

THE DOVE OF PEACE

Comic Opera in Three Acts

Plot By

WALLACE IRWIN and WALTER DAMROSCH

WORDS AND LYRICS BY
WALLACE IRWIN

MUSIC BY
WALTER DAMROSCH

VOCAL SCORE

Arranged by A. W. LILIENTHAL



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CHARACTERS

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

The scene of the action is as follows:

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

TIME: Nineteenth century

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The Dove of Peace

Book and Lyrics by
Wallace Irwin

ACT I

The Music by
Walter Damrosch

Verandah of Hotel Spendmore, Portsmouth, N.H.

No. 1. The Hen Chorus

Sir Hannibal and Chorus of Women

“Empty hours of summer chatter”

Andante con moto, ma tranquillo

PIANO

mf *cresc.*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante con moto, ma tranquillo'.

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

The piano accompaniment for the beginning of the chorus is shown in two staves. The right hand has a rhythmic pattern of eighth notes, and the left hand has a similar pattern. The tempo is marked 'Allegretto'.

SOPRANO *mf*

Chorus of Women

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

ALTO *mf*

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

The vocal parts for the Soprano and Alto are shown in two staves. The piano accompaniment continues in two staves below. The lyrics are: "Emp-ty hours of sum-mer chat-ter, Pit-ter". The piano part includes a *staccato* section.

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

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

The vocal parts continue in two staves. The piano accompaniment continues in two staves below. The lyrics are: "pat-ter, pit-ter pat-ter, Fas-ci - nating conver - sations Wrecking neigh-bors' re-pu - tations!". The piano part includes a *mf* section.

p *cresc.*
 Oh, how shocking!— Tuk tuk
p *p*
 Have you heard it? Tuk tuk tuk tuk tuk tuk tuk tuk

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

poco a poco *cresc.*

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

taail taail taail

tuk tuk tuk tuk taail tuk tuk tuk taail tuk tuk tuk taail tuk tuk tuk tuk tuk tuk tuk

p

fp

Detailed description: This system contains three staves. The top staff is a vocal line with three measures of notes, each followed by the word 'taail'. The middle staff is a vocal line with a continuous rhythmic pattern of eighth notes, with the words 'tuk tuk tuk tuk taail' and 'tuk tuk tuk taail' interspersed. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a steady eighth-note bass line. Dynamics include *p* and *fp*.

taail taail taail

taail tuk tuk tuk tuk tuk tuk tuk taail tuk tuk tuk tuk tuk tuk tuk taail tuk tuk tuk

p

p

Detailed description: This system contains three staves. The top staff is a vocal line with three measures of notes, each followed by the word 'taail'. The middle staff is a vocal line with a continuous rhythmic pattern of eighth notes, with the words 'taail', 'tuk tuk tuk tuk tuk tuk tuk taail', and 'tuk tuk tuk tuk tuk tuk tuk taail' interspersed. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a steady eighth-note bass line. Dynamics include *p*.

taail taail tuk! tuk! tuk! tuk!

taail tuk tuk tuk taail tuk tuk tuk tuk tuk tuk tuk! tuk! tuk! tuk!

Silence

Detailed description: This system contains three staves. The top staff is a vocal line with two measures of notes followed by 'taail', then two measures of notes followed by 'tuk! tuk! tuk! tuk!'. The middle staff is a vocal line with a continuous rhythmic pattern of eighth notes, with the words 'taail', 'tuk tuk tuk taail', and 'tuk tuk tuk tuk tuk tuk tuk! tuk! tuk! tuk!' interspersed. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The word 'Silence' is written in the piano part towards the end of the system. The system concludes with a double bar line and a key signature change to two flats.

Tempo I

mf

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

mf

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

Tempo I

mf dolce legato

Ad * *simile*

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

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

espress.

Ad *

Ah! _____

Ah! _____

(Violin Solo)

p *pp con espressione*

Ad *

(Horn Solo)

mf *p* *cresc.*

Ad * *Ad* * *Ad* *

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

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

sempre dolce

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

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

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

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

mf poco marcato

p Scan - dal!

p Scan - dal!

Più vivo

Poalce

f

Sir Hannibal

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

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

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

Chorus

Hen-talk! Hen-talk! How

Hen-talk! Hen-talk! How

you men talk!

you men talk!

cresc.

ff

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

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

f

fp

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

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

f

Good - day, Sir!

Good - day, Sir!

