight - ing Flor de Cu - ba, Flor de

We're the Flor de Cu - ba, the Fight - ing Flor de

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: 'they're — the Fight - ing Flor de Cu - - -', 'CHO. they're the Fight - ing Flor de Cu - ba, Flor de', 'they're the Fight - ing Flor de Cu - ba, Flor de', and 'We're the Flor de Cu - ba, the Fight - ing Flor de'. The piano accompaniment features chords and moving lines in both hands.

- ba, — So hail the grand Ha - va - - - na

CHO. Cu - - ba, The grand — Ha - va - - - na

Cu - - ba, So hail the grand Ha - va - - - na

Cu - ba, We're the grand Ha - - va - - - na

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: '- ba, — So hail the grand Ha - va - - - na', 'CHO. Cu - - ba, The grand — Ha - va - - - na', 'Cu - - ba, So hail the grand Ha - va - - - na', and 'Cu - ba, We're the grand Ha - - va - - - na'. The piano accompaniment continues with chords and moving lines, ending with a double bar line and repeat dots.

CHO.

Guard. So give it a
 Guard. So give it a
 Guard. Give a good long
 Guard. Give us a good long

CHO.

good long blast, so give it a blast, A beat of the
 good long blast, so give it a blast up on the
 blast up on the tu - - - ba, And
 blast up on the tu - - - ba, And

CHO.

drum, the drum, _____ a beat of the drum as hard as
 tu - ba, And a beat up - on the drum as hard as
 beat the drum ex - treme - ly hard, _____
 beat the drum as hard as ev - er you can, so beat the

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "drum, the drum, _____ a beat of the drum as hard as tu - ba, And a beat up - on the drum as hard as beat the drum ex - treme - ly hard, _____ beat the drum as hard as ev - er you can, so beat the". The piano accompaniment consists of chords and single notes in both hands.

CHO.

ev - er you can, For they're the Fight - ing Flor de Cu - ba
 ev - er you can, For they are the Guard, _____ the
 _____ For they're _____ the Fight - ing Flor de
 drum for us, For we're the Fight - ing Flor de

The second system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "ev - er you can, For they're the Fight - ing Flor de Cu - ba ev - er you can, For they are the Guard, _____ the _____ For they're _____ the Fight - ing Flor de drum for us, For we're the Fight - ing Flor de". The piano accompaniment continues with chords and single notes.

CHO.

They're the grand Ha - va - na Guard, the grand Ha -
Fight - ing Flor de Cu - ba, They're the grand Ha -
Cu - ba, They're So hail the grand Ha -
Cu - ba, They're the grand Ha -

CHO.

- va - na Guard!
- va - na Guard!
- va - na Guard!
- va - na Guard!

ff

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex harmonic structure with many accidentals (sharps and naturals) and includes some slurs.

Second system of musical notation, continuing the piece with similar harmonic complexity and melodic lines in both staves.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a variety of note values and rests.

Fifth system of musical notation, concluding the page with a dynamic marking of *f* (forte) and a double bar line at the end.

No 2.

SONG-(Bombito) and CHORUS of GIRLS.

"IF I WAS A RULER DESPOTICAL"

Words by
ADRIAN ROSS.

Moderato. (♩ = 66)

Bombito.

Musical score for Bombito and Piano introduction. The Bombito part is a single staff with a treble clef, key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The Piano part consists of two staves (treble and bass clefs) with the same key signature and time signature. The piano part begins with a forte (f) dynamic and features a rhythmic accompaniment with triplets in the right hand.

BOM.

1. If I was a ru - ler des - pot - i - cal — Pre -
2. My ar - my would be ter - ri - tor - i - al, — And

Musical score for the first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, key signature of three sharps, and 6/8 time signature. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature and time signature. The piano part continues with the rhythmic accompaniment from the introduction.

BOM.

- sum - a - bly pro - per - ly paid — I nev - er would ban - ish the
when I ap - peared at its head, — Con - vert - ed quick - fir - ers would

Musical score for the second vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, key signature of three sharps, and 6/8 time signature. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature and time signature. The piano part continues with the rhythmic accompaniment from the introduction.

BOM.

Yan - kees or Span - ish It would - nt be good for the
find no ad - mir - ers We'd all be quick smo - kers in -

BOM.

trade I would go in for no - thing quix - ot - i - cal But
- stead! I would build you a Shake.speare mem - o - ri - al, A

BOM.

say that all wo - men and men Must smoke what is known as Con -
thea - tre for all of the stars, Where Bru - tus, O - thel - lo and

BOM.

- sue - lo Cor - on - as Twelve cents or a dol - lar for ten.
that Jew - ish fel - low Would min - gle blank verse and ci - gars.

GIRLS.
The
Where

GIRLS. *p*

brand that is known as Con - sue - lo Cor - o - nas, Twelve cents or a dol - lar for
 Bru - tus, O - thel - lo, and that Jew - ish fel - low Would min - gle blank verse and ci -

BOM. *2nd time ALL.*

I'd be a warm - er Tar - iff re - form - er
 Peo - ple would then mark Ham - let of Den - mark

GIRLS

ten, a dol - lar for - ten!
 - gars, blank verse and ci - gars.

BOM.

Bel - gian ci - gars I'd for - bid you to buy; If they struggled in, Or got
 Smo - king ci - gars with the Ghost in the night, While Po - lo - ni - us, Quite har -

BOM.

smuggled in, We would burn them to kill the green fly.
 - mo - ni - ous, Got O - phe - lia to give him a light.

GIRLS

Burn them to kill the green
 Got her to give him a

BOM. I would sup - ply you as ma - ny. Cheap - er than
 Jes - si - ca pert and pro - vo - king, While she was

GIRLS
 fly!
 light!

BOM. a - ny. Two for a pen - ny All im - port - a - tions from a - li - en
 jo - king, Still would be smo - king. Fair - ies while sip - ping their dew - drops and

BOM. na - tions I'd ve - to All your ci - gars must be got from Bom - bi - to
 trip - ping On free toe, All would be smo - king ci - gars from Bom - bi - to,

GIRLS
 1. On - ly Bom - bi - to Ci - gars! Tra la la! - gars!
 Smo - king Bom - bi - to Ci - gars Tra la la - gars!
 2.

N^o 3.

SONG (Anita.) and CHORUS.

Words by
ADRIAN ROSS.

"MY HUSBAND."

Tempo di Valse. $\text{♩} = 60.$

Piano.

AN.

1. Once a sai - lor man I mar - ried, Se - ven years a - go to - day,
2. Hus - bands of - ten are so sur - ly To the wives that wait for them,

AN.

But his cap - tain came and car - ried him, came and car - ried him Far a - way!
When they come in ve - ry ear - ly, ve - ry ear - ly—At three A. M.!

AN.

Se - ven years of ma - tri - mo - ny I have been a lone - ly wife—
And they on - ly swear the loud - er If you ven - ture to sug - gest

AN.

Is - n't that a ra - ther fun - ny, ra - ther fun - ny Mar - ried life?
There's a trace of rouge and pow - der, rouge and pow - der On their vest!

Rather slower.

AN.

But I've seen a lot of cou - ples and of mar - ried life since then,
And per - haps the wife is look - ing in the pock - ets of his coat,

AN.

And I've talk'd with mar - ried wo - men, and I've walk'd with mar - ried
But there is - n't an - y mon - ey, on - ly just a scent - ed

AN.

men; And for one that has been hap - py there are twen - ty that were
note, And a mot - to from a crack - er, and a tick - et for a

AN.

not! _____ So I think the ni_cest hus_band is the one I have_n't
ball=_____ Oh! I'd ra_ther have the hus_band that has not come home at

Tempo 1^o
REFRAIN.

AN.

got! Oh! Heigh - - o, the life of a sai - lor, life of a
all! Oh!

AN.

sai - lor, ho! _____ Heigh - - o, sing hi - lee -

AN.

- ho, Sing hi-lee, hau - lee, hau - lee - o!

♩ Tempo I^o

p

AN.

3. Hus - bands when you cook their din - ners All your best at - tempts will snub,
 4. Chil - dren now are al - ways squalling, Giv - ing you a world of cares;

AN.

Go and gorge with o - ther sin - ners, o - ther sin - ners At the club.
 If you leave them they'll be fall - ing, they'll be fall - ing, Down the stairs!

AN.

And they set their dar - lings cry - ing, When they call their cof - fee slops,
 They will come with fa - ces ra - ther Thick - ly smear'd with stick - y jam,

AN.

E - ven swear at them for fry - ing Yes; for fry - ing Mut - ton chops!
Want - ing kiss - es, till the fa - ther, till the fa - ther An - swers D--!

Rather slower.

AN.

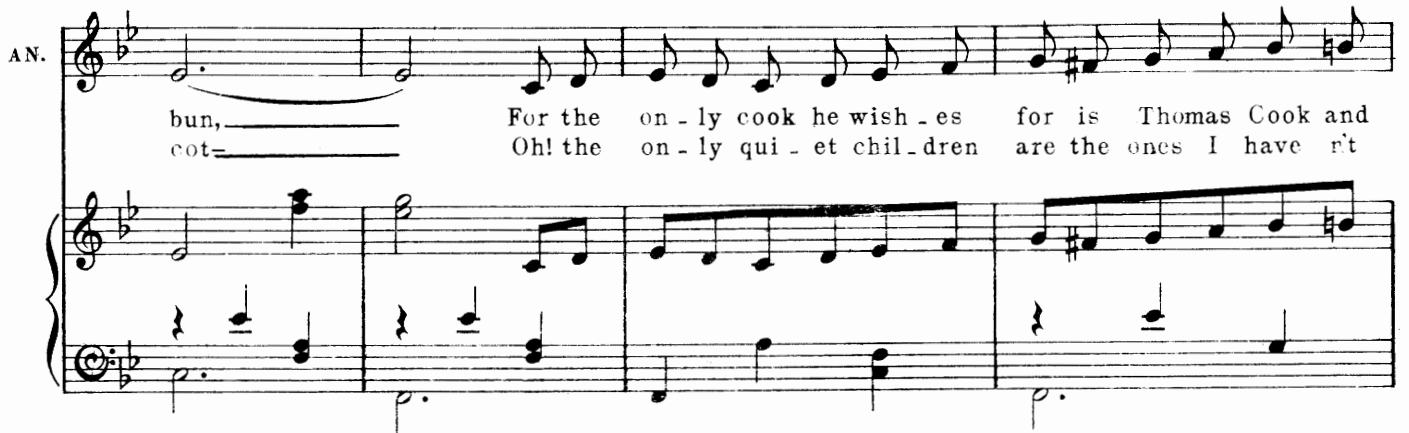
But my hus - band ne - ver grum - bles like a bull - dog with a bone,
Now I've seen a lot of ba - bies till they grow up girls and boys,

AN.

He is al - ways on his tra - vels, his ad - dress is quite un -
And I find the lit - tle dar - lings ra - ther o - ver - ra - ted

AN.

- known; And I need - n't fry his ba - con and I need - n't bake his
joys; They will start on stea - dy screaming when you put them in the

AN. 

bun, For the on - ly cook he wish - es for is Thomas Cook and
cot - Oh! the on - ly qui - et chil - dren are the ones I have n't

Tempo 10
REFRAIN.

AN. 

Son! Oh! Heigh - o, the life of a sai - lor, life of a
got! Oh!

AN. 

sai - lor, ho! Heigh - o, sing hi - lee -

AN. 

- ho, Sing hi - lee, hau - lee, hau - lee - o! 1. 2. - o!

N^o. 4.

SEXTET.

(Tita, Lolita, Pepita, Bombito, Hilario and Alejandro.)

"THE YACHT."

Words by
ADRIAN ROSS.Allegro. $\text{♩} = 120.$

Piano. *ff*

GIRLS.

1. There's a

GIRLS.

yacht in the har_bour to - day, _____ To - day, _____ They
crew will be pret - ty young chaps, _____ Young chaps, _____ Per -

mf

GIRLS.

MEN.

say, _____ I'm not in - clined to doubt it, girls! In fact I've heard a -
- haps, _____ I tell you as a du - ty, girls! I ra - ther doubt their

MEN. GIRLS.

- bout it, girls! We won - der ex - treme - ly what she _____ What
beau - ty, girls! They'll treat us to wine when they come _____ Or

GIRLS. MEN.

she _____ May be _____ We'll find it out to
some _____ Old rum _____ It has - n't paid the

MEN. GIRLS.

or - der, girls, When once we go a - board her, girls! The
cus - tom, girls, I think I would - n't trust 'em, girls! They'll

GIRLS.

cap - tain will land with his crew, _____ His crew _____ In
take us to bull - fight and ball, _____ To ball _____ And

GIRLS.

blue all At first we think They'll have a drink And
They'll sing and dance And take a chance Of

GIRLS.

then to buy a ci - gar go, We'll sell all the jol - ly Jack
flirt - ing, too, if you let them! They'll of - fer us rib - bons and

GIRLS. MEN.

Tars, — Jack Tars, — Ci - gars! — They'll spend their pay In
things, — Nice things, — Like rings! — Young men on yachts Will

MEN. ALL.

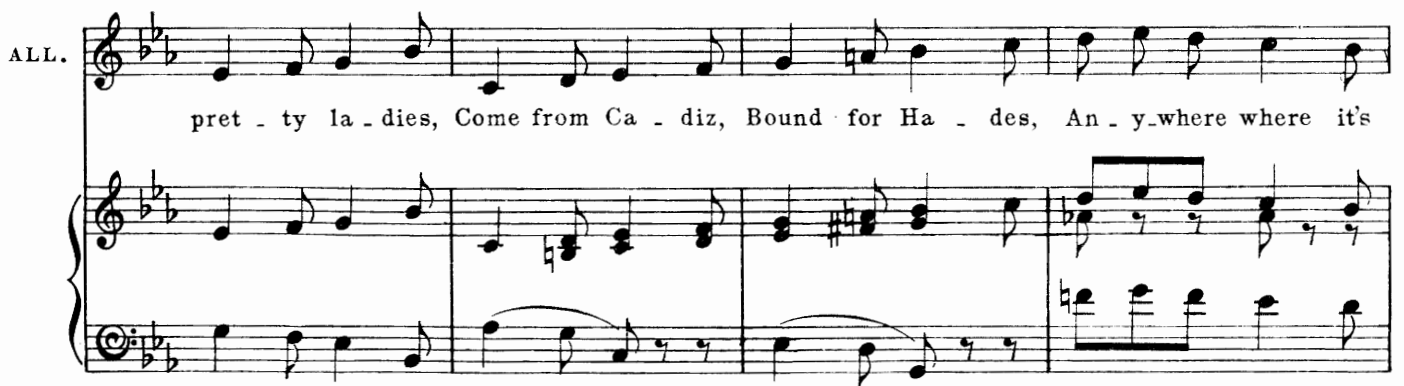
half a day! And we'll look in - to their car - go!
pro - mise lots, But don't you wish you may get them! A

ALL. 

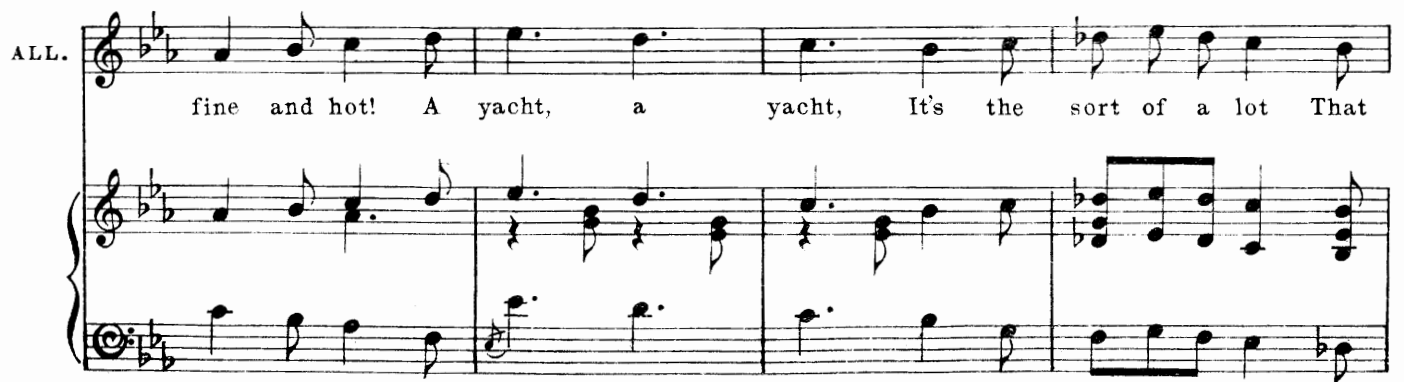
yacht a - hoy!

ALL. 

A yacht, a yacht, Full of jol - ly young men and

ALL. 

pret - ty la - dies, Come from Ca - diz, Bound for Ha - des, An - y where where it's

ALL. 

fine and hot! A yacht, a yacht, It's the sort of a lot That

ALL.  gives you joy Ne - ver fail - ing When you're sail - ing a - board of a yacht,—

ALL.  A - hoy!— *ff*



1. GIRLS.  2.  2. Oh the *fz*

Nº 5.

SONG. (Consuelo) and Chorus.

I'M A CUBAN GIRL.

Words by
ADRIAN ROSS.

Tempo di Valse.

Consuelo.

I'm a Cu - ban

Piano.

CON.

girl, From the is - - land Pearl that's the fair - est

Piano.

CON.

gem that smiles In the glit-ter-ing cor - o-net of isles

Piano.

CON.

— She's the land that's best of the gold - - en

Piano.

CON. West _____ with her beau - ty in my heart Her blos - som on my

CON. curl I am a Cu - ban girl _____

CON. When I love I'm as warm _____ as the sun that

CON. falls on her palm trees wav - ing . When I hate I can

CON. storm. As wild - ly as her hur - ri - cane rav -

CON. - ing! So be - ware of me, Have a care of me,

CON. Think a - gain what you're do - ing You who come sigh - ing and

CON. woo - ing ——— It may prove ——— your un - do - - ing Men

rit. TENORS.

(a la Barcarolle)

CHO.  say you may _____ Re - ward a lo - ver one day _____

CHO.  _____ And learn to part _____ With your

CHO.  heart _____ Then, ah me _____ I shall

CON.  know as my pul - ses beat fast - - - er, _____

CON. At last I have met with the love that I crave

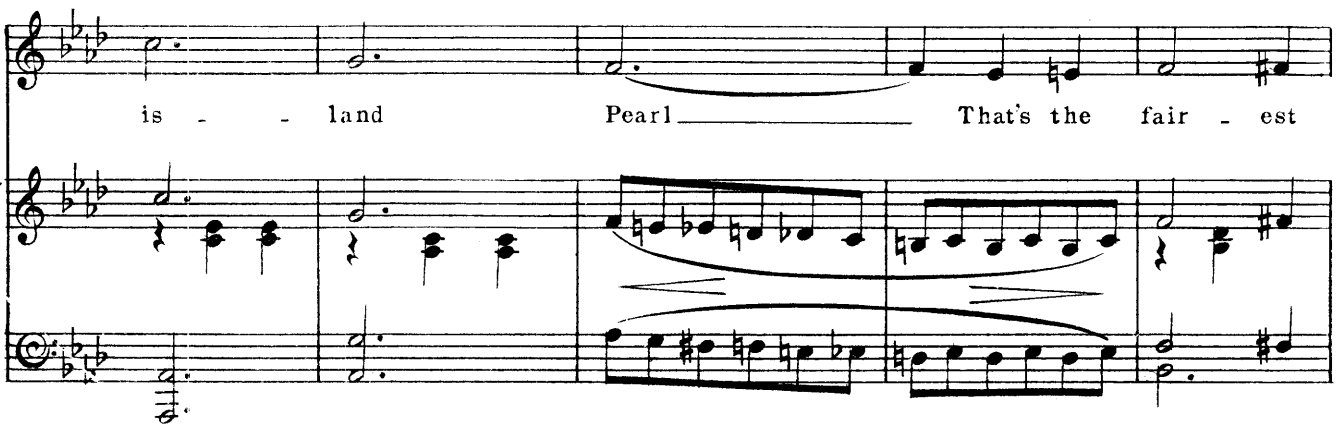
CON. He is my mas - - ter

accel.

CON. I'm his slave yes his slave

CON. How I will love him and more Than ev - er did wo - man be -

CON.  - fer! I'm a Cu - - ban girl _____ From the

CON.  is - - land Pearl _____ That's the fair - est

CON.  gem that smiles _____ In the glit - ter - ing cor - o - net of

CON.  isles _____ 'Tis the land that's best _____ of the

CON. gold - - - en West with ^{her}the beau - ty in ^{my}her

CON. heart Her The blos - som on ^{my}her curl ^{I am}she is a Cu - - -

CON. - ban girl, In my soul I'm a Cu - - - ban

CON. girl From the is - - - land Pearl That's the
TEN. She is the pearl of the girls As her is-land is gem of the

rit.

fair - est gem that smiles _____ In the glit - ter - ing Cor - o - net of

TEN. pearls! Fair are her smiles _____ as the sun on the Queen of the

rit.

a tempo GIRLS.

isles _____ She's a Cu - ban girl _____ of the

TEN. *a tempo*

isles _____

a tempo

GIRLS

gold - en West _____ With its beau - ty in her

GIRLS.

SOPRANO. *cresc.*
heart. It's blos - som on her curl, she is a Cu - ban With

CONTRALTO. *cresc.*
She's a Cu - ban girl _____ She

TENOR. *cresc.*
She is a Cu - ban girl _____ She

BASS.
She

cresc.

CONSUELO.

I'm a girl from the fair is - land

CHO.

blos - som on her curl, a Cu - ban girl _____

is a Cu - ban girl _____

is a Cu - ban girl _____ From the fair is - land

is a Cu - ban girl _____

f

CON. *pearl that's the fair-est of gems in the glit-ter-ing Crown of the isles*

CHO. *pearl that's the fair-est gem, The fair-est of gems of the isles*
The fair-est gem of the isles gem of the isles

CON. *I'm a Cu-ban girl From the is-*
From fair is-land pearl

CHO. *From fair is-land pearl*
She's a Cu-ban girl From the fair is-land pearl
Cu-ban girl Fair-

CON. *land pearl* _____ *It's the fair - est gem of the*

From our is - land pearl the fair - est gem of the

CHO. From our is - land pearl the fair - est gem of the

From our is land pearl She's the fair - est gem

- est pearl _____ *The fair - est gem*

CON. *west* _____ *in the land of the Cu - ban.*

west _____ *She's the land*

CHO. *west* _____ *land*

the west is the land of the Cu - ban.

the - fair land of the Cu - ban.

ff

CON.

CHO.

CON.

CHO.

CON. *rit*
 isles and the fair-est of all we love!

CHO. *rit*
 isles and the fair-est of all we love!

rit
 isles and the fair all we love!

rit
 isles and the fair-est of all we love!

rit
 we love!

rit *fff* *a tempo*

No. 6.

OCTET. (Adolfo) and Girls.

"HELLO, PEOPLE!"

Words by
GEORGE ARTHURS.

Allegro moderato. ♩ = 126.

Piano.

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) begins with a series of chords and moving lines, while the left hand (bass clef) provides a steady accompaniment with eighth notes and chords. A dynamic marking of *p* (piano) is placed above the first measure.

The second system continues the piano accompaniment. The right hand features more complex chordal textures and melodic fragments, while the left hand maintains its rhythmic accompaniment. The *p* dynamic marking is also present.

The third system of the piano accompaniment shows further development of the musical themes. The right hand has prominent chordal figures, and the left hand continues with its accompaniment. The *p* dynamic marking is maintained.

This section contains the vocal line and the final system of the piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a repeat sign and the tempo marking **ALL.** (Allegro). The piano accompaniment continues below. The lyrics are:
1. Six lit - tle girls went
2. Four lit - tle girls jump'd
3. Two lit - tle girls to
The piano part includes a dynamic marking of *p* and concludes with a final chord.

ALL.

on a tour Run by a dai - ly print, Six lit - tle fa - ces
 on a train, En route to Ger - man - y Thought that the Em - per -
 Tur - key raced Those two were wide - a - wake Both were de - ter - mined

ALL.

looked de - mure, Each of a ro - sy tint. Hel - lo,
 - or might deign To ask them round to tea. Hel - lo,
 not to taste Or touch sul - ta - na cake. Hel - lo,

ALL.

peo - ple! Peo - ple, hel - lo! Two lit - tle girls have
 peo - ple! Peo - ple, hel - lo! Two lit - tle girls are
 peo - ple! Peo - ple, hel - lo! Two lit - tle girls wear

ADOLFO.

ADO.

eyes of brown, And two have eyes of blue.
 eight - een just, And two have not been traced.
 six in gloves, Though these take time to fix.

ADO.

Two lit - tle girls have eyes of grey. And six have eyes on
 Two lit - tle girls are sev - en - teen, That is a - round the
 Four lit - tle girls wear just the same So six lit - tle girls wear

GIRLS.

ADO.

you! One lit - tle girl dis - liked the sea, And
 waist! One lit - tle girl - ie's fringe - net broke, That
 six! One lit - tle girl was asked to wed A

GIRLS.

prior to cross - ing o - ver, Looked at the o - cean
 kept each gold - en curl in, Wind now po - ses - ses
 man with rings of o - pal, Pas - sive re - sis - ter

GIRLS.

in com - mo - tion, Then she stayed in Do - ver!
 her new tres - ses She is still in Ber - lin!
 left her sis - ter In Con - stan - ti - no - ple!

GIRLS.

One lit - tle girl when safe in France At once be - gan to
 One lit - tle girl was full of thoughts Of home and golf and
 One lit - tle girl smoked one ci - gar, But ner - vous was her
ten. *ten.*

GIRLS.

ral - ly, Clung to the fond arm of a gen - darme,
 ten - nis; Stepped in the wa - ter no one caught her,
 man - ner; Earth spin - ning round her, some one found her,

GIRLS.

She was left in Ca - lais! Hel - lo, peo - ple!
 Her ad - dress is Ven - ice! Hel - lo, peo - ple!
 Set - tled in Hav - a - na! Hel - lo, peo - ple!

pp

GIRLS.

ADOLFO.

Peo - ple, hel - lo!
 Peo - ple, hel - lo! } They were a love - ly lot of girls, These
 Peo - ple, hel - lo!

ADO. 

girls from Lon - don town, _____ Each one was dressed just

ADO. 

like the rest In just a sim - ple lit - tle gown; They did - n't mind much

GIRLS.

GIRLS. 

where they went, Yet each was bent and quite in - tent On dream - ing of this

GIRLS. 

lit - tle text—"Where shall we go to next?" _____

D.C.

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic marking. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a steady accompaniment with eighth notes.

The second system continues the piece. The upper staff has a melodic line with some grace notes and slurs. The lower staff continues with a rhythmic accompaniment. The dynamics remain piano.

The third system shows a change in the upper staff's melody, with more sustained notes and slurs. The lower staff continues with eighth-note accompaniment. The piece concludes with a double bar line.

The fourth system begins with a forte (*f*) dynamic marking. The upper staff features a more active melodic line with slurs and ties. The lower staff continues with eighth-note accompaniment.

The fifth system continues the piece with a melodic line in the upper staff that includes slurs and ties. The lower staff provides a consistent eighth-note accompaniment.

The sixth system concludes the piece. The upper staff features a melodic line that ends with a forte (*f*) dynamic marking. The lower staff continues with eighth-note accompaniment until the final double bar line.

No. 7.

SONG. (Jackson.) and CHORUS.

Words by
ADRIAN ROSS.

"AND THEN THAT CIGAR WENT OUT."

Piano. *f*

Moderato. ♩ = 56.

JACK.

1. As I sit in my ham - mock smok - ing and smok - ing, And
2. There's a face in the smoke up yon - der, up yon - der, A

JACK.

watch - ing the blue rings curl, _____ They seem as they rise full of
girl that I like a lot, _____ Her eyes were a hue that was

JACK.

fa - ces and eyes, And each is a beau - ti - ful
ev - en more blue, Each one a for - get - - me -

JACK.

girl! ——— One pret - ty, piq - uante, pro - vok - ing, A mo - del for
 - not! ——— Be - side her I used to wan - der, And gaze at the

JACK.

man to paint, ——— Who grace - ful - ly sat for the
 flow - ing . Rhine, ——— My Ger - man was weak, but I

JACK.

face and all that, As Ve - nus or else as saint! ———
 want - ed to speak And say "Lie - bes Kind, sei mein!" ———

REFRAIN.

JACK.

Ma pe - tite A - del - e, Sweetly your lips could pout, ——— But you
 Al - ler - lieb - ste Gretch - en You were a tri - fle stout, ——— When I

JACK.

kissed me be fore I could say— "Ah Je ta-dore!" And so that ci-gar went
 hint-ed a kiss, you said "Ja wohl, ge-wiss!" And so that ci-gar went

Detailed description: This block contains the first musical system. It features a vocal line for Jack and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "kissed me be fore I could say— 'Ah Je ta-dore!' And so that ci-gar went hint-ed a kiss, you said 'Ja wohl, ge-wiss!' And so that ci-gar went". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The music is in a 3/4 time signature.

JACK.) GIRLS.

out! _____ Ma pe-tite A-del-e,
 out! _____ Al-ler lieb-ste Gretch-en,

Detailed description: This block contains the second musical system. It features a vocal line for Jack and a vocal line for the Girls, along with a piano accompaniment. The vocal line for Jack starts with a treble clef and a key signature of two flats. The lyrics are: "out! _____ Ma pe-tite A-del-e, out! _____ Al-ler lieb-ste Gretch-en,". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The music is in a 3/4 time signature.

CHO. JACKSON.

Sweet-ly your lips could pout, _____ You kissed me be fore I could
 You were a tri-fle stout, _____ I hint-ed a kiss, you said

Detailed description: This block contains the third musical system. It features a vocal line for the Chorus and a vocal line for Jackson, along with a piano accompaniment. The vocal line for the Chorus starts with a treble clef and a key signature of two flats. The lyrics are: "Sweet-ly your lips could pout, _____ You kissed me be fore I could You were a tri-fle stout, _____ I hint-ed a kiss, you said". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The music is in a 3/4 time signature.

JACK.

say "Je ta-dore!" And so that ci-gar went out! _____
 "Ja wohl, ge-wiss!" And so that ci-gar went out! _____

Detailed description: This block contains the fourth musical system. It features a vocal line for Jack and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "say 'Je ta-dore!' And so that ci-gar went out! _____ 'Ja wohl, ge-wiss!' And so that ci-gar went out! _____". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The music is in a 3/4 time signature and ends with a double bar line and a repeat sign.

JACK.

3. There's a

JACK.

face in the smoke a - bove me, a - bove me, With won - der - ful eyes of black; — And

JACK.

pas - sion - ate mouth, like a fruit of the South, That car - ries my mem - o - ry

JACK.

back! — She met me and came to love me, In It - a - ly fair and

JACK. far, ————— Be - side the blue bay where Ve - su - vi - us lay Still

JACK. REFRAIN.
smok - ing his old ci - gar! ————— Bel - la Gio - van -

JACK. - ni - na, You I should rave a - bout; ————— But you

JACK. clasp'd me, you know, and said: — "I - o t'a - mo!" And so that ci - gar went

JACK. GIRLS.

out! Bel - la Gio - van - ni - na,

CHO. JACKSON.

You I should rave a - bout; You clasp'd me you know, and

JACK.

said "Io ta - mo!" And so that ci - gar went out.

No. 8.

DUET.- (Reginald and Nix.)

"ACCORDING HOW YOU TAKE EM."

Words by
ADRIAN ROSS.Moderato. $\text{♩} = 104$

Piano.

REG. 1. When I play the buc - can - eer I'm a fli - er nev - er fear. It's a
 REG. 2. I was al - ways of the sort As is great at man - ly sport, I have
 REG. 3. Now to - day we'll do the bars, Tak - ing drinks and big ci - gars. Then we'll

man - ner as is ea - sy of a - dop - tion!
 been with earls as kept their shoot - ing box - es.
 treat the lit - tle la - dies as we care for.

My mou - sta - ches I will twirl And I'll get the proud - est girl(NIX)Or you'll
Hares and rab - bits I could floor. Welsh or Eng - lish, by the score(NIX)And I've
(NIX)When we've had a 'ap - py day, Who is go - ing for to pay?(REG)Why, the

get one month with - out the op - tion!
heard you're great at pot - ting fox - es!
girls, of course; it's what they're there for.

(REG.) They will nev - er go so far, With an hon - est Brit - ish Tar! If they
(REG.) I can tell you it is fun When I go out with my gun, Unt - ing
If the land - lord is so rash As to hint a - bout the cash, We will

do it's quite an ea - sy job to get out!
el - e - phant, or croc - o - dile, or pheas - ant,
smash his bles - sed shop up for a warn - ing.

Or sup - pos - ing as I stays, Why, it's on - ly thir - ty days(NIX)When you've
 You can come with me a bit, Then you'll see what I can hit (NIX)Well, I
 Or we'll sim - ply leave, per - haps, Gai - ly wav - ing of our caps(NIX)Which will

just got used to it you're let out! When you've
 ain't so tired of life at pres - ent! No, I
 feel too small for us next morn - ing! Yes, they'll

just got used to it they let you out!
 ain't quite go - ing in for su - i - cide!
 feel a size or so too small for us!

(BOTH.) All the sen - ti - men - tal sex Will be 'ang - ing round our necks, And Ha -
 (REG.) When I'm go - ing af - ter snipe If you'll stand and smoke your pipe, I will
 (BOTH.) Since the wea - ther here is hot, As you can - not say it's not, We must

- va - na girls are pret - ty as they make 'em!
 bet you half a dol - lar as I break it =
 wet our throats or else the sun will bake 'em!

(REG.) If I ask the girls to wed, They will do it on their 'ead.(NIX)It's
 So you need - nt care a hang When my ri - fle goes off bang(NIX)It's
 (NIX)When I've had my twen - ty - four I don't seem to taste no more(REG)It's

just ac - cord - in' as you take the lit - tle beau ties;(BOTH)It's ac -
 just ac - cord - in' as you take the bloom - ing bul - let,(BOTH)It's ac -
 just ac - cord - in' as you take 'em neat or lem - on,(BOTH)It's ac -

- cord - in' to how you take 'em!
 - cord - in' to where you take it!
 - cord - in' as how you take 'em!

Words by
ADRIAN ROSS.

Allegro.

Piano. *ff*

ALEJANDRO.

The girl with the yel - low ros - es Il - lus - tri - ous Señ - or - Is

ALE.

queen of the isle By right of her smile, The la - dy we a - dore. - - - - And

ALE.

an - y - one who pro - pos - es To sue for her love - ly hand - - - - Must

A.L.E. *ven_ture to vie with rich and with high, The choice of the Cu_ban land, Must*

A.L.E. *ven_ture to vie with rich and high, The choice, — the choice of the Cu — — ban*

JACKSON.
rit.

a tempo

A.L.E. *land. — The girl with the yel_low ros_es So that's the girl I met — I*

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

J.A. *thought her at best no more than the rest, A com_mon_place coquette — But.*

JA. if an_y girl sup_pos - es She'll fool me and then go free _____ She'll

JA. find before long that she has been wrong, She'll nev - er be done with me. _____ She'll

JA. find be - fore long she has been wrong She'll not, _____ She'll

JA. nev - er be done with me. _____ She

Slower ALEJANDRO.

Slower

* * *

ALE. is the pearl of Cu - ba As Cu - ba's the pearl of the seas, A
JACKSON.

The pearl of Cu - ba As Cu - ba is the pearl of the seas, A

ALE. king might lay down his scep - tre and crown Just to look in such eyes, in such eyes, such as these! We

JA. king might lay down his scep - tre and crown To look in eyes, in eyes — such as

ALE. love our Queen of Cu - ba, Our fair - est Prin - cess and pearl — Our

JA. these! The Queen of Cu - ba, She's the fair - est Prin - cess and pearl, and pearl! I

ALE. high-est bliss would be just one kiss From the lips of our Cu-ban girl— Our

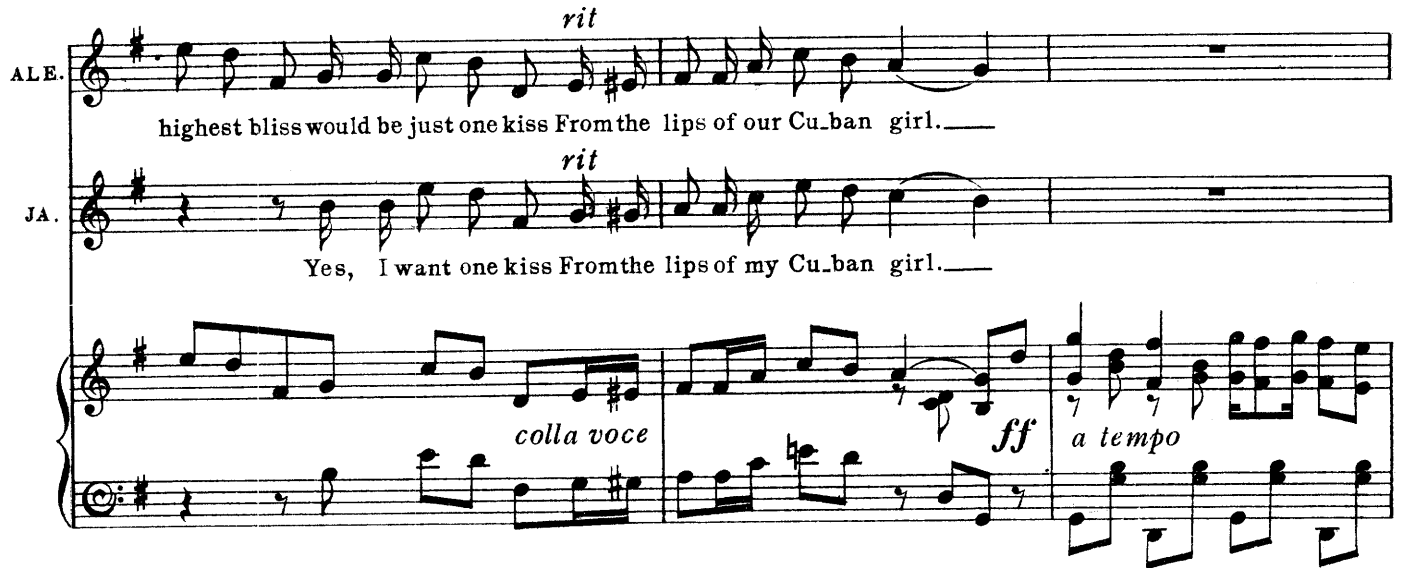
J.A. want the kiss I was mad to miss From the lips of my Cu-ban girl—



ALE. *rit* highest bliss would be just one kiss From the lips of our Cu-ban girl.—

J.A. *rit* Yes, I want one kiss From the lips of my Cu-ban girl.—

colla voce *ff* *a tempo*



GIRLS.

No more work we say _____ Feast-ing, fun and play _____

CHO.

Señ - or - i - ta Con - sue - li - ta gives us ho - li - day O - là

CHO.

Put ci - gars a - way _____ Ci - gar - ettes and plen - ty

CHO.

of a - guar - di - en - te 'Tis our ho - li - day

MEN.

CHO. No more work we say! _____ Feast-ing, fun and play! _____

CHO. Shut the store up, Lock the door up, We've a ho-li-day O-là!

CHO. Now let ev-'ry man go Danc-ing the fan-dan - - - go!

CHO. All of us be gay For her be-troth-al__ day!

SOPRANO.

Ring lit - tle bells on top the stee - ple, Tell our news to all peo - ple!

CHO. ALTŌ.

Ring lit - tle bells on top the stee - ple, Tell our news to all peo - ple!

TENOR.

Ring lit - tle bells on top the stee - ple, Tell - ing all the peo - - ple!

BASS.

Ring lit - tle bells on top the stee - ple, Tell our news to all peo - ple!

Mer - ri - ly ring - ing, Chime to our sing - ing, And dance the hours a - way! — For

CHO. Mer - ri - ly ring - ing, Chime to our sing - ing, And dance the hours a - way! — For

Mer - ri - ly ring - ing, Chime to our sing - ing, And dance the hours a - way! — For

Mer - ri - ly ring - ing, Chime to our sing - ing, And dance the hours a - way! — For

this is a day a - bove all oth - ers When all men are bro - thers, —
 this is a day a - bove all oth - ers When all men are bro - thers, —
 this is a day a - bove all oth - ers When all men are bro - thers, —
 this is a day a - bove all oth - ers When all men are bro - thers, —

CHO.

— all men are bro - thers We must be hap-py to - day! —
 — all men are bro - thers We must be hap-py to - day! —
 — all men are bro - thers We must be hap-py to - day! — So
 — all men are bro - thers We must be hap-py to - day, to - day! So

CHO.

CHO.

ring out bells on top of the stee - ple, Tell - ing to all the peo - ple!

ring out bells on top of the stee - ple, Tell - ing to all the peo - ple!

CHO.

ring out bells on top of the stee - ple, This is our ho - li - day! And

ring out bells on top of the stee - ple, This is our ho - li - day! And

And

And

may our Señ - or - i - ta — till life - time clo - ses For

CHO. may our Señ - or - i - ta — till life - time clo - ses For

may our la - dy till life - time clo - ses For

may our la - dy till life - time clo - ses For

ev - er have on - ly ro - ses Strewn up - on her way! Then

CHO. ev - er have on - ly ro - ses Strewn up - on her way! Then

ev - er have ro - ses On her way! The

ev - er have ro - ses On her way!

CHO.

dance till the stars are danc - ing o'er us, Chim - ing a hap - py bri - dal cho - rus,
 dance till the stars are danc - ing o'er us, Chim - ing a hap - py bri - dal cho - rus,
 stars will be o'er us, Dance to our cho - rus,
 Dance to our cho - rus,

CHO.

Dance like an - y gay Gi - ta - na, Pret - ty lit - tle la - dies of Ha - va - na!
 Dance like an - y gay Gi - ta - na, Lit - tle la - dies of Ha - va - na!
 Dance like an - y gay Gi - ta - na, Lit - tle la - dies of Ha - va - na!
 Dance like an - y gay Gi - ta - na, Lit - tle la - dies of Ha - va - na!

CHO.

Oh! splen - did! Feast till the day and night be end - ed

Oh! splen - did! Feast till the day and night be end - ed

Oh! splen - did! Oh! splen - did

Oh! splen - did! Oh! splen - did

CHO.

All will be glad in Ha - va - na to - day! —

All will be glad in Ha - va - na to - day! —

We're all glad in Ha - va - na to - day! —

We're all glad in Ha - va - na to - day! —

ff

First system of musical notation. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

Second system of musical notation. The right hand continues with chords and eighth notes, showing some chromatic movement. The left hand maintains the eighth-note accompaniment. The key signature changes to two sharps (F# and C#).

Third system of musical notation. The right hand features a more complex rhythmic pattern with sixteenth notes and chords. The left hand continues with eighth notes. The key signature remains two sharps.

Fourth system of musical notation. The right hand has a melodic line with eighth notes and chords. The left hand continues with eighth notes. The key signature remains two sharps.

Fifth system of musical notation. The right hand features a melodic line with eighth notes and chords. The left hand continues with eighth notes. The key signature remains two sharps. The word *rit.* is written above the staff in the second measure.

Andantino.

CONSUELO.

Gra - ci - as, girls Thank — you, friends!

CON. All be glad till the day - light ends, till the day - light ends! I in -

CON. - vite you one and all — To the evening's fes - ti - val. So be

CON. hap - py while you may, — hap - py while you may — It is my gay hol - i -

CON. TENORS & BASSES.

- day! Señ - or - i - ta, Señ - or -

CHO. - i - ta let us pay Our com-pli-ments to you up - on your

CHO. bright be-troth-al day Ah, la - dy fair,

CHO. CONSUELO.
la - dy fair, We thank you much, and we all will be there! 'Tis

CON.  my betroth - al day! La la la la la la la la la la la la

CON.  la! Ac - cept my in - vi - ta - tion La la la la la la!

CON.  Come with con - grat - u - la - tion! 'Tis the best hon - our you can

CON.  pay For my gal - lant fi - an - cé to - day!

COX. *p*
It is my gay _____ betrothal day! La la la la la

SOPRANO. *p*
Señ - or - i - ta Rein - a, Rein - a da -

ALTO. *p*
Señ - or - i - ta Rein - a, Rein - a da -

TENOR.
Reina da - mor _____ That we a - dore What happiness a - bove His who has the luck to win you

BASS. *p*
Señor. i - ta fair, Señor. i - ta, let me throw you a

CON. *p*
la - la la la la la la la la Not a friend must stay a - way!