Don't you know it?

f

p

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

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

tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk taail *poco a poco* (They leave the stage)

tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk taail! tuk tuk tuk tuk tuk tuk tuk tuk

taail_ angry cluckings) taail_ taail_

taail tuk tuk tuk tuk tuk tuk tuk taail tuk tuk tuk tuk tuk tuk tuk taail tuk tuk tuk

taail taail taail

taail tuk tuk tuk taail tuk tuk tuk tuk tuk taail tuk tuk tuk tuk tuk tuk

p

p

fp

p

taail taail taail taail

taail tuk tuk tuk tuk tuk taail tuk tuk tuk taail tuk tuk tuk taail tuk tuk tuk

p

p

fp

p

(behind the scenes) Silence

tuk! tuk! tuk! tuk!

Silence

tuk tuk tuk tuk tuk! tuk! tuk! tuk!

Silence

No. 2. The Dreary Dirge of the Waiters

Sir Hannibal and Chorus of Men

"We bright children of Minerva"

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

Tempo di Valse

TENOR *mf*

Musical notation for the Tenor part of the first system, showing a treble clef, a key signature of three flats, and a 3/4 time signature. The melody begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a series of eighth and quarter notes.

Chorus of Men

BASS *mf*

Musical notation for the Bass part of the first system, showing a bass clef, a key signature of three flats, and a 3/4 time signature. The melody begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a series of eighth and quarter notes.

We bright chil-dren of— Mi-

We bright chil-dren of— Mi-

Tempo di Valse

dolce

Piano accompaniment for the first system, showing a grand staff with treble and bass clefs, a key signature of three flats, and a 3/4 time signature. The right hand features chords and arpeggios, while the left hand plays a steady eighth-note accompaniment.

*mf**mf*

Musical notation for the Tenor and Bass parts of the second system. The Tenor part (top) and Bass part (bottom) both have lyrics: "ner - va, — Bound by fate_ to ser - vant - hood, —".

ner - va, —

Bound by fate_ to ser - vant - hood, —

ner - va, —

Bound by fate_ to ser - vant - hood, —

Piano accompaniment for the second system, showing a grand staff with treble and bass clefs, a key signature of three flats, and a 3/4 time signature. The right hand features chords and arpeggios, while the left hand plays a steady eighth-note accompaniment.

Musical notation for the Tenor and Bass parts of the third system. The Tenor part (top) and Bass part (bottom) both have lyrics: "Take our books and learn to right-ly serve —".

Take our books and learn to right-ly serve —

Take our books and learn to right-ly serve —

Piano accompaniment for the third system, showing a grand staff with treble and bass clefs, a key signature of three flats, and a 3/4 time signature. The right hand features chords and arpeggios, while the left hand plays a steady eighth-note accompaniment.

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

How to serve a roast of mut - ton,
f

How to please a fam - ished glut - ton.
mf *f*

Bro - ther, bro - ther, turn — and look; —
Bro - ther, bro - ther, turn — and look; —
mf *sempre stacc.*

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

f *mf*

Sir Hannibal (angrily)

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

f *f* *p* *f*

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

TENOR *f* Let us read and
 BASS *f* Let us read and

p *p* *f* *f*

S. H.

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

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

The first system of the score includes a vocal line (S. H.) and a piano accompaniment. The vocal line has lyrics: "find the place Cov - er - ing the pres - ent". The piano accompaniment features a prominent triplet pattern in the right hand.

S. H.

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

case.

case.

The second system continues the vocal and piano parts. The vocal line has lyrics: "What an out - rage, a dis-grace! Words don't case." The piano accompaniment includes a *p* (piano) dynamic marking and continues with the triplet pattern.

S. H.

suite the pres - ent case!

Horns & Bassoon

poco cresc. *mf*

The third system shows the vocal line with lyrics: "suite the pres - ent case!". The piano accompaniment features a section for "Horns & Bassoon" with a *poco cresc.* (poco crescendo) and *mf* (mezzo-forte) dynamic marking. The piano part includes a long note with a fermata.

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

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

mf Violins

Detailed description: This system contains the first two systems of music. The top system features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are "Lads of high - er ed - u - ca - tion". The piano accompaniment includes a section marked "mf Violins" with a fermata over a measure. The second system is a duplicate of the first, showing the same vocal and piano parts.

Ear - nest re - search do not

Ear - nest re - search do not

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are "Ear - nest re - search do not". The piano accompaniment continues with similar accompaniment. The fourth system is a duplicate of the third, showing the same vocal and piano parts.

grudge; We'll up - -

grudge; We'll up - -

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are "grudge; We'll up - -". The piano accompaniment continues with similar accompaniment. The sixth system is a duplicate of the fifth, showing the same vocal and piano parts.