CHO. *p*
- mor, Señ - or - i - ta That all a - dore, that all a - dore, Señor.
- mor, Señ - or - i - ta That all a - dore, that all a - dore, Señor.
love _____ And hear your vow He is near to you, dear to you
flow - er _____ He to - day will hear your vow, _____ He's nearest you and dear - est

CON.  *Hasta la vis_ta Señor, Till to-night! That's right!*

CHO.  *i - - - ta We hail the happy day! And as we
i - - - ta We hail the happy day! And as we
now! With gladness gay We hail this day! As we
now! With gladness gay Let us hail the hap - py day! As we*



CHO.  *poco a poco accel.
greet you, May we en - treat you, May we im -
greet you, We en - treat you, And im -
greet you, We en - treat you, And im -
greet you, We en - treat you, And im -*



CHO.

- plore you for one thing more? And this is the
 - plore for one thing more? Grant us one thing more The
 - plore for one thing more? So grant the
 - plore one gift, no - thing more? So grant the

CHO.

grace for which all of us long! Won't you
 grace for which all of us long! Won't you
 grace for which all of us long! Won't you
 grace for which all of us long! Won't you

CHO.

sing for us one lit - tle song? _____

sing for us one lit - tle song? _____

sing for us one lit - tle song? _____

sing for us one lit - tle song? _____

Allegro vivace.

ff

tr

Andantino.
CONSUELO.

Ca - bal - ler - o in - gles, your woo - ing is vain _____

TENORS.

Your love — is in

f

CON. You can not win for your love a la - dy of Spain! So

TEN. vain, Ah! you won't capture a girl of

CON. go and look for an o - ther girl to woo

TEN. Spain.

BASSES. How - ev - er you

CON. I am not the maid - en for you

TEN. Oh

BASS. woo, ah! she's not for you

SOPRANO & CONTRALTO. I shall give my

TEN. Ca - bal - ler - o in - gles, your woo - ing is vain You

BASS. Ca - bal - ler - o you ask in

hand, un - - - der - stand To one of my own

CHO. ne - ver will win for your love a la - dy of Spain! So

vain For a la - dy of sun - - ny Spain! So

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a lower register. The music is in a minor key and 4/4 time. The lyrics are: "hand, un - - - der - stand To one of my own", "CHO. ne - ver will win for your love a la - dy of Spain! So", and "vain For a la - dy of sun - - ny Spain! So".

land! So a - di - os

CHO. go and look for an - o - ther girl to woo, For

go home and find an - o - ther girl to woo.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a lower register. The music is in a minor key and 4/4 time. The lyrics are: "land! So a - di - os", "CHO. go and look for an - o - ther girl to woo, For", and "go home and find an - o - ther girl to woo.".

gal - lant Señ - or! _____

CHO. gal - lant Señ - or! _____

she is not the mai - den for you! _____

she's not the mai - den for you! _____

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the first staff labeled 'CHO.'. The lyrics are 'gal - lant Señ - or!' followed by a long horizontal line. The second staff continues with 'she is not the mai - den for you!' and another long horizontal line. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes triplet markings over the first and second measures of the vocal lines.

Quicker

That's the song to sing and the word to say _____ For be - troth - al

CHO. That's the song to sing and the word to say _____ For be - troth - al

What a hap - py pair _____ Their

What a hap - py pair _____ Their

Quicker

The second system of music begins with the tempo marking '*Quicker*'. It features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the first staff labeled 'CHO.'. The lyrics are 'That's the song to sing and the word to say' followed by a long horizontal line, and 'For be - troth - al'. The second staff continues with 'That's the song to sing and the word to say' followed by a long horizontal line, and 'For be - troth - al'. The piano accompaniment is written in a grand staff and includes a dynamic marking '*f*' at the beginning. The tempo marking '*Quicker*' appears again at the start of the piano accompaniment section.

day! _____

CHO. day! _____

hap - pi - ness we'll share For we'll all be there! _____ To see them plighted

hap - pi - ness we'll share For we'll all be there! _____ To see them plighted

cresc.

And ^I you will be true as the sun a - bove _____ To the man ^I you love. _____

CHO. And you will be true as the sun a - bove _____ To the man you love. _____

To the fes - tal fare _____ We all have been in - vit - ed We'll all be

To the fes - tal fare _____ We all have been in - vit - ed

TENORS.

there! To greet Con - sue - lo! The good and the fair, Con -

BASSES.

there! Con - sue - lo! The good and the fair, Con -

TEN. - sue lo Then wel - come the two And may ev - er

BASS.

- sue lo Then wel - come the two And may ev - er

TEN. af - ter Their bridal be true. In love and in laugh - ter In love and in

BASS.

af - ter be true. In love and in laugh - ter In love and in

TEN. laugh - - ter ev - er af - ter! For our dear Señor -

BASS. laugh - - ter ev - er af - ter! For our dear Señor -



TEN. - i - ta Is giv - ing her hand, To a son of Cu - ba's

BASS. - i - ta Is giv - ing her hand, To a son of Cu - ba's

rit.



TEN. land!

BASS. land!

f



Tempo di Valse.

CON. I'm a Cu - ban girl From the is - land

TEN. She is the pearl of the girls As her

CON. Pearl That's the fair - est gem that smiles In the glitter - ing

TEN. is - land is gem of the pearls! Fair are her smiles as the sun on the

rit.

CON. cor - o.net of isles She's a Cu - ban girl

TEN. Queen of the isles

a tempo GIRLS.

GIRLS. of the gold - en West With its beau - ty in her

GIRLS. heart!

SOPRANO. *cresc.*
Its blos- som on her curl, she is a Cu - - ban With blos- som on her

CONTRALTO. *cresc.*
She's a Cu - ban girl _____ She is a

TENOR. *cresc.*
She is a Cu - ban girl _____ She is a

BASS.
She is a

Detailed description: This block contains the musical score for the first system. It features five vocal parts: GIRLS (piano), SOPRANO, CONTRALTO, TENOR, and BASS, along with a piano accompaniment. The key signature is B-flat major (two flats). The soprano part begins with the lyrics 'Its blos- som on her curl, she is a Cu - - ban With blos- som on her'. The contralto part has 'She's a Cu - ban girl _____ She is a'. The tenor part has 'She is a Cu - ban girl _____ She is a'. The bass part has 'She is a'. The piano accompaniment includes a 'cresc.' marking and a 'f' dynamic marking.

CONSUELO.

I'm a girl from the fair is - land Pearl That's the fair - est of

curl, a Cuban girl _____

CHO. Cu - ban girl _____

Cu - ban girl _____ From the fair is - land Pearl That's the fair - est

Cu - ban girl _____ The fair - est

Detailed description: This block contains the musical score for the second system. It features a solo part for CONSUELO and a four-part choir (CHO). The key signature is B-flat major. The solo part begins with the lyrics 'I'm a girl from the fair is - land Pearl That's the fair - est of curl, a Cuban girl _____'. The choir parts have 'Cu - ban girl _____', 'Cu - ban girl _____ From the fair is - land Pearl That's the fair - est', and 'Cu - ban girl _____ The fair - est'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

CON. gem in the glit-ter-ing Crown of the isles I'm a Cu - ban

From

CHO. From

gem, The fair-est of gems of the isles She's a Cu - ban

gem of the isles, gem of the isles Cu - ban

ff

CON. girl From the is - land pearl It's the fair - -

our is-land Pearl From our is-land pearl the fair - -

CHO. our is-land Pearl From our is-land pearl the fair - -

girl From the fair is-land pearl From our is-land pearl She's the fair - -

girl Fair - est pearl The fair - -

8

CON. *- est gem of the west — is the land of the Cu - - ban*

- est gem of the west — She's the

CHO. *- est gem of the west —*

- est gem the west is the land of the Cu - - ban

- est gem the fair land of the Cu - - ban

CON. *The land that is best of the gold - - en*

land that's best It's the best of the gold - - en

CHO. *land that's best — the gold - - en*

The land that is best of the gold - - en

The land that is best of the gold - - en

ff

CON. *west* *it's* *Cu - - ba* *Queen of the*

CHO. *west is our beau - ti - ful* *Cu - - ba* *Queen of the*

west *beau - ti - ful* *Cu - - ba* *Queen of the*

west is our beau - ti - ful *Cu - - ba* *Queen of the*

west is our beau - ti - ful *Cu - - ba* *Queen*

CON. *rit.* *isles and the fair - est of all we love!*

CHO. *rit.* *isles and the fair - est of all we love!*

CHO. *rit.* *isles and the fair land we love!*

rit. *isles and the fair - est of all we love!*

rit. *we love!*

rit. *fff* *a tempo*

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the final two measures. The bass clef staff contains a bass line with chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the bass line.

Third system of musical notation. The treble clef staff features a more active melodic line with slurs. The bass clef staff continues the bass line.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff continues the bass line.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff continues the bass line.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff continues the bass line.

Act II.

No. 10.

OPENING CHORUS.

Words by
ADRIAN ROSS.

Moderato. ♩=76.

Piano.

The first system of the piano accompaniment features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a piano (p) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth and quarter notes.

CHO. SOPRANOS and ALTOS. GIRLS.

The

The second system shows the vocal line for Sopranos and Altos, with the word "The" written below. The piano accompaniment continues with triplets and moving lines. The key signature and time signature remain the same.

CHO. sun is down And o - ver the town, Far a - bove Is the star that we

The third system contains the vocal line with the lyrics "sun is down And o - ver the town, Far a - bove Is the star that we". The piano accompaniment continues with a steady accompaniment. The key signature and time signature remain the same.

CHO. love, Star that brings the twilight hour of ser - en - ade and song, The

The fourth system contains the vocal line with the lyrics "love, Star that brings the twilight hour of ser - en - ade and song, The". The piano accompaniment continues with a steady accompaniment. The key signature and time signature remain the same.

CHO. hour for whose com - ing maid - ens ev - er long, When the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "hour for whose com - ing maid - ens ev - er long, When the". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and a final cadence.

SOP. & ALTO. Showing the
 CHO. flick.er of the fire - flies' play _____ Shows the hap - - py
 TENOR. Night is not, yet

The second system of the musical score features three vocal parts and piano accompaniment. The Soprano and Alto parts are written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics for Soprano and Alto are "Showing the flick.er of the fire - flies' play _____ Shows the hap - - py". The Tenor part is written in a bass clef with the same key signature and time signature, with the lyrics "Night is not, yet". The piano accompaniment is written in a grand staff with the same key signature and time signature, providing harmonic support for the vocal lines.

CHO. lov - - er's way! It is not dark and yet it is not the
 done is the day It is not dark _____

The third system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "lov - - er's way! It is not dark and yet it is not the done is the day It is not dark _____". The piano accompaniment is written in a grand staff with the same key signature and time signature, featuring a mix of eighth and sixteenth notes and a final cadence.

CHO. day The twi - - light soft _____ and
 Nor the day But twi - - light soft, qui - et and

CHO. grey! Sweet hour _____ be fore the com ing sha dow
 grey! Sweet hour when

CHO. co - vers One gold - - en fea ther of a cloud that
 yet the sun - set a bove us ho - vers

CHO. ho - vers To wave as a wel - come to our
Light - ing up the way for your lov - ers

CHO. lov - ers One gold fea - ther of the wing of
Gold for our ban - ner of

CHO. love!
love!

pp *rit.*

Segue SONG "Zara"

No. 11.

CREOLE SONG.—(Zara.)

"ZARA"

Words by
ADRIAN ROSS.

Slowly. $\text{♩} = 56$

Zara.

Piano.

Con Qued.

Quicker. ($\text{♩} = 72$)

ZARA.

1. Long days a - go in Gran - a - da Za - ra, the
2. An - swered the maid of Gran - a - da "Go, gal - lant

ZARA.

Moor - ish maid - en, Looked down — from her lat - tice on the ci - ty
Don Her - nan - do Your love — I can ne - ver hear, so ride a -

ZARA.

wall, ——— There was the bold Don Her-nan-do Fair-est of
 way! ——— You are a chief of the Span-iards Com-ing to

ZARA.

all of the Span-iards Rid-ing in the mead-ow of Gran-a-da!
 war with my peo-ple, Fight-ing in the mead-ow of Gran-a-da!

ZARA.

"Za-ra," said bold Don Her-nan-do, "Fair-est of
 But when the moons in the hea-ven, Come back, oh

ZARA.

Moor-ish maid-ens! For you I would give my life and soul and
 Don Her-nan-do! Our war will be over till the dawn of

ZARA.

all! I'd give my name and hon - our, too, For — but one lit - tle
day And Moor - ish maids and Span - ish men Are — like all oth - er

ZARA.

kiss from you, My Za - ra, will you lis - ten to my call? —
lov - ers then And Za - ra will not hate you when you say,"

REFRAIN.

ZARA.

rit. *a tempo* ♩ = 52

— Ah! Za - ra, fair - est girl! — My Za - ra, rose of
— Ah! Za - ra, fair - est girl! — My Za - ra, rose of

p a tempo tranquillo

ZARA.

ros - es, By the sun — a - bove, Za - ra, pur - est
ros - es, By the stars — a - bove, Za - ra, pur - est

ZARA.

pearl!— I swear till life . time clo . ses — You shall be my love, — Will you lis . ten?
 pearl!— I swear till life . time clo . ses — You shall be my love, — Will you lis . ten?

ZARA.

All — your silk . en tress . es I — would cov . er With — the fond ca . ress . es
 All — your silk . en tress . es I — would cov . er With — the fond ca . ress . es

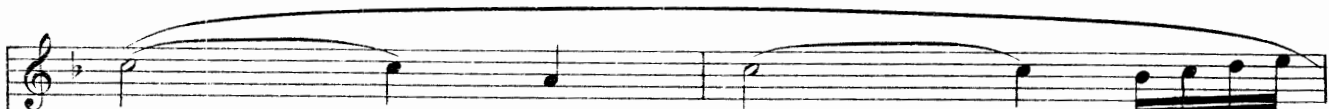
ZARA.


Of — a lov - er - Ah! Ah!
 Of — a lov - er - Ah! Ah!


ZARA.


Fair - est Za - ra, give me back — my love.
 Fair - est Za - ra, give me back — my love.

SOPRANO.
 For ALTO.
 Ah!

ZARA. 
Ah!

SOP. 
all — your silk — en tress — es I — would cov — er

ALTO. 
Za — ra, — my fair — est girl!



ZARA. 
— Ah!

SOP. 
With — the fond ca — ress — es Of — a lov — er!

ALTO. 
Will you lis — ten?



ZARA. Ah!

SOP. Ah!

ALTO. Ah!

TEN. Ah!

BASS. Ah!

ZARA.

SOP.

ALTO.

TEN.

BASS.

a tempo

p

dim:

N^o. 12.

SONG. (Consuelo.)

"LITTLE MIQUETTE."

Words by
ADRIAN ROSS.

Moderato. ♩. = 84.

Piano.

The piano introduction is in 6/8 time, marked Moderato. It begins with a treble clef and a key signature of one flat (B-flat). The music features a series of chords and moving lines in both hands, starting with a forte (f) dynamic. The piece concludes with a double bar line and a repeat sign.

CON.

1. Lit - tle Mi - quette You must - n't for - get Was French and ex - treme - ly
2. Lit - tle Mi - quette One e - ven - ing met A gen - tle - man most ro -

The first system of the vocal and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a lower register. The lyrics are: "1. Lit - tle Mi - quette You must - n't for - get Was French and ex - treme - ly 2. Lit - tle Mi - quette One e - ven - ing met A gen - tle - man most ro -". The piano accompaniment is marked piano (p).

CON.

pret - ty; - And she lived in the plain Of dry champagne, For
- man - tic, - Who - came ve - ry far From lands that are Right

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "pret - ty; - And she lived in the plain Of dry champagne, For - man - tic, - Who - came ve - ry far From lands that are Right". The piano accompaniment continues with chords and moving lines.

CON.

there was her na - tive ci - ty! She was so fair The
o - ver the broad At - lan - tic! Though he was proud He

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "there was her na - tive ci - ty! She was so fair The o - ver the broad At - lan - tic! Though he was proud He". The piano accompaniment concludes with chords and moving lines.

CON. gen - tle - men there Came court - ing her by the doz - en; But
flat - tered and bowed, And look'd like a lov - er at her, And

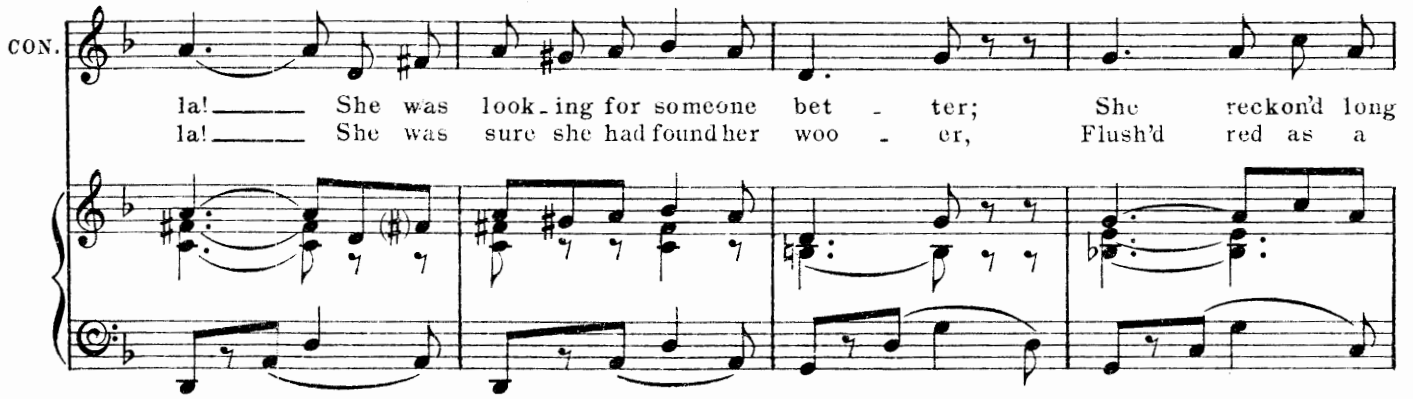
CON. she did - n't find Them suit her mind, Not e - ven her fav - or - ite
she gave a start And felt her heart Be - gin - ning to go pit - ter -

CHORUS OF GIRLS.

CON. cou - sin! She did - n't find Them suit her mind, Not
- pat - ter! She gave a start And felt her heart Be -

CONSUELO.

CHO. e - ven her fav - or - ite cou - sin! Oh, la,
- gin - ning to go pit - ter - pat - ter! Oh, la,

CON. 

la! — She was look - ing for some one bet - ter; She reckon'd long
 la! — She was sure she had found her woo - er, Flush'd red as a

CON. 

since — She would wait for a fai - ry prince! — “Sin - gle I'll stay,” She
 rose — As she won - der'd if he'd pro - pose! — If I but stay He's

cresc.

CON. 

used to say, “Till the right one comes — one day.” So she
 sure to say That he wants to name — the day! Ve - ry

CON. 

stayed — at Ep - er - nay. —
 soon — at Ep - er - nay. —

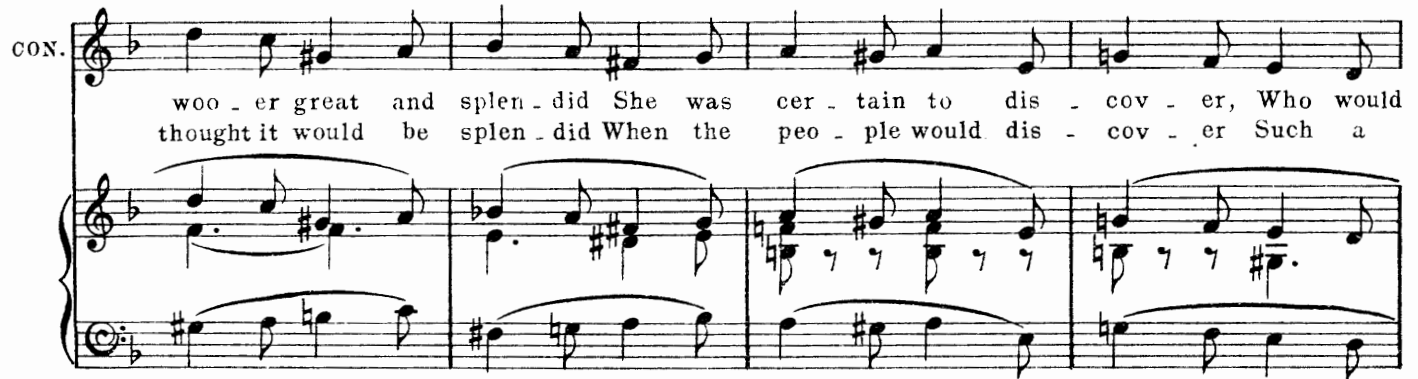
REFRAIN.

CON. 

And the years be - gan and end - ed, And the ros - es came in May, — But she
 She was sure that he in - tend - ed To be wed with - out de - lay, — For he

CON. 

stayed at Ep - er - nay — Or ne - ver went far a - way! For the
 stayed at Ep - er - nay — And ne - ver went far a - way. And she

CON. 

woo - er great and splen - did She was cer - tain to dis - cov - er, Who would
 thought it would be splen - did When the peo - ple would dis - cov - er Such a

CON. 

come as lit - tle Mi - quet - - te's lov - - - er!
 man was lit - tle Mi - quet - - te's lov - - - er!

f

CON. 3. Lit - tle Mi - quette Is wait - ing there yet Be - cause he has nev - er

p

CON. spo - ken;— And ——— poor lit - tle dear Her heart, I fear, Is

CON. now ve - ry near - ly bro - ken! ——— Though he could tell She

CON. lov'd him so well, He seem'd to en-joy her sor-row, Till

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "lov'd him so well, He seem'd to en-joy her sor-row, Till". The piano accompaniment is in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests.

CON. one sum-mer eve He took his leave, And nev-er came back on the

The second system of music continues the vocal line and piano accompaniment. The lyrics are "one sum-mer eve He took his leave, And nev-er came back on the". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment in two staves.

CHORUS OF GIRLS.

CON. mor-row! One sum-mer eve He took his leave, And

The chorus of girls section begins with the vocal line and piano accompaniment. The lyrics are "mor-row! One sum-mer eve He took his leave, And". The piano accompaniment includes a dynamic marking of *p* (piano) in the second measure. The musical notation is consistent with the previous systems.

CONSUELO.

CHO. nev-er came back on the mor-row! Oh, hé -

The section for Consuelo features a vocal line and piano accompaniment. The lyrics are "nev-er came back on the mor-row! Oh, hé -". The piano accompaniment continues with the same style as the previous sections.

CON.  - las! — So you dear lit-tle girls, take warn - ing; Be wise if you

CON.  can, — Nev-er care for a strang-er man, — Or you may stay And

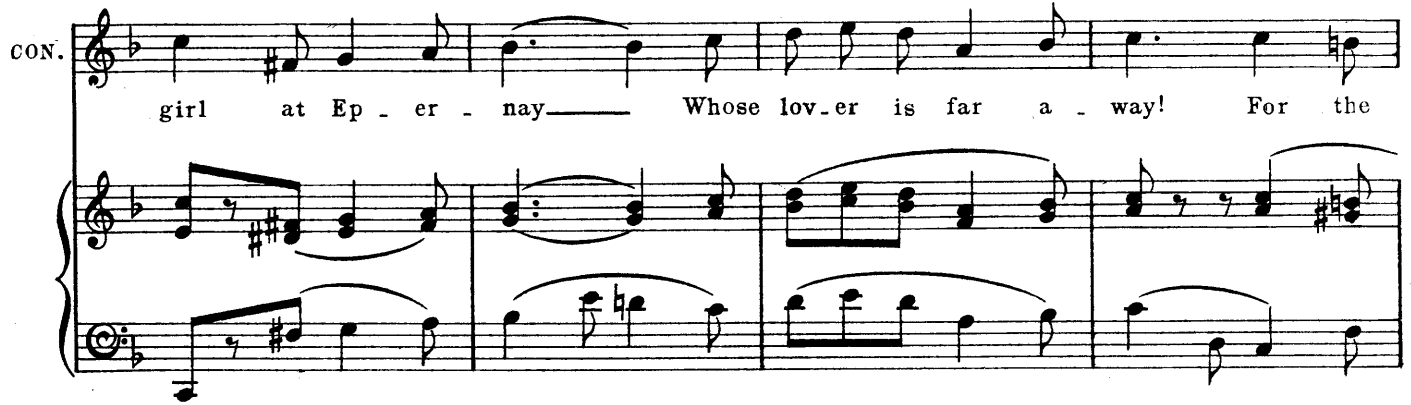
CON.  weep all day When he loves and rides — a - way As he

CON.  did — at Ep - er - nay! —

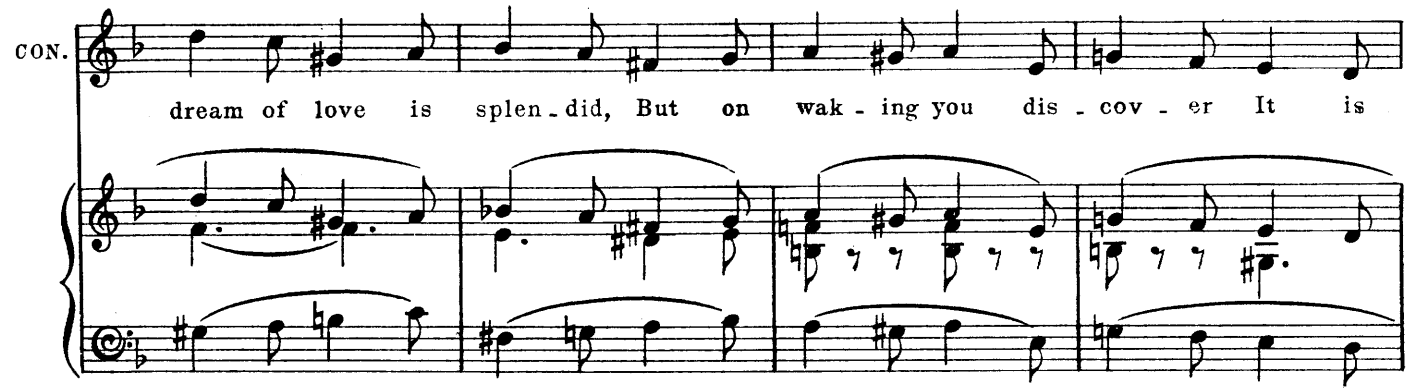
REFRAIN.

CON. 

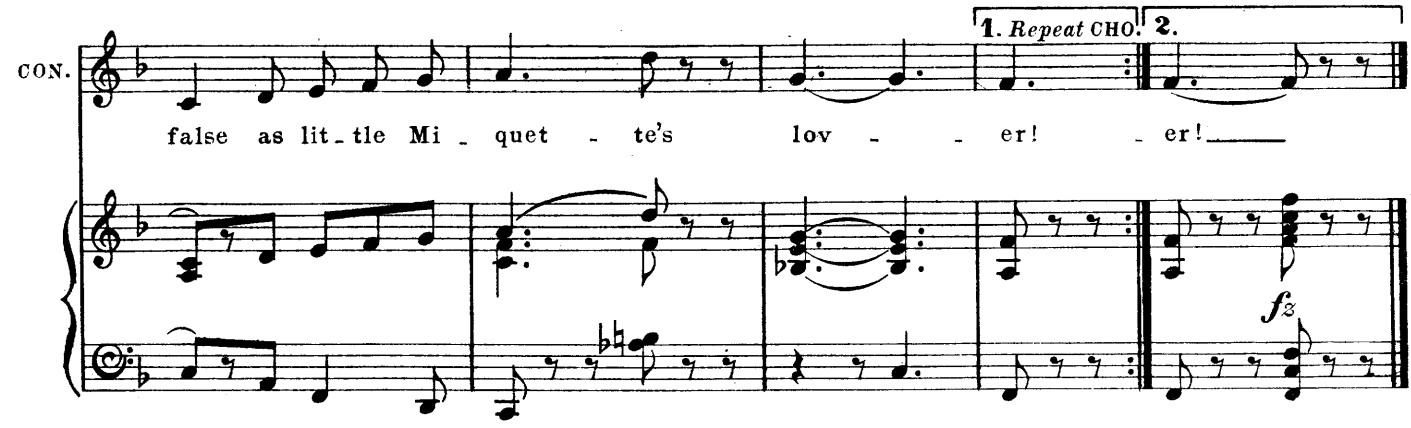
So the lit - tle sto - ry's end - ed Take a warn - ing if you may — From the

CON. 

girl at Ep - er - nay — Whose lov - er is far a - way! For the

CON. 

dream of love is splen - did, But on wak - ing you dis - cov - er It is

CON. 

false as lit - tle Mi - quet - te's lov - er! er! —

1. Repeat CHO! 2.

No. 13.

SONG. (Reginald) and CHORUS.

"FILIBUSTER BROWN."

Words by
ADRIAN ROSS.

Allegro. ♩ = 132.

Reginald.

The musical notation for the introduction features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is sparse, with rests in the first two measures followed by a short phrase in the third measure. The piano accompaniment is in a grand staff (treble and bass clefs) and begins with a forte (*f*) dynamic. It consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a similar pattern in the left hand.

- 1. When
- 2. You've
- 3. All—

REG.

I was born my birth-mark was a pir-ate flag of black, ——— But
 heard a-bout the Dreadnought, she's a ti-dy lit-tle bark, ——— But she's
 round the bri-ny Bri-tish coast my name's a cause for fear— ——— And I've

The musical notation for the first line of the song shows the vocal line (REG.) and piano accompaniment. The vocal line has a melody with eighth and sixteenth notes. The piano accompaniment is in a grand staff and starts with a piano (*p*) dynamic. The lyrics are written below the vocal line.

REG.

no-bo.dy's ev-er seen it, for I wear it on my back! ——— I
 been to call on Da-vy Jones, tho' the pa-pers kept it dark ——— I
 got a Long Tom gun as shoots the length of South-end Pier! ——— I

The musical notation for the second line of the song shows the vocal line (REG.) and piano accompaniment. The vocal line continues the melody from the first line. The piano accompaniment continues with a similar rhythmic pattern. The lyrics are written below the vocal line.

REG.

used to sweep the nurs - ry bath, and the soap - dish brig I sank, _____ And
 met her and I sank her once right off the Span - ish Main, _____ So they
 made a raid on Brigh - ton beach, it was a great suc - cess, _____ And I

REG. (MEN.)

ma - ny a bold Brown Wind - sor I have made to walk the plank! _____ And
 sent out Jack - y Fish - er just to fish her up a - gain! _____ So we
 cap - tured fif - teen hun - dred girls in sum - mer bath - ing dress - _____ And he

CHO.

ma - ny a bold Brown Wind - sor he's made to walk the plank! _____ And
 sent out Jack - y Fish - er to fish her up a - gain! _____ So we
 cap - tured fif - teen hun - dred girls in sum - mer bath - ing dress - _____ And he

CHO. REGINALD.

ma - ny a bold Brown Wind - sor he's made to walk the plank! For I'm
 sent out Jack - y Fish - er to fish her up a - gain! For I'm
 cap - tured fif - teen hun - dred girls in sum - mer bath - ing dress - But I'm

REG.

wi - ry, fie - ry Fi - li - Fi - li - bus - ter Brown, The
dash - ing, smash - ing Fi - li - Fi - li - bus - ter Brown! I
slen - der, ten - der Fi - li - Fi - li - bus - ter Brown, They

REG.

de - mon of the Do - ver Strait, the ter - ror of Can - ning Town! The
stuck a boat - hook in - to her, and some - how she went right down! She
loot - ed all I had on board and swam back to Brigh - ton Town! I

REG.

cap - tains all quake, they get in a flus - ter, They are
lost not a man from all of her mus - ter, For I
could - n't rob them of ev - en a dus - ter, For they

REG.

SOPS & ALTOS.
CHORUS.

white as chalk if you should talk of Brown. Of Mis - ter
sawd the lot, great Per - cy Scott! I'm Brown. I'm Mis - ter
did - n't wear e - nough to spare for Brown. For Mis - ter

REGINALD.

CHO.

Brown, _____ Of Mis - ter Brown of Reg - gie Brown the fi - li -
 Brown, _____ I'm Mis - ter Brown, I'm Reg - gie Brown the fi - li -
 Brown, _____ For Mis - ter Brown, for Reg - gie Brown the fi - li -

SOPS & ALTOS.
 CHORUS.

REG.

- bus - ter, that's me! Oh, have mer - cy, please have mer - cy Mis - ter
 TENORS & BASSES.

For he's wi - ry, fie - ry
 For he's dash - ing, smash - ing
 But he's slen - der, ten - der

CHO.

Brown! _____ For you're such _____ a fi - li -
 Fi - li - Fi - li - bus - ter Brown, _____ The de - mon of the Do - ver Strait, the
 Fi - li - Fi - li - bus - ter Brown! _____ He stuck a boat - hook in - to her, and
 Fi - li - Fi - li - bus - ter Brown, _____ They loot - ed all he had on board and

CHO. *- bus - ter* You are, you are! The cap - tains all quake — they

ter - ror of Can - ning Town! The cap - tains quake at him, they
 some - how she went right down! She lost not a man, they
 swam back to Bright - ton Town! I could - n't rob them Of

CHO. get in a flus - ter When they hear the name of Fi - li - bus - ter,

get in a flus - ter When they see
 all of her mus - ter All saved by
 ev - en a dus - ter They'd nought for

CHO. **1.** Fi - li - bus - ter Brown. **2.** Fi - li - bus - ter Brown.

Fi - li - bus - ter Brown. Fi - li - bus - ter Brown.

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic marking. The first measure contains a complex chordal texture with many notes, some marked with a '7' (likely a fingering). The melody in the upper staff is composed of eighth and quarter notes. The bass line is simpler, with some chords and moving lines.

The second system continues the piece with two staves. The upper staff features a more active melody with eighth notes and some slurs. The lower staff provides harmonic support with chords and moving bass lines. The key signature remains one flat.

The third system contains two staves and includes first and second endings. The first ending is marked '1.' and the second ending is marked '2.'. The upper staff has a melodic line with some chromaticism. The lower staff has a steady bass line. The key signature is one flat.

The fourth system consists of two staves. The upper staff has a complex, multi-measure rest followed by a melodic phrase. The lower staff continues with a rhythmic bass line. The key signature is one flat.

The fifth system consists of two staves. The upper staff features a melodic line with a slur and a fermata. The lower staff has a complex bass line with many notes. The key signature is one flat.

The sixth system contains two staves and includes first and second endings. The first ending is marked '1.' and the second ending is marked '2.'. The upper staff has a melodic line with a slur. The lower staff has a bass line with a forte (*f*) dynamic marking. The key signature is one flat.

No. 14.

DUET—(Anita and Reginald.)

"THE SLOPES OF DENMARK HILL"

Words by
ADRIAN ROSS.

Allegro. ♩=84.

REGINALD.

If you

Piano.

REG.

ANITA.

go where du - ty calls, From a sta - tion at St. Paul's— Will it
win - ter is it nice When the wa - ter turns to ice? REG. Well, you'll

REGINALD.

AN.

take a wea - ry while? On - ly half an hour a mile! You'll ar -
find the ice a - bates When you've bought a pair of skates. AN. But it

REG.

_rive in pro - per time At a neigh - bour - hood sub - lime Where I
freez - es hard at first— Till your wa - ter pipes are burst, And the

REG.

used to live with fa - ther and with mo - ther! Is the
wa - ter - falls come down your stairs and wreck 'em Oh, I

ANITA.

AN.

cli - mate ve - ry hot? As a gen - 'ral rule it's not! Is the
love a wa - ter - fall! But it's awk - ward in the hall! Are there

REGINALD.

ANITA.

AN.

sun - shine bright and clear? Half a doz - en times a year! Do the
fogs in Lon - don town? We have yel - low, black and brown— Can you

REGINALD.

ANITA.

REGINALD.

AN. migh - ty moun - tains rise Till they melt in - to the skies? Now you're
get back home a - gain? REG. Well, I've start - ed in the train But I

REG. get - ting too po - et - ic - ask an - o - ther!
spent the night at Lough - bo - rough or Peck - ham!

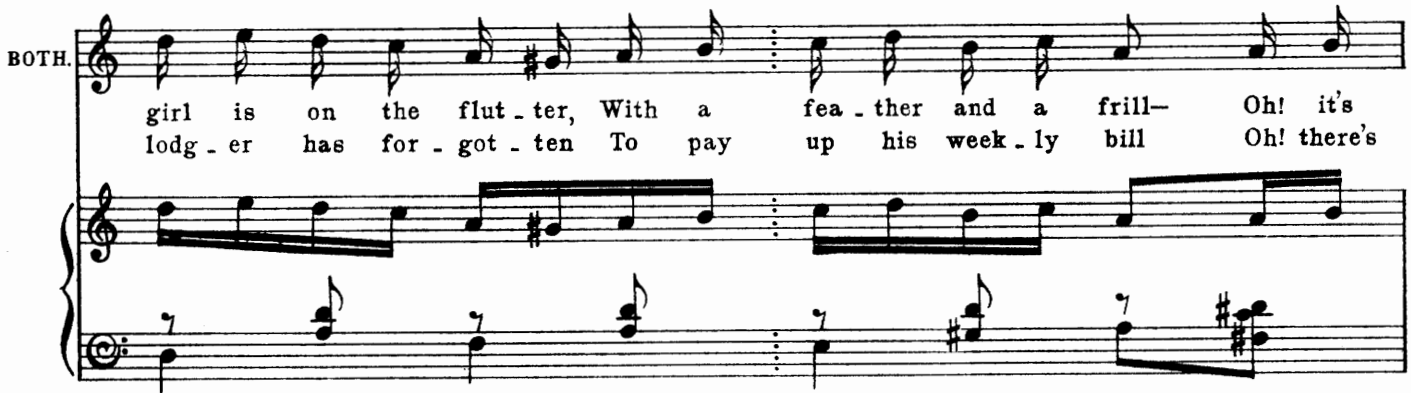
REFRAIN.
BOTH.

When the
When the

BOTH. lit - tle spar - rows ut - ter Their mel - o - dious hap - py trill, Oh! it's
fog is thick as cot - ton And the rain is pret - ty chill, Oh! there's

BOTH. 

sweet as Dan-ish but-ter On the slopes of Den-mark Hill! When your
 some-thing ra-ther rot-ten In the state of Den-mark Hill! When the

BOTH. 

girl is on the flut-ter, With a fea-ther and a frill— Oh! it's
 lodg-er has for-got-ten To pay up his week-ly bill Oh! there's

BOTH. 

sweet as Dan-ish but-ter On the slopes of Denmark Hill, Oh! it's
 something ve-ry rot-ten In the state of Denmark Hill, Oh there's

BOTH. 

sweet as Dan-ish but-ter On the slopes of Den-mark Hill!
 something ve-ry rot-ten In the state of

1.

BOTH.

f

BOTH.

ANITA.

2. But in

BOTH.

2.

Den mark Hill!

DANCE.

p

1.

The first system of music features a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a complex, rhythmic melody with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and quarter notes. A first ending bracket labeled '1.' spans the final two measures of the system.

2.

The second system continues the piece. The right hand's melody remains intricate, while the left hand's accompaniment shows some variation in rhythm. A second ending bracket labeled '2.' covers the first two measures of this system.

The third system shows the continuation of the musical themes. The right hand maintains its fast, rhythmic pattern, and the left hand's accompaniment provides harmonic support.

The fourth system features a more active right hand with frequent sixteenth-note runs. The left hand continues with a consistent accompaniment.

f_s

The fifth and final system on the page concludes the piece. The right hand's melody becomes more sparse, ending with a few chords. The left hand's accompaniment also simplifies. A dynamic marking of *f_s* (fortissimo) is placed above the right hand in the final measure.

No. 15.

QUARTET.- (Anita, Pepita, Frank and Reginald.)

"BEWARE OF THE BOMB!"

Music by
ADRIAN ROSS.

Allegro. $\text{♩} = 100$

Piano. *ff*

AN. 1. If you
FRA. 2. If a

see a lit - tle bag Ly - ing out - up - on a flag PEP. In the
mis - sion - ar - y box Makes a tick - ing like a clock's, PEP. Bet - ter

street - Be dis - creet, Nev - er steal it! FRA. If you
go, Do not throw In a pen - ny! AN. If you

meet a lob - ster tin In a dust - col - lect - ing bin - REG. That has
find a soup tu - reen Smell of ni - tro - gly - cer - ine, REG. Mind your

got Ra - ther hot When you feel it - FRA. If you spot a cig - ar - ette Some one
eye. Do not try Tak - ing a - ny! PEP. If a cheese that's ve - ry Dutch Weighs a

hap - pened to for - get. REG. Then be - ware, Leave it there, Nev - er smoke it! AN. And a
tri - fle o - ver - much - AN. You may bite Dy - na - mite, Get ex - plo - ded. FRA. And a

Bar - ce - lo - na nut That is roost - ing in a rut PEP. On the
Sa - ra - to - ga trunk Ought to put you in a funk, REG. For sup -

ALL.

road- May ex - plode If you poke it! It's a bomb, ——— It's a
 - pose One of those Should be load - ed! It's a bomb, ——— It's a

ALL.

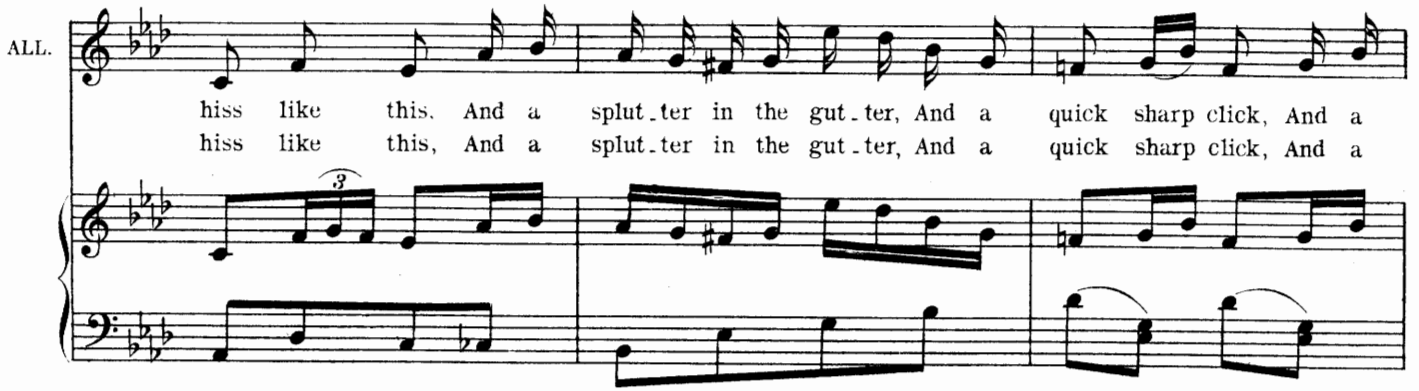
bomb, ——— It's a bomb, ——— It's a bomb! ——— Then be -
 bomb, ——— It's a bomb, ——— It's a bomb! ——— Oh, be -

ALL.


- ware of the bomb! Don't bo - ther what is in it, But
 - ware of the bomb! Or soon - er than you reck - oned You'll

ALL.

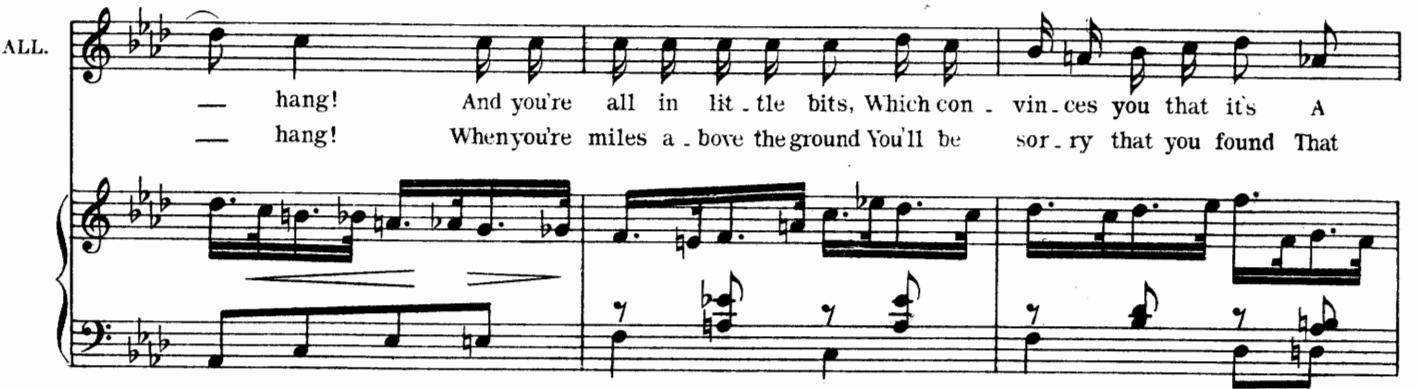
go, for you know What will hap - pen in a min - ute! There's a
 fly to the sky At a thou - sand miles a sec - ond! There's a

ALL. 

hiss like this. And a splut-ter in the gut-ter, And a quick sharp click, And a
 hiss like this, And a splut-ter in the gut-ter, And a quick sharp click, And a

ALL. 

whop of a pop And a bang ————— Oh, —————
 flash and a crash And a bang ————— Oh, —————

ALL. 

— hang! And you're all in lit-tle bits, Which con-vinces you that it's A
 — hang! When you're miles a-bove the ground You'll be sor-ry that you found That

ALL. 

bomb! It's a bomb!  2. bomb! It's a bomb!

No. 16.

SONG (Adolfo.) and Chorus of Girls.

"CUPID'S TELEPHONE."

Words by
GEORGE ARTHURS.

Moderato. $\text{♩} = 84.$

Piano.

CHO.

GIRLS.
1. If
2. Per -

CHO.

you de_sire to see your lit_tle gir_lie, Tho' I fear it's ra_ther ear_ly,
- haps you'd like a long_er con_ver_sa_tion If you love the de_clar_a_tion

CHO. ADOLFO. GIRLS.

Why not pay her a call? I might not find her at all. But
Cu_pid quick_ly in_spired. I may be making him tired! Now

CHO.

if you were to send a lit_tle greet_ing Sure_ly she would soon arrange a meet_ing,
you're cut off I fan_cy it will grieve her, P'raps she ling_ers yet at the re_ceil_er,

CHO. ADOLFO.

She could say when she will be a_lone, when she will be a_lone! I think I'll
Whis_p'ring words in quite a lov_ing tone, in quite a lov_ing tone. Once more I'll

ADOL.

tel - e - phone _____ My lit - tle maid - y, Tel - e - phone this pret - ty young la - dy.
tel - e - phone _____ And tell her sweet - ly I be - long un - to her com - plete - ly

ADOL.

If I may not see her, I'll re - joice To hear her sweet and ten - der lit - tle voice. Yes,
If the wires should cross, they of - ten do - Then I'll be cross un - til they put me thro'! Yes,

GIRLS.

CHO.

tel - e - phone _____ and tell her on - ly If she is feel - ing lone - ly
tel - e - phone _____ and ne - ver tar - ry If you de - sire to mar - ry

ADOLFO.

CHO.

You'll be there. — I must look her number up somewhere! Are you
This fair miss. — Shall I send a tel - e - pho - nic kiss? Are you

GLADYS. ADOLFO.

ADOL. there, Ex-change? What num-ber please? Ring up "Cu-pid, dou-ble-one - two!"
 there, Ex-change? What num-ber please? Ring up "Cu-pid, dou-ble-one - two!"

GLADYS. ADOLFO. 1st GIRL.

Dou-ble-one - two! You're through! Hel-lo, dear-ie, is that you? How are
 Dou-ble-one - two! You're through! Hel-lo, dear-ie, is that you? I am

ADOLFO. 2nd GIRL.

1st G. you lit-tle man? Call round if you can! I have bought for you some flow'rs and a fan! Do you
 your lit-tle girl My hearts in a whirl! I've a ring for you with a diamond and pearl! Do you

3rd GIRL.

2nd G. love me tru - - - ly? Do you love me tru - - - ly?
 love me tru - - - ly? Do you love me tru - - - ly?

ADOL. Of course— I do! Of course— I do! You
 Of course— I do! Of course— I do! You

ADOL. GIRLS. 1. §

know I love no o-ther girl but you. That's all I want to know. Ring off!
know I love no o-ther girl but you. That's

Detailed description: This block contains the first system of the musical score. It features a vocal line for 'ADOL.' with lyrics and a melody line. Above it, a vocal line for 'GIRLS.' is marked '1.' and ends with a section symbol (§). The piano accompaniment is shown in two staves below the vocal lines.

GIRLS. 2.

all I want to know-Ring off!

DANCE. *f*

Detailed description: This block contains the second system of the musical score. It features a vocal line for 'GIRLS.' marked '2.' with lyrics. Below it, a piano accompaniment is shown in two staves, starting with a forte (f) dynamic and labeled 'DANCE.'.

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves with various chords and melodic lines.

Detailed description: This block shows the piano accompaniment for the second system, continuing the musical texture from the previous system.

Detailed description: This block shows the piano accompaniment for the third system, featuring a triplet of eighth notes in the right hand.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of two staves with various notes, rests, and dynamic markings.

Second system of musical notation, continuing the piece with more complex rhythmic patterns and chordal structures in both hands.

Third system of musical notation, showing further development of the melodic and harmonic themes.

Fourth system of musical notation, featuring a variety of note values and rests.

Fifth system of musical notation, concluding the piece with a first and second ending. The first ending leads to a repeat, while the second ending concludes the piece with a final cadence.

No. 17.

SONG.— (Frank.)

“A LITTLE SUPPER-TABLE FOR TWO.”

Words by
GEORGE ARTHURS.

Allegro moderato. ♩ = 112

Frank.

Piano.

1. When a
2. When a

FRA.

fel - low loves a girl in Lon - don Town, He plays no
fel - low loves a girl in Lon - don Town, He writes no

FRA.

love - song, nor sings a ser - e - nade; He
ver - ses, in man - ner de - bon - air; His

FRA.

seeks no shad - ed sol - i - tar - y glade, But 'mid the
po - et - ry is on the bill of fare, And his se -

FRA.

flur - ry and the seur - ry Of the West - End he will hur - ry; He will
- lec - tion is 'per - fec - tion, It re - quires much cir - cum - spec - tion; She's at -

FRA.

take her to a ca - fe of re - nown, Where e -
- tired in such a dain - ty lit - tle gown, And it

FRA.

- lec - tric lights are shin - ing up a - bove. The
gives him quite an ap - pe - tite to eat. Their

FRA. band is sweet - ly play - ing as the men - u he's sur - vey - ing, And it -
 cor - ner's ve - ry qui - et when they're toy - ing with the di - et, And of

FRA. fills his mind with lit - tle thoughts of love. At a
 course they al - ways fin - ish with a sweet. }
rit. *p*

REFRAIN.

FRA. lit - tle sup - per - ta - ble laid for two, In a

FRA. cor - ner where there's no - bo - dy to view, Where the

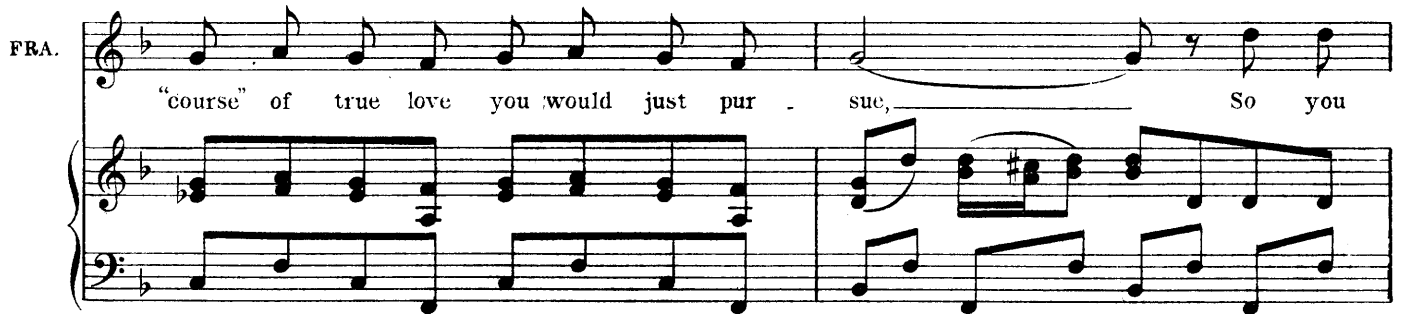
FRA. shad - ed lamps are beam - ing and you're a - mor - ous - ly dream - ing Of the

FRA. 

la - dy who is op - po - site to you All the

FRA. 

cours - es are a trou - ble to go through, For the

FRA. 

"course" of true love you would just pur - sue, So you

FRA. 

gent - ly tip the wait - er and he's bound to leave you la - ter At your

FRA. 

lit - tle sup - per ta - ble laid for two. two.

1. 2.

DANCE.
Tempo di Valse.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The music begins with a piano (*pp*) dynamic. The melody in the upper staff features a series of eighth and sixteenth notes, often beamed together, with some notes tied across measures. The bass line provides a simple accompaniment with quarter and eighth notes.

The second system continues the piece. The upper staff shows a melodic line with some slurs and ties. The lower staff continues the accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

The third system includes a first ending and a second ending. The first ending is marked with a '1.' and the second ending with a '2.'. The notation shows a repeat sign before the first ending and a double bar line followed by the second ending.

The fourth system features a forte (*f*) dynamic marking. The upper staff has a more active melodic line with many beamed notes. The lower staff continues with a steady accompaniment.

The fifth system continues the musical development. The upper staff has a melodic line with some slurs. The lower staff provides a consistent accompaniment.

The sixth system concludes the piece. The upper staff has a melodic line that ends with a final cadence. The lower staff provides a final accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music begins with a series of chords in the bass and a melodic line in the treble. A fermata is placed over a note in the treble staff. The system concludes with a repeat sign.

The second system continues the piece. It features a tempo marking "Allegro moderato." at the beginning. A "rit." (ritardando) marking is placed over a section of the music. The system ends with a "pf" (pianissimo) dynamic marking and a repeat sign.

The third system shows more complex rhythmic patterns, including sixteenth and thirty-second notes. Fingerings (numbers 1-5) are indicated for several notes. The system ends with a repeat sign.

The fourth system continues with a variety of note values and rests. The bass line features a steady eighth-note accompaniment. The system ends with a repeat sign.

The fifth system includes a fermata over a note in the treble staff. It features various rhythmic figures and rests. The system ends with a repeat sign.

The sixth system concludes the piece with two endings. The first ending leads back to an earlier section, and the second ending provides a final resolution. The system ends with a double bar line.

Nº 18.

FINALE—ACT II.

Words by
ADRIAN ROSS.

Moderato. ♩=112.

Piano. *f*

CHO. SOPRANO & ALTO.

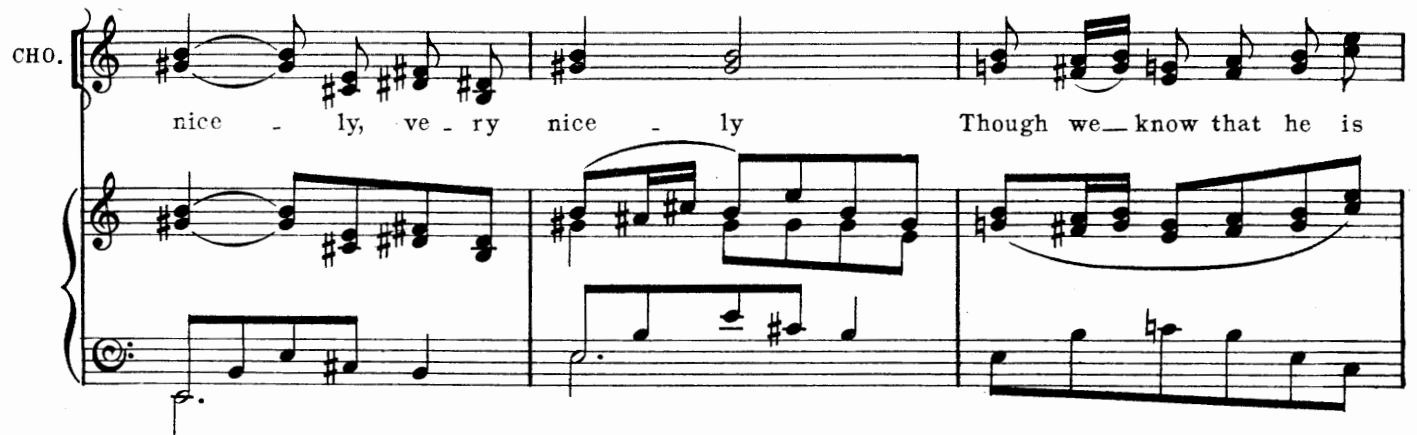
Wel - come to the love - ly

CHO.

bride So to put it more com - pact - ly Wel - come to the bride!

CHO. 
 Though the bond that will be tied, Is - n't that ex - act - ly,

CHO. 
 is - n't that ex - act - ly! Hail to the hap - py bride - groom's lot So to put it ve - ry

CHO. 
 nice - ly, ve - ry nice - ly Though we - know that he is

CHO. 
 not, Not a bride - groom yet pre - cise - ly!

CHO. Hail the hap - py bride - groom's lot!

CHO. Wel - come to the love - ly bride,

CHO. Ne - ver a sha - dow low - ers O - ver the path of flow - ers

TENORS. No sha - - dow low - - ers O - ver the

Where they will walk u - ni - ted One in the vow they plighted! Ev - er on blos - soms tread - ing,

CH. Where they will walk u - ni - ted One in the vow they plighted! Ev - er on blos - soms tread - ing,

way that — they go, — And all a - long the

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a choral line, also with lyrics. The bottom staff is a piano accompaniment with two staves (treble and bass clef). The music is in a minor key and 4/4 time. The lyrics describe a wedding scene.

On to the joy - ous wed - ding Liv - ing in love and laughter Ev - er af - ter.

CH. On to the joy - ous wed - ding Liv - ing in love and laughter Ev - er af - ter.

road be - low Will be a car - - pet — of liv - ing flow'rs.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a choral line, also with lyrics. The bottom staff is a piano accompaniment with two staves (treble and bass clef). The music continues from the first system. The lyrics describe the wedding scene further.

CHO. Nev - er a sha - dow low - ers O - ver the path _____
Nev - er a sha - dow low - ers O - ver the path _____
For - - - tune _____ and hon - - - our

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the first staff labeled 'CHO.'. The lyrics are 'Nev - er a sha - dow low - ers O - ver the path _____' on the first staff and 'Nev - er a sha - dow low - ers O - ver the path _____' on the second staff. The piano accompaniment is shown in a grand staff with treble and bass clefs. The lyrics 'For - - - tune _____ and hon - - - our' are positioned below the piano part.

CHO. Where they will walk u - ni - ted, plight - ed! _____
Where they will walk u - ni - ted, plight - ed! _____
Shall ev - er be theirs _____ For the love of our

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of two staves, with the first staff labeled 'CHO.'. The lyrics are 'Where they will walk u - ni - ted, plight - ed! _____' on the first staff and 'Where they will walk u - ni - ted, plight - ed! _____' on the second staff. The piano accompaniment is shown in a grand staff with treble and bass clefs. The lyrics 'Shall ev - er be theirs _____ For the love of our' are positioned below the piano part. There are triplets in the piano part corresponding to the lyrics 'ev - er' and 'theirs'.

Ev - er on blos - soms tread - ing, To their wed - ding

CHO. Ev - er on blos - soms tread - ing, To their wed - ding

hearts is up - on her And it will

The first system of the musical score includes a vocal line, a choral line, and a piano accompaniment. The vocal line and choral line are in G major and 4/4 time. The piano accompaniment features a steady bass line and a treble line with chords and moving lines. A fermata is placed over the final notes of the vocal line.

Liv - ing in love and laugh - ter, Love ev - er af - ter Hail to the Señ - or - i - ta,

CHO. Liv - ing in love and laugh - ter, Love ev - er af - ter Hail to the Señ - or - i - ta,

guard her life from cares, Ah! Now our fair Señ - or -

The second system of the musical score continues the vocal and piano parts. The vocal line and choral line are in G major and 4/4 time. The piano accompaniment features a steady bass line and a treble line with chords and moving lines. A fermata is placed over the final notes of the vocal line.

CHO. Hail to the bride! Hail to the troth That binds them

Hail to the bride! Hail to the troth That binds them

- i - - - ta pled - ges her troth, All hail to them

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "Hail to the bride! Hail to the troth That binds them". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. There are some triplets in the piano part.

CHO. both!

both!

both!

rit.

The second system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "both!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. There are some triplets in the piano part. The system ends with a *rit.* (ritardando) marking.

Audante. ♩ = 54.

CONSUELO.

Oh, though you say There is hap - pi - ness for me _____

p L.H.

Ad.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef, key signature of two flats, and common time. The lyrics are "Oh, though you say There is hap - pi - ness for me _____". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. It includes dynamic markings like *p* and *Ad.*, and performance instructions like "L.H." and "R.H.". There are several triplet markings (3) over the piano parts.

CON.

Yet to-day Ends the time when I was free! _____

L.H.

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef, key signature of two flats, and common time. The lyrics are "Yet to-day Ends the time when I was free! _____". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. It includes performance instructions like "L.H." and triplet markings (3).

CON.

The path where I wan - der'd A -

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef, key signature of two flats, and common time. The lyrics are "The path where I wan - der'd A -". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. It includes triplet markings (3).

CON. *f* *p*

- mong flow'rs In my girl - ish hours! Mem - o - ry

CON. *p* *L.H.*

lin - gers yet, Bring - ing a fond re - gret

CON. *p*

E - ven fear Now that the end draws so near Do I

CON.

know if I shall nev - er be

CON. sor - ry _____ for giv - ing my heart a - way _____ To - *p*

CHORUS IN UNISON.

Ah!

CON. - day? And if I should love an oth - er man, Or at last dis -

JACKSON. I know that you love an oth - er man, And I want to

CHO. greet the day! Of your hap - pi - nes to be _____

CON. - cov - er _____ An oth - er than I some day began To enthrall my

JACK. tell you his name! _____ The hour that we met, my passion began, Till it grew a

CHO. Though it may End the time when you were free! _____

CON. lov - er What a fate That would

JACK. flame! I am here at your side and I wait; Will you speak ere the time is too

SOP. For fair - er is mar - riage Than

ALTO. Fair - er far your com - ing lot Than

CHO. Fair - er far your com - ing lot Than

TEN. Fair - er far your com - ing lot Than

BASS. Fair - er by far your for - tunate lot Than

CON. be if my love should waken too late! Ah! what a

JACK. late For you cannot escape, you are mine by fate! We are lovers by

SOP. all flow'rs of all girl - ish hours! You will

ALTO. all the flow'rs of the first hours! Will you not

CHO. all flow'rs of maidenly hours! You will

BASS. all flow'rs of young hours! You will

CON. fate! Let me not give up my free - dom

JACK. fate! I claim you for mine and I will not

CHO. soon for-get mem.o-ry's lin - ger.ing re-gret

soon for-get Your maid - en mis-giv-ing, and all of your

soon for-get mem.o-ry's lin - ger.ing re-gret

soon for-get Your maid - en mis-giv - ings

CON. light - ly, Or I may seek it and take it un - right - - ly

JACK. give you up light - ly, No oth-er can hope for you right - - ly For

CHO. all re-gret! Be not a - fraid, Be lov.ed maid, Be not a -

fond re-gret! Be - - lov - - ed maid, Be not at all a -

and re-gret! For.tun.ate maid, Nev - er be a -

and re-gret! Fair maid be not a -

CON. No, it is wis - er and bet - - ter, Not to yield to the fet - ter,

JACK. love is the choice that is bet - - ter, Your heart it is vain to fet - ter,

CHO. - fraid. For your life will be hap - - py, As all of us
- fraid. Your life will be hap - pi - ness,
- fraid. Your life is hap - py,
- fraid. Your life will be hap - pi - ness, So we say, Then

CON. *rit.* Giv - ing my hand away To - day

JACK. *rit.* Come dear, away To - day

CHO. *rit.* wish and pray To - day
rit. So we pray To - day
rit. So we pray To - day

cast your misgivings a - way To - day

Piano introduction featuring a series of triplets in both the right and left hands. The right hand plays eighth-note triplets, while the left hand plays quarter-note triplets. The key signature is B-flat major and the time signature is common time.

BOMBITO.

Allegro. ♩=144.

Let our cer - e - mo - ny forth - with be - gin!

First vocal entry and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

BOM.

Call our Pad - re and the No - tar - y in! Where's A - dol - fo? he

Second vocal entry and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with a similar rhythmic pattern.

BOM.

should be pre - sent! Where is he? — This is ex - ceed - ing - ly un - plea - sant!

Third vocal entry and piano accompaniment. The vocal line concludes with lyrics. The piano accompaniment features a more active and dramatic accompaniment for this section.

SOPRANO.
Where is Don A-dol-fo? Real-ly he should be pre-sent! Such for-get-ful-ness is

ALTO.
Where is Don A-dol-fo? Real-ly he should be pre-sent! Such for-get-ful-ness is

TENOR.
Where's A-dol-fo? He should be pre-sent! Such con-duct

BASS.
Where is Don A-dol-fo? Real-ly he should be pre-sent! Such for-get-ful-ness is

CHO.

ve-ry un-plea-sant! It's too dark to be play-ing golf, oh! We

CHO.
ve-ry un-plea-sant! It's too dark to be play-ing golf, oh! How we

is most un-plea-sant! It's too dark to be play-ing golf, oh! How we

ve-ry un-plea-sant! It's too dark to be play-ing golf, oh! How we

ff

won-der what's be-come of 'Don A - dol - fo! A - dol - fo! Say, where art

CHO. won-der what's be-come of Don A - dol - fo! Say, where art

won-der what's be-come of Don A - dol - fo!

won-der what's be-come of Don A - dol - fo!

This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line labeled 'CHO.' with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line with lyrics. The piano accompaniment is shown in the bottom two staves, with a forte (*ff*) dynamic marking.

thou? Oh, How can we find A - dol - fo?

CHO. thou? Oh, How can we find A - dol - fo?

A -

This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line labeled 'CHO.' with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line with lyrics. The piano accompaniment is shown in the bottom two staves, with a forte (*ff*) dynamic marking.

CHO.

_ dol - fo! Say, where art thou? Oh! how can we find A -
 Say, where art thou? Oh! how can we find A -

CHO.

We look all a-round But he can not be found! A -
 Ah! He can not be found! A -
 - dol - fo? We look all a-round But he can not be found! A -
 - dol - fo? Ah! He can not be found! A -

CHO.

a tempo

- dol - fo! A - dol - fo! Your Señ - or -

- dol - fo! A - dol - fo! Your Señ - or -

- dol - fo! A - dol - fo! Your fair Señ - or -

- dol - fo! A - dol - fo! Your fair Señ - or -

CONSUELO.

Oh, you

rit.

- i - ta must not wait Too late!

rit.

CHO.

- i - ta must not wait Too late!

- i - ta must not wait Too late!

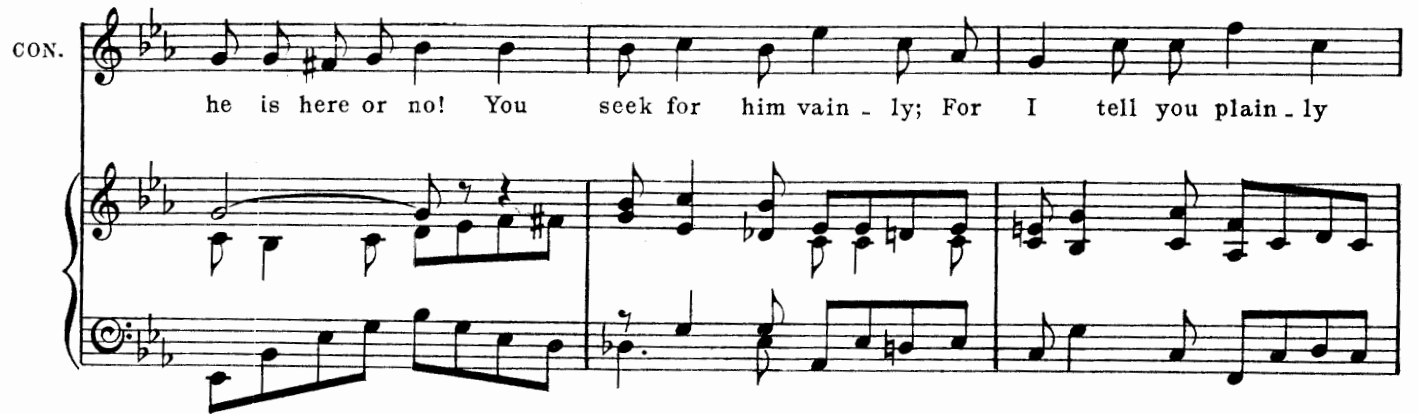
- i - ta must not wait Too late!

- i - ta must not wait Too late!

rather slower

CON.  *colla voce*

need not seek A-dol-fo, high and low, ——— It's no-thing— to me if

CON. 

he is here or no! You seek for him vain-ly; For I tell you plain-ly

CON. 

I am not in love with him, and there-fore I'll wed none— I do not

CON. 

care for! So at-tend, pray,— To what I say! ——— There will be

CON. no — be - troth - al, there'll be no — be - troth - al, there'll be

(Spoken.)

Oh! Oh!

(Spoken.)

Oh! Oh!

(Spoken.)

Oh! Oh!

(Spoken.)

Oh! Oh!

CON. no — be - troth - al here to - day! —

Oh! — she must be jeal - ous!

CHO. Oh! — she must be jeal - ous!

Oh! — she's jeal - ous!

Oh! — she must be jeal - ous!

CHO.

Don't— you hear her tell us That— there will be no be - troth - al?

Don't— you hear her tell us That— there will be no be - troth - al?

Hear— her tell us That— there's no be - troth - al?

Don't— you hear her tell us That— there will be no be - troth - al?

$\text{♩} = 108.$
(Enter DIEGO with his Mandoline.)

$\text{♩} = 126.$

p

DIEGO.

If you

$\text{♩} = 104.$

p


DIE.

want to know where Don Ad - ol - fo's gone, The no - ble Don Is

DIE.

cap - tive on A pi - rat - i - cal yacht! A pi -

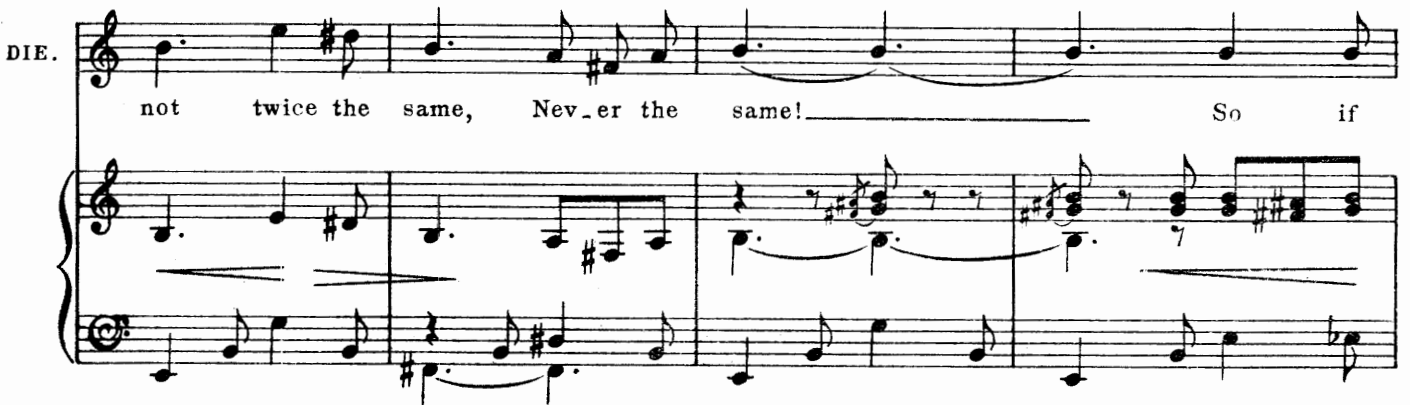
DIE. - rat - i - cal yacht _____ But if you want to



DIE. tell her name I have to own I can't say what, It's



DIE. not twice the same, Nev_er the same! _____ So if



DIE. you'd know the ship he is kid - napped in _____ Ask of the



DIE. cap - tive The mag - ni - fi - cent cap - tain!

DIE. He's the chief of the crew, So

DIE. he can an - swer to you Why he want - ed Señ - or

DIE. Don Ad - ol - fo got On board of his yacht! It's the
CHORUS. ALL.
Oh

DIE. sort of plan a gen - tle - man, you'd think Should be a -

DIE. - bove But all's fair in war and in love! _____

CHO. Oh

Quicker.

Yes, that's the sort of thing they do, The law - less buc - can - eer - ing

CHO. The buc - can - eer - ing

Yes, that's the sort of thing they do, The law - less buc - can - eer - ing

The buc - can - eer - ing

ff

CHO.

crew! A-way with them, and shoot or hang The lead-er and his gang!

crew! A-way with them, and shoot or hang The lead-er and his gang!

crew! A-way with them, and shoot or hang The lead-er and his gang!

crew! A-way with them, and shoot or hang The lead-er and his gang!

CONSUELO.

You dare call this gen-tle-man a vile fil-i-bus-

CON.

-ter-o? He's my guest and he's a gal-lant ca-bal-ler-o!

DIEGO. *Tempo primo.*

Don A - dol - fo's been kid - napped on board a yacht, A wick - ed

DIE. plot! It's part of the treacher - ous plan _____ That's the

DIE. work of that man _____ He's bring - ing tons of

DIE. swords and guns To arm the cru - el hands of reb - el

DIE. bands— Shoot us down— Cap_ture the town! _____ He's the

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "bands— Shoot us down— Cap_ture the town! _____ He's the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

DIE. chief of the Red Li - ber - a - dos _____

The second system continues the musical piece. The vocal line has the lyrics "chief of the Red Li - ber - a - dos _____". The piano accompaniment continues with similar rhythmic and melodic patterns, maintaining the key signature and tempo.

DIE. — Don't be im - pos'd on _____ by his Bri - tish bra -

The third system features the vocal line with lyrics "— Don't be im - pos'd on _____ by his Bri - tish bra -". The piano accompaniment provides harmonic support with consistent rhythmic accompaniment.

DIE. - va - dos! _____ When - he comes here to woo, There's

The fourth system concludes the page with the vocal line lyrics "- va - dos! _____ When - he comes here to woo, There's". The piano accompaniment ends with a final chord and a fermata over the last few notes.

DIE. not a word of it true! False is all his ad - or -

DIE. - a - tion Which I hope you nev - er be - lieved That is
ALL. ALL.
Oh!

DIE. prov'd by in - form - a - tion, In - form - a - tion I've re - ceived! He's
ALL. ALL.
Oh!

DIE. chief of the Red Li - ber - a - - -

DIE.

dos!

Vivace.

CHO.

A hor - ri - ble plot! Yes, is it

A hor - ri - ble plot! Yes, is it

A hor - ri - ble plot! Yes, is it

A hor - ri - ble plot! Yes, is it

ff

CHO.

not! All of the lot had bet - ter be shot!

not! All of the lot had bet - ter be shot!

not! All of the lot had bet - ter be shot!

not! All of the lot had bet - ter be shot!

CHO.

Tear them to piec - es on the spot! They have

Tear them to piec - es on the spot! They have

Tear them to piec - es on the spot! They have

Tear them to piec - es on the spot! They have

CHO.

come on the yacht To tram-ple us down And to plun-der ou beau-ti-ful

come on the yacht To tram-ple us down And to plun-der our beau-ti-ful

come on the yacht To tram-ple us down And to plun-der our beau-ti-ful

come on the yacht To tram-ple us down And to plun-der our beau-ti-ful

fff

town! They will find they have got A ter - ri - ble doom And a

town! They will find they have got A ter - ri - ble doom And a

town! They will find they have got A ter - ri - ble doom And a

town! They will find they have got A ter - ri - ble doom And a

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "town! They will find they have got A ter - ri - ble doom And a". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

vil - lain - ous trait - or's tomb! Then ar - rest him on the

vil - lain - ous trait - or's tomb! Then ar - rest him on the

vil - lain - ous trait - or's tomb! Then ar - rest him on the

vil - lain - ous trait - or's tomb! Then ar - rest him on the

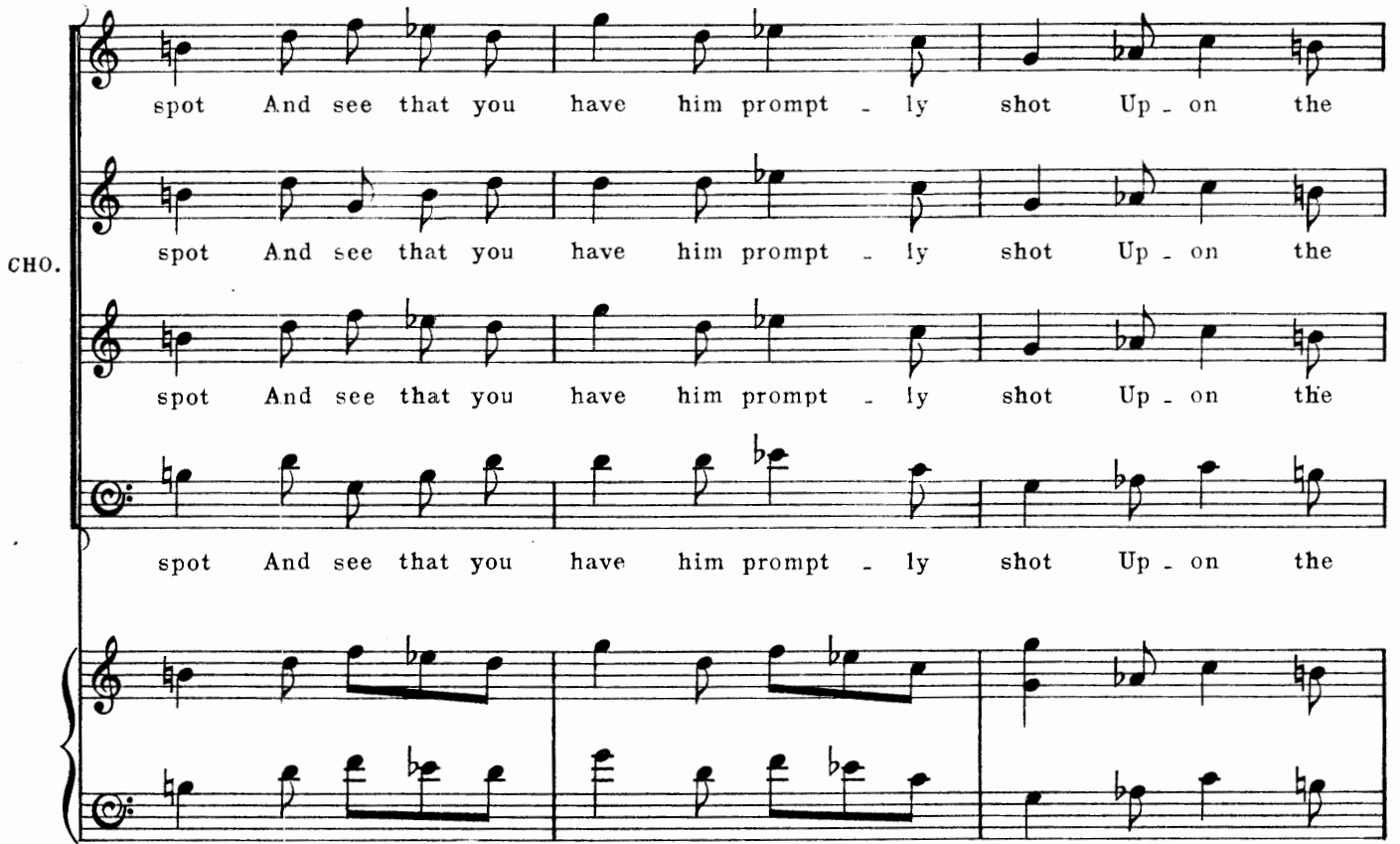
The second system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "vil - lain - ous trait - or's tomb! Then ar - rest him on the". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

spot And see that you have him prompt - ly shot Up - on the

CHO. spot And see that you have him prompt - ly shot Up - on the

spot And see that you have him prompt - ly shot Up - on the

spot And see that you have him prompt - ly shot Up - on the



Pra - do, ——— The Red Li - ber - a - - - do!

CHO. Pra - do, ——— The Red Li - ber - a - - - do!

Pra - do, ——— The Red Li - ber - a - - - do!

Pra - do, ——— The Red Li - ber - a - - - do!



(Bombito speaks through music.)

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. There are several rests and ties throughout the system.

$\text{♩} = 116.$

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. A piano (*p*) dynamic marking is present at the beginning of the system.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. There are several rests and ties throughout the system.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. There are several rests and ties throughout the system.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. There are several rests and ties throughout the system.

The first system of music consists of two staves. The upper staff (treble clef) contains a series of chords, primarily triads and dyads, with some notes beamed together. The lower staff (bass clef) features a melodic line with eighth and sixteenth notes, some of which are beamed together and have a slur over them.

The second system continues the piece. The upper staff shows chords, some with a fermata. The lower staff has a melodic line with eighth notes and a slur. The time signature 2/4 is indicated at the end of the system.

The third system begins with a tempo marking $\text{♩} = 144$. The upper staff has a melodic line with eighth notes and some chords. The lower staff features a series of chords, some with a fermata, and a forte dynamic marking *ff*.

The fourth system continues the melodic and harmonic development. The upper staff has a melodic line with eighth notes and some chords. The lower staff features a series of chords, some with a fermata.

The fifth system concludes the piece. The upper staff has a melodic line with eighth notes and some chords. The lower staff features a series of chords, some with a fermata. The system ends with a ritardando marking *rit.*

CONSUELO. *Appassionato.* ♩ = 72.

The love you dared to vow _____ Had won me near - ly, _____

The first system of the musical score. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Appassionato' with a quarter note equal to 72 beats per minute. The lyrics are: 'The love you dared to vow _____ Had won me near - ly, _____'.

CON. _____ I could have said till now _____ I loved you dear - ly _____

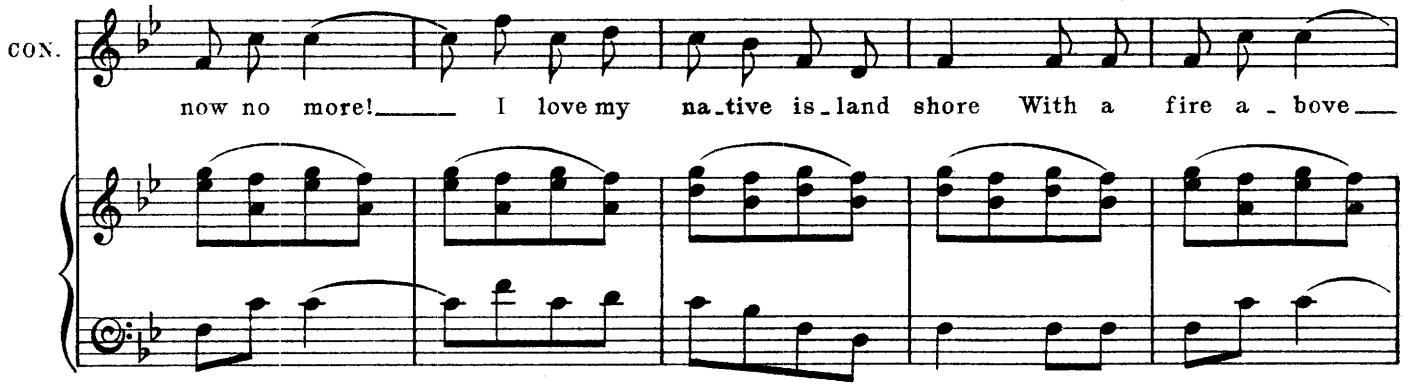
The second system of the musical score, marked 'CON.'. The vocal line continues with the lyrics: '_____ I could have said till now _____ I loved you dear - ly _____'. The piano accompaniment continues with the same instrumental texture.

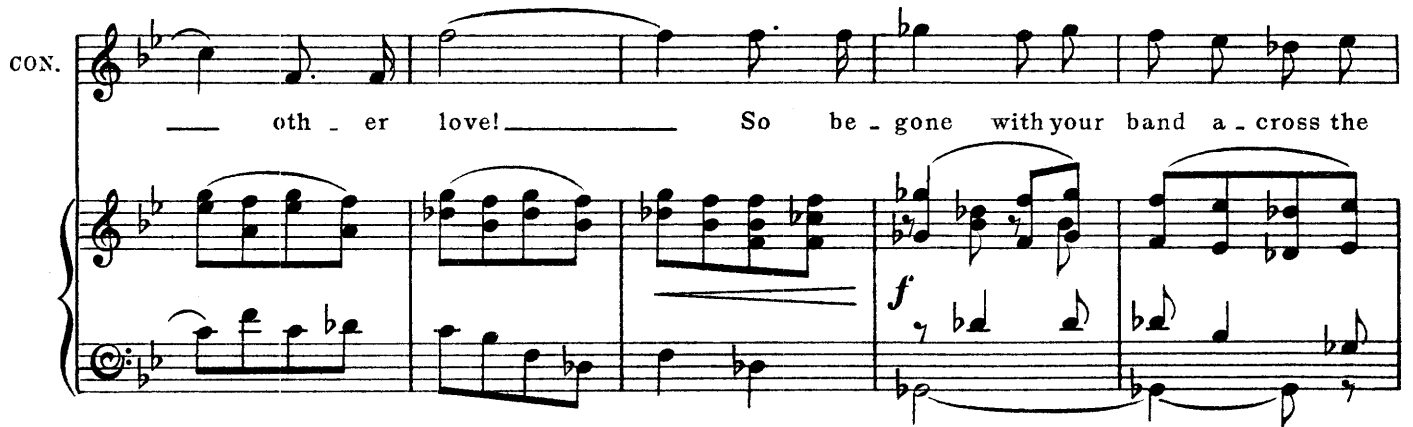
CON. _____ I ex - e - crate you! I hate

The third system of the musical score, marked 'CON.'. The vocal line continues with the lyrics: '_____ I ex - e - crate you! I hate'. The piano accompaniment includes an 'accel.' (accelerando) marking in the left hand.

CON. you! _____ The love that once for you I bore _____ That is

The fourth system of the musical score, marked 'CON.'. The vocal line continues with the lyrics: 'you! _____ The love that once for you I bore _____ That is'. The piano accompaniment continues with the same instrumental texture.

CON.  now no more! I love my na-tive is-land shore With a fire a - bove

CON.  oth - er love! So be - gone with your band a - cross the

CON.  wat - er! Nor ev - er let one of you ven-ture to

CON.  stand On our land! I'm her

CON. 

daugh - - ter! It is Cu - ba that I love _____

Allegro vivace. ♩=144.

CON. 

— And as ans - wer - take my glove! _____

CHO. 

Be - gone ere the sun has shone! — If not — For
 Be - gone ere dawn has shone, If you do not — For
 Be - gone be - fore the morn - ing sun has shone, If you do not Then for your
 Be - gone be - fore the morn - ing sun has shone, If you do not Then for your

your foul plot You'll all of you be caught and

CHO. your wick - ed trait - or - ous plot — You'll all be

ex - e - cra - ble fil - i - bus - ter plot, You will be all of you

ex - e - cra - ble fil - i - bus - ter plot You will be all of you

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand. The key signature changes from one flat to three sharps during the system.

shot — all shot! — De - file our

CHO. shot down — all shot! — De - file our

shot! — all shot! De - file our Cu - ban

shot, You will be mer - ci - less - ly shot! — De - file our Cu - ban

Detailed description: This system continues the vocal and piano parts. The vocal parts have long horizontal lines indicating sustained notes. The piano accompaniment continues with a similar rhythmic texture. The key signature remains three sharps.

CHO.

shore no more! We are Cu.bans and
 fair shore no more! We are Cu.bans for -
 shore no more! We are Cu - bans
 fair shore not an - y more! We are Cu.bans for -

CHO.

free for ev - er, No one the bond may sev - er That has bound us heart to heart and
 ev - er, And no one may sev - er Our bond that holds us with
 now for ev - er! None may sev - er Our bond that holds us with
 ev - er And no one may sev - er Our bond that holds us with

CHO.

hand in hand! Then go take warn - ing, Or else at

hand in hand! Then go take warn - ing, Or else at

hand in hand! Then go take warn - ing, Or else at

hand in hand! Then go take warn - ing, Or else at

CHO.

morn - ing You all shall die as trait_ors to our fath - er - land! Be

morn - ing You die as trait_ors to our fath - er - land! Be

morn - ing You die as trait_ors to our fath - er - land! Be

morn - ing You all die as trait_ors to our fath - er - land! Be

CHO.

- gone! _____ ere dawn has shone _____ For if you

- gone! _____ ere dawn has shone _____ For if you

- gone! _____ Be - fore the dawn has shone If you lin - ger here or

- gone! _____ Be - fore the dawn has shone _____ If you come

ff

CHO.

lin - ger _____ Or dare come back, Then our vengeance will be

lin - ger _____ Or dare come back, Then our vengeance will be

ven - ture to come back Then the hound of Cu - ban vengeance will be

back _____ The hound _____ of vengeance will be

hot on your track, Stay not to ser - en - ade a

CHO. hot on your track, Stay not to ser - en - ade a

hot on your track, So go and stay not to ser - en - ade a

hot on your track, So go and stay not to ser - en - ade a

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano part is in bass clef. The lyrics are: 'hot on your track, Stay not to ser - en - ade a' for the first two staves, and 'hot on your track, So go and stay not to ser - en - ade a' for the last two staves.

Cuban maid Or you will be too late To shun your fate

CHO. Cuban maid Or you will be too late To shun your fate

maid Or you can - not shun Cu -

maid Or you can - not shun

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano part is in bass clef. The lyrics are: 'Cuban maid Or you will be too late To shun your fate' for the first two staves, and 'maid Or you can - not shun Cu -' for the third staff, and 'maid Or you can - not shun' for the fourth staff.

— From Cu - ban hate! Cast them out— out, you

CHO. — From Cu - ban hate! So cast them out— out, you

- - ban hate! So cast them out! out, you

— our hate! So cast them out! out, you

trait - - - ors Hear us shout— Be - gone!—

CHO. trait - - - ors When you hear us shout— Be - gone!—

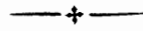
trait - - - ors Hear us shout— Be - gone!—

trait - - - ors When you hear us shout— Be - gone!—

♩ = 120.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The first system begins with a forte (*ff*) dynamic marking. The music is characterized by dense chordal textures and intricate melodic lines. The key signature has two flats, and the tempo is marked as quarter note = 120. The score concludes with a fermata over the final chord in the sixth system.

Act III.



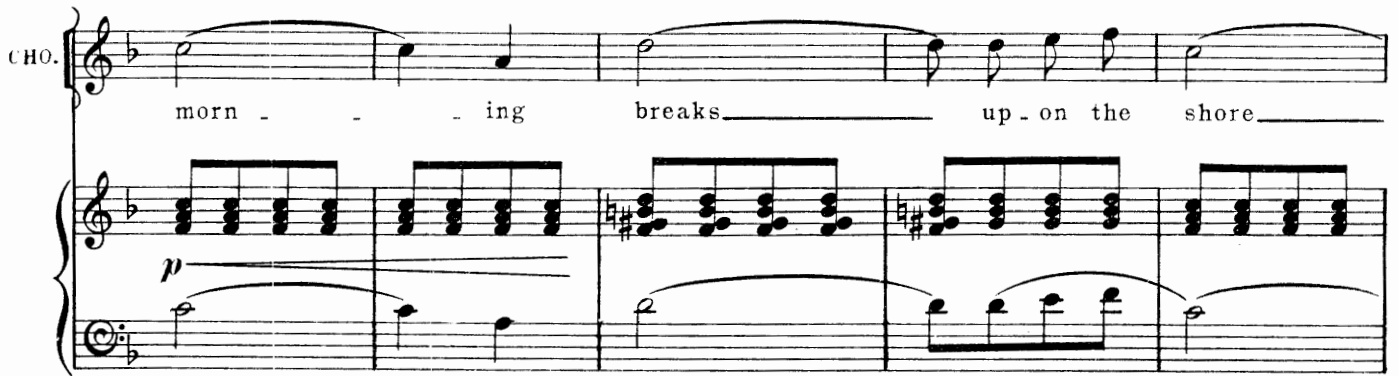
No 19.

OPENING CHORUS.

Words by
ADRIAN ROSS.

Piano. *Allegro.* ♩ = 120. *f*

CHO. **1.** **2.** TENORS.
The

CHO.  morn - - - ing breaks - - - up - on the shore - - -

CHO.  - And toil once more - - - a - wakes. - - -

CHO. 

CHO.  The dark - - - is done - - - and with the

CHO. sun Must ev'ry one em bark!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "sun Must ev'ry one em bark!". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex harmonic structure with many accidentals and a steady eighth-note accompaniment in the right hand.

CHO.

The second system of music consists of a vocal line and piano accompaniment. The vocal line is a single staff with a treble clef, containing a whole rest. The piano accompaniment continues with the same complex harmonic structure as the first system.

CHO. Spread out the net

The third system of music consists of a vocal line and piano accompaniment. The vocal line is a single staff with a treble clef, containing a whole rest. The piano accompaniment continues with the same complex harmonic structure as the first system.

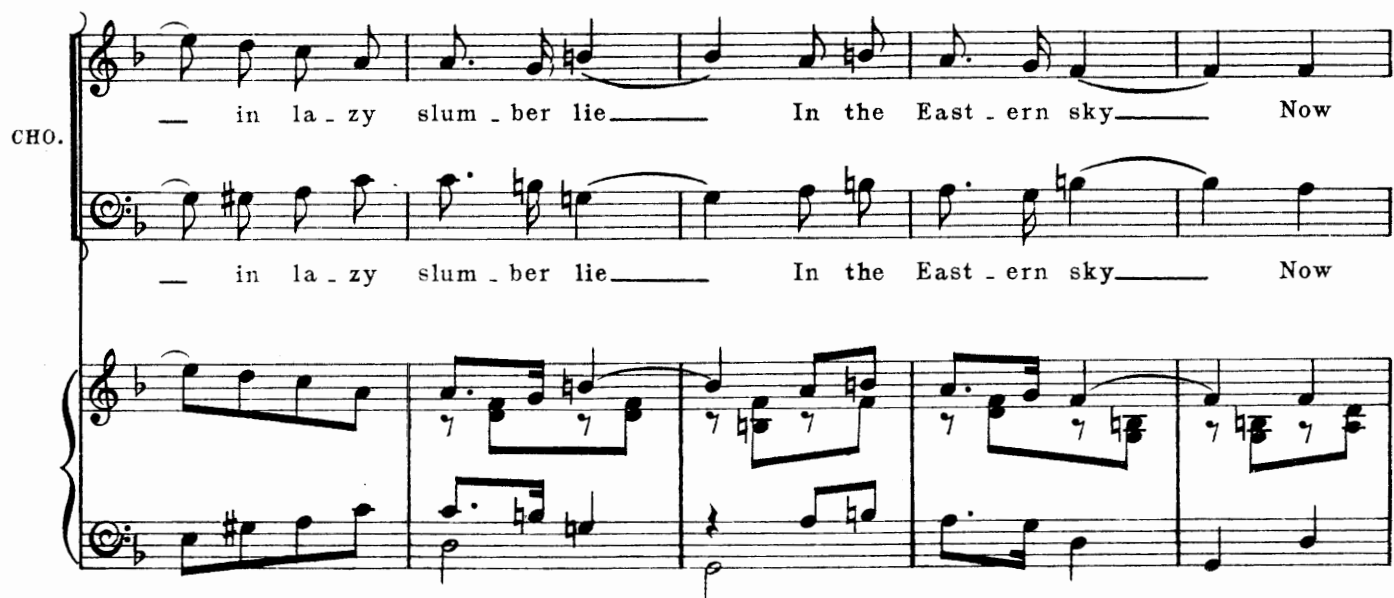
CHO. and then Fish - er - men a -


The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is a single staff with a treble clef, containing a whole rest. The piano accompaniment continues with the same complex harmonic structure as the first system.

CHO.  - way! In the leap - ing spray There is

CHO.  bread to get For the home to-day. No long - er

BASSES.  No long - er

CHO.  in la - zy slum - ber lie In the East - ern sky Now

 in la - zy slum - ber lie In the East - ern sky Now

CHO. dawn is high — Once more. — To sea a - way —

dawn is high — Once more. — To sea a - way —

CHO. — Be - fore — The sun is strong - er — The

— Be - fore — To sea a - way — The

CHO. morn - - - ing breaks — up - on the shore —

morn - - - ing breaks — on shore —

CHO. — And toil once more _____ a - wakes! _____

♩ = 126.
GIRLS.
CHO. The guards, we're told _____ Are here on du - ty, Our

CHO. he - roes bold _____ The har - bour quay they hold! _____ They'll face the

CHO. foe, We know _____ And lay him low If

CHO. he should give them an - y chance of do - ing so! But

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are "he should give them an - y chance of do - ing so! But". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a melodic line in the left hand.

CHO. sons of Mars Are fond of beau - ty, And

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "sons of Mars Are fond of beau - ty, And". The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

CHO. love be - guiles Their la - bours now and then, We'll give them

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "love be - guiles Their la - bours now and then, We'll give them". The piano accompaniment continues with the same rhythmic and melodic patterns.

CHO. some ci - gars To smoke on sen - try du - ty, And cheer with

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "some ci - gars To smoke on sen - try du - ty, And cheer with". The piano accompaniment continues with the same rhythmic and melodic patterns.

CHO. charming smiles Our gal-lant sol-dier men.

SOLDIERS.
CHO. We are a re-gi-ment who ne-ver are a-fraid

CHO. — If an-y en-e-mies in-vade our land!

CHO. — So long as they do not ap-pear, We ne-ver show the slight-est

CHO. 
 fear For we are at our post and here We stand! _____

CHO. 
 — And when at - trac - tive maid - ens look at us and smile _____

CHO. 
 — Our wea - ry watch - ing to be - guile a - while. _____

CHO. 
 — We feel no long - er faint, But fresh as paint — No ser - vice

SOPRANOS.

CHO.

The

seems too hard _____ For a gal-lant guard _____

GIRLS.

CHO.

guards, we're told _____ are here on du - ty, Our

MEN.

We are a reg - i - ment who ne-ver are a - fraid _____

ff

CHO.

he - roes bold, _____ The har - bour quay they hold! _____ They'll face the

If an - y en - e - mies in - vade _____ our land, _____

CHO. foe We know, _____ And lay him low If

So long as they do not ap - pear, We nev - er show the slight - est

The first system of music features a vocal line in a soprano or alto clef and a piano accompaniment in a grand staff. The vocal line begins with a long note on 'foe', followed by a melodic phrase for 'We know, _____ And lay him low If'. The piano accompaniment consists of chords and moving lines in both hands.

CHO. he should give them an - y chance of do - ing so! But

fear, For we are at our post and here we stand. _____

The second system continues the vocal line with 'he should give them an - y chance of do - ing so! But'. The piano accompaniment features a more active melody in the right hand, with some triplets and grace notes.

CHO. sons of Mars _____ Are fond of beau - ty, And

— And when at - trac - tive la - dies look at us and smile. _____

The third system continues with 'sons of Mars _____ Are fond of beau - ty, And'. The piano accompaniment features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand.

CHO. love be - guiles — Their la - bours now and then; — We'll give them
 — Our wea - ry watch - ing to be - guile a - while. —

CHO. some ci - gars To smoke on sen - try du - ty — And cheer with
 — We feel no long - er faint but fresh as paint — No ser - vice

CHO. charm - ing smiles Our gal - lant sol - dier men —
 seems too hard — for a gal - lant guard —

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a melody in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with chords and eighth notes.

The second system of musical notation continues the piece. It features a more complex melody in the upper staff with many beamed eighth and sixteenth notes. The bass line continues with a steady accompaniment.

The third system of musical notation shows a continuation of the melody and bass line. The upper staff has a series of sixteenth-note runs, while the bass line provides harmonic support with chords.

The fourth system of musical notation continues the piece. The melody in the upper staff features a mix of eighth and sixteenth notes, with some rests. The bass line remains active with chords and eighth notes.

The fifth system of musical notation continues the piece. The upper staff has a series of sixteenth-note runs, and the bass line continues with a steady accompaniment.

The sixth system of musical notation concludes the piece. It features a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to an earlier part of the piece, while the second ending provides a final resolution. The bass line continues with chords and eighth notes.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various note values, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).

Second system of musical notation, continuing the piece. It includes a variety of rhythmic patterns and chordal structures in both hands.

Third system of musical notation, showing further development of the musical themes. The bass line features a steady eighth-note accompaniment.

Fourth system of musical notation, with more complex melodic lines in the treble clef.

Fifth system of musical notation, featuring a mix of chords and moving lines in both staves.

Sixth system of musical notation, concluding the page with a first and second ending. The first ending leads back to an earlier section, while the second ending provides a final resolution. The key signature changes to two flats (B-flat and E-flat).

First system of musical notation, measures 1-4. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes and rests.

Third system of musical notation, measures 9-12. The right hand has a melodic line with some chromaticism. The left hand features a bass line with a *ff marc.* (fortissimo marcato) marking at the beginning of the system.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with some chromaticism. The left hand features a bass line with a *ff marc.* (fortissimo marcato) marking at the beginning of the system.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with some chromaticism. The left hand features a bass line with a *ff marc.* (fortissimo marcato) marking at the beginning of the system.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with some chromaticism. The left hand features a bass line with a *ff marc.* (fortissimo marcato) marking at the beginning of the system. The system concludes with a first ending (1.) and a second ending (2.) marked with repeat signs.

N^o 20.

DUET. (Anita and Nix.)

"THE MERRY WIDOW."

Words by
ADRIAN ROSS.Andante. $\text{♩} = 76$.

Anita.

ANITA. § 1. If
2. If

Piano.

p

AN.

NIX.

you're the dear de - part - ed - And you're the one be - left - (BOTH.) Once
I'm the lorn and lone - ly - And I'm the sad re - mains - (ANITA.) My

more we'll take our pla - ces For wed - ding stee - ple - cha - ses - (ANITA.) And
love's been grow - ing strong - er For se - ven years and long - er! (NIX.) A

when the race is start - ed, This time we won't get left, If
pas - sion met with on - ly In nov - els of Hall Caine's - If

BOTH.

BOTH.

{you're
I'm
I'm
you're}

the dear de - part - ed, And {I'm
you're
you're
I'm}

the one be - left, If

the lorn and lone - ly, And {you're
I'm
I'm
you're}

the sad re - mains, If

BOTH.

{you're
I'm
I'm
you're}

the dear de - part - ed, And {I'm
you're
you're
I'm}

the one be - left!

the lorn and lone - ly, And {you're
I'm
I'm
you're}

the sad re - mains!

Tempo di Valse lente.

BOTH.

Let us go and mar - ry, For we need not
Oh! it will be hea - ven, Quite the ve - ry

BOTH.

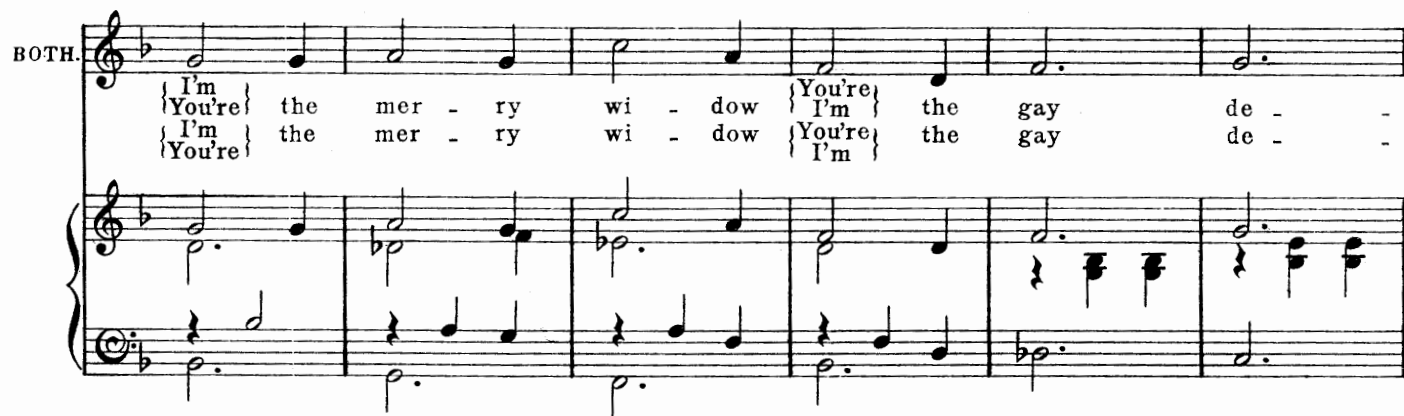
wait; _____ If we want to tar - ry We shall
best, _____ Kiss - ing you with se - ven Years of

BOTH. 

be too late! No one can for -
 in - - - ter - - - est! We'll do all we

BOTH. 

- bid, oh! Spread the wed - ding feast -
 did, oh! Twice as well at least -

BOTH. 

{ I'm } the mer - ry wi - dow { You're } the gay de -
 { You're } the mer - ry wi - dow { I'm } the gay de -
 { You're } the mer - ry wi - dow { I'm } the gay de -

BOTH. 

- ceased! _____
 - ceased! _____

No 21.

SONG. (Reginald.)

"HOW DID THE BIRD KNOW THAT?"

Words by
ADRIAN ROSS.

Moderato. ♩ = 120.

Piano.

REGINALD.

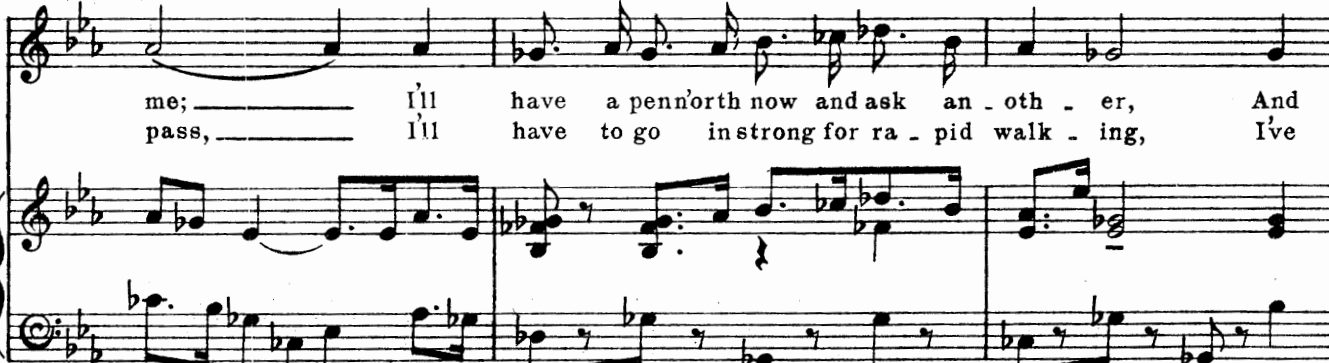
1. When I was once a naugh - ty lit - tle nip - per, And
2. I've heard a - bout a Bill to smash the brew - er, And

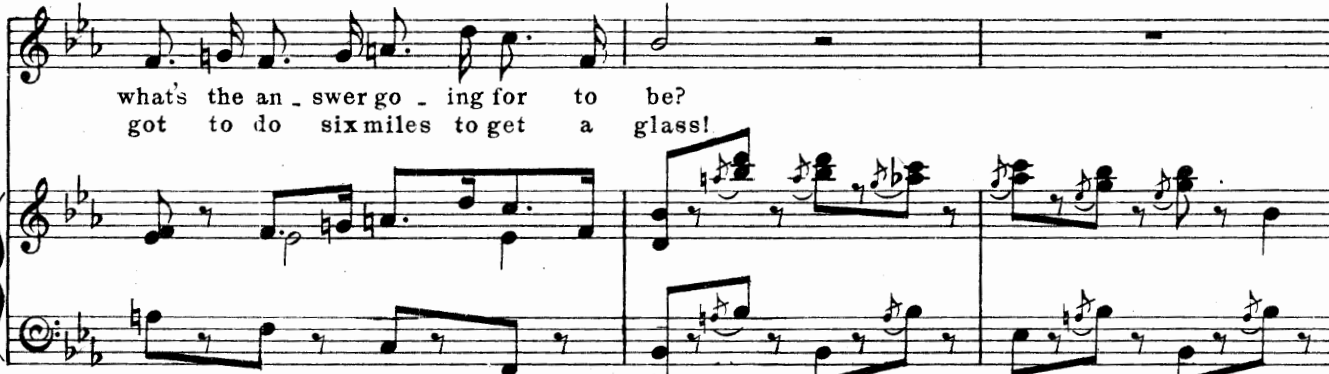
REG. broke the Sun - day tea - pot, which I hid, Then
shut the pubs and have the bar - maids barred; They

REG. mo - ther said, while reach - ing for her slip - per, "A
say that li - censed hous - es should be few - er, Be -

REG. 
 lit - tlebird has told mewhatyou did! Now if a lit - tlebirdcouldtell my
 - cause a lot of peo_pledrink so hard! I al_waysdrink as eas - i - ly as

REG. 
 mo - ther, Per - haps a bird could do a bit for
 talk - ing, But if the Bill they'rebring - ing in should

REG. 
 me; I'll have a penn'orth now and ask an - oth - er, And
 pass, I'll have to go instrong for ra - pid walk - ing, I've

REG. 
 what's the an - swergo - ing for to be?
 got to do sixmiles to get a glass!

REG.

Polly, love! I'm
Now, old dear! I'm

REG.

thinking of getting spliced; Will my wife turn out a com - fort or a
ra - ther a thirst-y soul— But a mile's e-nough to walk when one is

(Reads paper.)

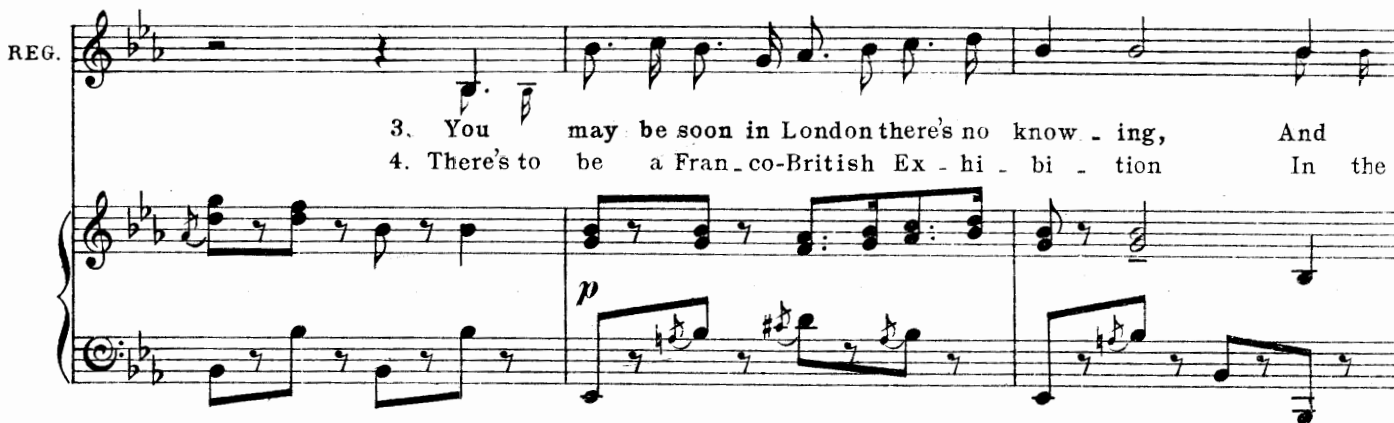
REG.

cat? _____ "No, you don't want an - y more _____ You've al -
fat! _____ "If the law should shut your pub, _____ Start a

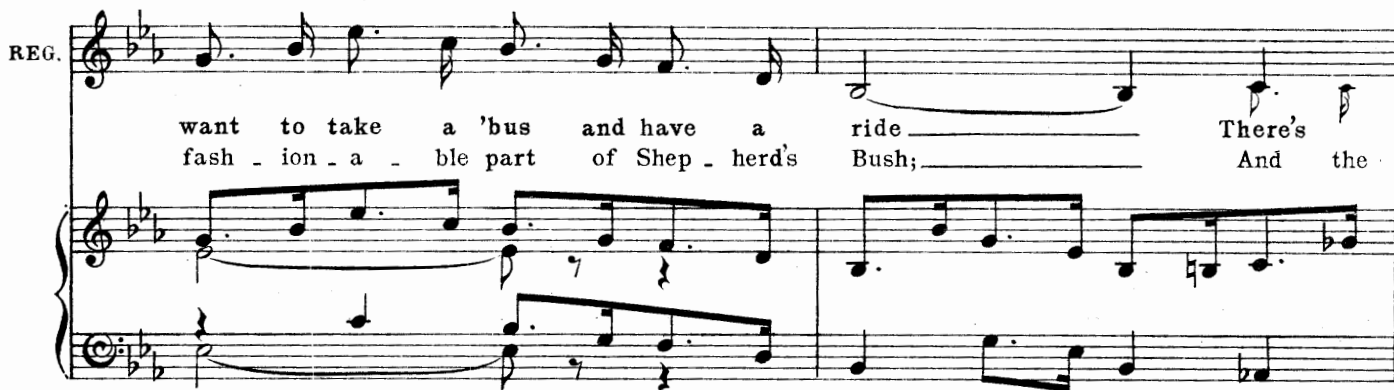
REG.

- read - y three or four?" Now, _____ how did the bird know that? _____
harm-less so - cial club? Why, _____ how did the bird know that? _____


REG. 

REG. 

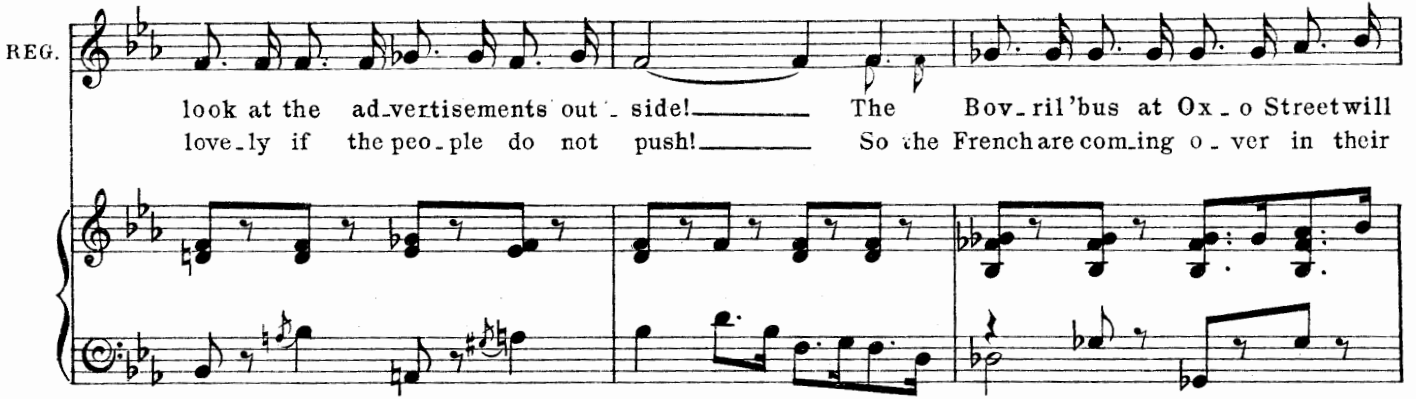
3. You may be soon in London there's no know - ing, And
 4. There's to be a Fran - co - British Ex - hi - bi - tion In the

REG. 

want to take a 'bus and have a ride There's
 fash - ion - a - ble part of Shep - herd's Bush; And the

REG. 

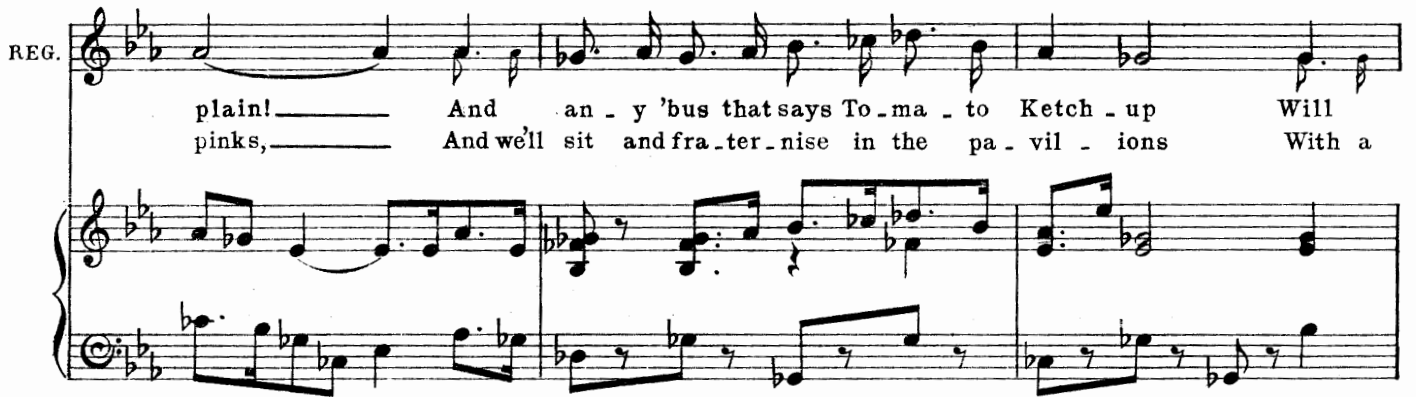
just one way to find out where its go - ing, You
 pa - la - ces of plas - ter com - po - si - tion Will be

REG. 

look at the ad-vertise-ments out-side! The Bov-ri'l'bus at Ox-o Street will
 love-ly if the peo-ple do not push! So the French are com-ing o-ver in their

REG. 

fetch up; Take Ow-bridge for Lung Ac-re, that is
 mil-lions, With the lit-tle Pa-ris girls as fresh as

REG. 

plain! And an-y'bus that says To-ma-to Ketch-up Will
 pinks, And we'll sit and fra-ter-nise in the pa-vil-ions With a

REG. 

land you some-where near to Mar-tin's Lane!
 dic-tion-a-ry op-en at the drinks!

REG. 

Pretty Poll, I
Polly dear You

REG. 

once took a Malted Milk, But it did - n't go where I was driv - ing
knows such a lot of words What's the way to start a French girl on a

REG. 

(Reads paper)
at! _____ "Take a Car.ter's if you may, Lit - tle Liv - er Pill Street way," Here, -
chat? _____ "You can give her double ong tong That is French for Well, so long!" Com -

REG. 

how did the bird know that? _____ zat? _____
- ment do ze bird know

3. *Last.*

Nº 22.

SONG (Pepita.) and CHORUS.

"WAY DOWN IN PENSACOLA."

Words by LESLIE STUART.

Moderato. ♩=72.

Pepita.

Piano.

PEPITA.

1. I know — there's a lit-tle girl that you know, —

2. I know — she'd a kind of way that you know, —

PEP.

You know _____ there's a something that we two know, _____
You know _____ when it's time to have the two know, _____

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line consists of two lines of lyrics with blank lines for notes. The piano accompaniment includes a right-hand melody and a left-hand bass line.

PEP.

I've had _____ such a bad in-fat_u - a - tion, For
You can't _____ have a lov_in' pal_pi - ta - tion,

The second system continues the musical piece. It features the same vocal and piano parts as the first system. The lyrics are split across two lines. The piano accompaniment includes a right-hand melody and a left-hand bass line.

PEP.

I've just had the courage to say so, Ne_ ver thought I'd give it a_way so,
Thump_ing round you all through the day so, Hold_ing back your meaning to say so,

rit.

The third system concludes the musical piece. It features the same vocal and piano parts. The lyrics are split across two lines. The piano accompaniment includes a right-hand melody and a left-hand bass line. The word "rit." is written above the vocal line and below the piano accompaniment.

PEP. One day — When she fixed her eyes up — on — me, — I wondered if she
That's why — I could ne-ver a-ny long — er, — Keep back my de-cla-

p *allegro*

PEP. knew then, — All the lit-tle things I'd have her know, — But
- ra - tion, — That my Pen-sa-co-la waits for me, — So

PEP. ne-ver a-gain — did she give a lit-tle look in my way, — Un-til I
make her a-ware — I had just a kind of ne-ver a care, — Al-though I

PEP. men-tioned just one place I meant for to go, — I said now,
feel so an-xious just to hear what she'll say, — When we go

rit.

REFRAIN.

PEP. 

Way down in Pen-sa-co - la We'll wan-der where the palms grow

PEP. 

You'll find there's nothin' to do But scare them Flor-i - da la - dies

PEP. 

I'll ne - ver be a - way long You'll ne - ver find the day long, For

PEP. 

no one__ ever does a thing but dream down Pensacola way. dream down Pensacola way.

1. & 2. Last time. rit. D.C.

N^o 23.

SONG. (Consuelo.)

Words by
ADRIAN ROSS.

"WAITING FOR ME."

Tempo di Valse.

Piano. *f*

CON. I know a man who's wait - ing for me, He's

CON. wait - ing for me Down there by the sea; And I know he will wait No

CON. mat - ter how late, — For not a woo - er could — be tru - er! He'll

CON. see me com - ing ev - er so far, Wher - ev - er we are, No

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. The lyrics are "see me com - ing ev - er so far, Wher - ev - er we are, No". The piano accompaniment is written on two staves (treble and bass clefs) and features a mix of chords and moving lines.

CON. mat - ter how far;— He'll say, "It is true! At last we meet— Oh, my

The second system of music continues the vocal line and piano accompaniment. The lyrics are "mat - ter how far;— He'll say, "It is true! At last we meet— Oh, my". The piano accompaniment continues with similar harmonic and melodic patterns.

REFRAIN. *a tempo*

CON. sweet!— I'm wait - ing for— you!" He's my dear, I'm his

The third system of music is the beginning of the refrain. It is marked "REFRAIN." and "a tempo". The lyrics are "sweet!— I'm wait - ing for— you!" He's my dear, I'm his". The piano accompaniment includes a "rit." (ritardando) marking and another "a tempo" marking.

CON. own, We shall no more— be a - lone— I'm his

The fourth system of music continues the refrain. The lyrics are "own, We shall no more— be a - lone— I'm his". The piano accompaniment continues with the same harmonic structure.

CON.  own, _____ he's my dear, _____ And I've come to find him

CON.  here! _____ And the sun _____ is a _ bove, _____ And there's

CON.  laugh.ter and light on the sea; _____ For he's my own

CON.  love, _____ And he's wait _ ing there for me! _____

CON.

I

CON.

know a heart that's wait - ing for me, And beat - ing for me, As

CON.

true as can be; Though I told him to go, I'm sure he must

CON.

know— I'm long - ing for him and— a - dore him. So

CON. he'll for - give as soon as I ask, I don't like the task, But

CON. still I must ask — And then when I do I'll look his way And I'll

CON. say — "I'm wait - ing for — you!" He's my dear — I'm his

REFRAIN.
rit. *a tempo*

CON. own — We shall no more — be a - lone. — I'm his

CON.  own, _____ he's my dear, _____ And I've come to find him

CON.  here! _____ And the sun _____ is a - bove, _____ And there's

CON.  laugh-ter and light on the sea; _____ For he's my own

CON.  love, _____ And he's wait - ing there for me!

No 24

CONCERTED NUMBER. (Girls and Men.)

"WOULD YOU LIKE TO MOTOR WITH MATER?"

Words by
GEORGE ARTHURS.

Allegro. ♩ = 126

Piano.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. Key signature: two flats (B-flat, E-flat). Dynamics: *f*. The music consists of rhythmic chords and eighth-note patterns.

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature. Key signature: two flats. Dynamics: *f*. Continuation of the rhythmic accompaniment.

Vocal entry and piano accompaniment. Treble clef, bass clef, 2/4 time signature. Key signature: two flats. Dynamics: *f*. Includes lyrics for Men and Girls. A section marked *ad lib.* follows. Dynamics: *p*.

1. MEN. Girls, will you take a walk—
2. GIRLS. Boys, would you like a ride—

Vocal conclusion and piano accompaniment. Treble clef, bass clef, 2/4 time signature. Key signature: two flats. Dynamics: *p*. Includes lyrics for Men and Girls.

For a while? Then we can have a talk, Lov. er's style.
Yes or no? Ma will be by our side. As we go.

Well stroll up - on the shore — By the bay, And if you long for more —
For if she's on - ly near — We're con - tent, We have no cause to fear —

On - ly say, GIRLS. That would not do for we're — Mo - tor mad,
Ac - ci - dent. MEN. Why bring your Ma - ter, too — Lit - tle Maid?

We mo - tor far and near — Smart - ly clad, Our cars are ra - cers, So
It can - not mean that you — Are a - fraid, Don't bring your Ma - ter, She'll

we'll say good - day sirs! You will not come with us, I guess MEN. We will if you'll say "Yes."
fol - low on la - ter Then all a - lone we'll mo - tor far GIRLS. We can't, she drives the car!

GIRLS. *REFRAIN.*

Would you like to mo - tor with

GIRLS. Ma - ter, To mo - tor with Ma - ter and me?

GIRLS. The mo - tor will just hold three ———— It's

MEN.

MEN.

on - ly just a ti - ny lit - tle mo - tor,

p

MEN.

GIRLS.

If you want to mo - tor with me You must mo - tor with

f *p*

GIRLS.

Ma - ter, be - cause, don't you see, The mo - tor be - longs to

GIRLS.

Ma - ter, so Ma - ter Must come a long with you and me.

GIRLS.

GIRLS. Would you like to mo - tor with Ma - ter, To mo - tor with

GIRLS. Ma - ter and me? The mo - tor will

GIRLS. just hold three. MEN. It's on - ly just a

MEN. ti - ny lit - tle mo - - - tor

GIRLS.

GIRLS. If you want to mo - tor with me, You must

ff

GIRLS. mo - tor with Ma - ter be - cause, don't you see, The mo - tor be -

GIRLS. - longs to Ma - ter, so Ma - ter Must come a - long with

GIRLS. you and me. me.

1. *ad lib.* 2.

No 25.

FINALE.-ACT III.

Words by
ADRIAN ROSS & GEORGE ARTHURS.

Tempo di Valse.

Consuelo.

Im a Cu

CON.

_ ban girl. From the is land

CON.

Pearl that's the fair est gem that smiles In the

CON. *rit.*

glit - ter - ing cor - o - net of isles ————— She's the land that's

CON.

best ————— of the gold - - en West ————— with her

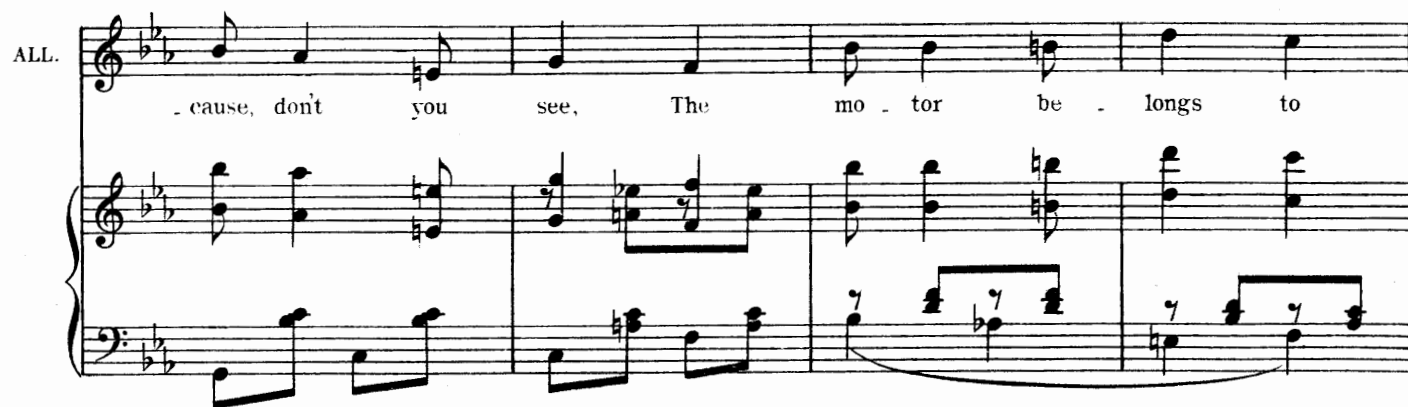
CON.

beau - ty in my heart Her blos - som on my curl I am a Cu -

CON. **Allegro.**
ALL.

- ban girl. If you want to

ALL. 
 mo - tor with me, You must mo - tor with ma - ter be -

ALL. 
 - cause, don't you see, The mo - tor be - longs to

ALL. 
 ma - ter, so ma - ter Must come a - long with you — and

ALL. 
 me. me.

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"	"St. Martin's Summer"	"	1. "My ships that went a-sailing"
"	"I gave you roses"	"	2. "You loved the time of violets"
"	"O moonlight deep and tender"	"	3. "Youth has a happy tread" }
<u>TERESA DEL RIEGO</u> ...	"Love is all things"	"	4. "Love is an Ocean" }
"	"The Green Hills of Ireland"	"	5. "Eyes that used to gaze in mine" }
"	"Three Little People"	"	6. "Time was I roved the mountains" }
"	"The Two Kisses."	"	GARDEN SONGS:
"	"The Ring"	"	1. "Pale stars are the roses"
"	"While the cotton flowers bloom"	"	2. "Love's Messengers"
"	"A Coon Lullaby"	"	3. "'Twas a summer garden"
"	"Brown Eyes"	"	4. "Golden Dawn"
<u>GUY D'HARDELOT</u> ...	"In the Great Unknown"	"	"A Song of Surrey"
"	"Thy Songs"	"	"Molly"
"	"A year ago"	"	"Messmates"
"	"A Garden of Love"	<u>L. DENZA</u> ...	"The Rose Enchanted"
"	"You,—and Love"	"	"Love is the Valley"
"	"For you alone"	<u>LESLIE STUART</u> ...	"The Old Shield"
"	"I think"	"	"On the road to Tipperary"
"	"I hid my love"	<u>S. LIDDLE</u> ...	"THE WAY HOME" (Miniature Cycle):
<u>FRANCES ALLITSEN</u> ...	"Lift thy heart"	"	1. "Sing, happy birds" }
"	"A Lover's Song"	"	2. "A pearl for every tear" }
<u>DOROTHY FORSTER</u> ...	"Rose in the Bud"	"	3. "The Way Home" }
"	"Perhaps"	"	"My Lute"
"	"When I think on the happy days"	<u>ERNEST NEWTON</u> ...	"April Song"
<u>BERNARD ROLT</u> ...	"The Fairy on the top"	"	"Vivandière"
"	"Take a rose at fall of day"	"	"The Drum-Major"
"	"The Lily of Boulter's Lock"	"	"Through the forest"
"	SILHOUETTES OF LONDON:	"	"The Magic Month of May"
"	"The Children of London" }	"	"Love's Echo"
"	"The Organ Man" }	<u>FRANK E. TOURS</u> ...	"I beg your pardon"
"	"Belle Brocade"	<u>NOEL JOHNSON</u> ...	"An Offering"
<u>EUSTACE PETT</u> ...	"The Benedict's Lament"	<u>GEORGE H. CLUTSAM</u> ...	"Life's Gifts"
<u>E. J. MARGETSON</u> ...	"A Song of Andalusia"	<u>HERBERT HUGHES</u> ...	"The Maid of the sweet brown Knowe"
<u>ALBERT FOX</u> ...	"Old Squire Bob"	<u>CHARLES A. TREW</u> ...	"How I love thee"
<u>HUBERT BATH</u> ...	"Stars of Paradise"	<u>ROBERT CONINGSBY CLARKE</u>	"Master and Man"
"	"A Song of May"	"	"A Birthday Song"
"	"My Sweet"	"	"A Dedication"
"	"Your Kiss"	"	MINIATURES:
"	"The Bells of Youth"	"	6. "A Dream from Rainbow Land"
<u>WADDINGTON COOKE</u> ...	"Visitors"	"	7. "The Night and—You"
<u>HERBERT OLIVER</u> ...	"Go to sleep, curly head"	"	8. "That is all"
<u>BOTHWELL THOMPSON</u> ...	"Love-lily"	"	9. "A Golden Thread"
<u>W. H. SQUIRE</u> ...	"Lighterman Tom"	<u>FRANK LAMBERT</u> ...	"The Bud's on the Briar"
"	"Three for Jack"	"	"Of all Septembers"
"	"The Jolly Sailor"	"	"In that hour"
"	"The Old Black Mare"	"	SERIES OF SHORT SONGS:
<u>FRANCO LEONI</u> ...	"My Shadow"	"	15. "Yesterdays"
"	"Princess of the Sunny Smile"	"	16. "When love bends low"
"	"Leaves on the river"	"	17. "In June"
"	"Little Barefoot"	"	
"	"Coolan Dhu"	"	
"	"When he comes home"	"	
"	"In Sympathy"	"	