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

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

f

Of the hum - ble serv - ing drudge. _____

Of the hum - ble serv - ing drudge. _____

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

And, dear Sir, though we sus - pect your

f

And, dear Sir, though we sus - pect your

(small notes ad lib.)

f

Thirst must cause you some dis - tress, ————— We

Thirst must cause you some dis - tress, ————— We

f

must first at - tend — a lec - ture:

must first at - tend — a lec - ture:

How to serve a B. — and S. —

How to serve a B. and S. —

mf *dimin. poco a poco*

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

Hm hm, hm - hm

dim. *p*

hm - hm hm hm hm hm

hm - hm hm hm hm hm

sempre dim. *pp*

hm hm hm hm hm

hm hm hm hm hm

pp *ppp*

(Dialogue continues)

No. 3. Ensemble

“Mark his bright and flashing eye”

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

Piano introduction for the ensemble piece. The score is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f*, *fz*, and *p*.

Chorus of Women (Arabella with Sopranos)

SOPRANO

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

ALTO

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

Piano accompaniment for the first part of the chorus. The piano part features a steady bass line with chords in the right hand. Dynamics include *p* and *mf*.

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

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

Piano accompaniment for the second part of the chorus. The piano part continues with a steady bass line and chords in the right hand. Dynamics include *fz*.

Donnybrook

Du - ty? What is du - ty?

Piano accompaniment for the Donnybrook section. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *fz*.

Sir Hannibal

S. H.
 Du - - ty? What is du - ty?
p tr *tr* *tr* *f* *dim.*

Willie

w.
 Chorus
 Pal - lid god - dess, Du - ty!
 Pal - lid god - dess, Du - ty!
 I
p *f* *f* *p*

w.
 know you love me, pret - ty dears, And when I'm gone you miss me;
p *p* *mf*

w.
 But oh! re - spect my haunting fears, For mer - cy's sake don't kiss me!
p *f* *sf*

Sir Hannibal

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

D.b.
 In name of heav - en, kiss him!
fz

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

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

w. *trac-tive!* I'm twen-ty-four, a tri- fle more,

A man-ly youth and quite at - tractive! He's twenty-

A man-ly youth and quite at - tractive! He's twenty-

Horn Solo
con espressione

w. Im - a - gin - a-tive, lithe and ac-tive. A

four, a tri- fle more, Im-a-gin - a-tive, lithe and

four, a tri- fle more, Im-a-gin - a-tive, lithe and

(Oboe) *espress.* *espress.*

pp *mp*

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

ac-tive.

ac-tive.

(Fl. & Clar.)

p

w. Gib - son il - lus - tra - tion; Yet I re -

He loves a Gib - son il - lus - tra - tion!

He loves a Gib - son il - lus - tra - tion!

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "Gib - son il - lus - tra - tion; Yet I re -". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. Dynamics include a forte (*f*) marking at the beginning of the vocal line and a piano (*p*) marking in the piano accompaniment.

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

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "peat, I'm twen - - ty - four, And still un - touched by os - cu -". The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamics include a piano (*p*) marking in the piano accompaniment and a *rit.* (ritardando) marking above the vocal line.

w. la - tion!

Yet he re - peats, he's twen - ty - four, And

Yet he re - peats, he's twen - ty - four, And

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are "la - tion!". The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamics include a piano (*p*) marking in the piano accompaniment and a *rit.* (ritardando) marking above the vocal line. The system ends with a *f* (forte) marking.

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

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

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

f tremolo

W. la - tion!

Db. Donnybrook *p* And still un - touched, and still un - touched by

S.H. Sir Hannibal *p* And still un - touched, and still un - touched by

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

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

p

Db. *os - - cu - la - tion!*

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

os - - cu - la - tion!

os - - cu - la - tion!

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

Db. *Donnybrook*

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

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

Db. *un poco ritard.* *p* *tranquillo*

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

Horn *dolce*

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

Chorus *p*

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

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

p dolce

Clar.

Db. *Donnybrook* *p*

S.H. *Sir Hannibal* *p*

Al - though your heart may slight - ly

Al - though your heart may slight - ly

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

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

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

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

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

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

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

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

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

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

Tempo I, un poco più animato

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

Db. *mf*
 Such lures are not per -

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

mf
 His charms are quite

mf
 His charms are quite

Tempo I, un poco più animato

mf
 His charms are quite

Wood-Wind *mf*

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

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

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

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

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

simile

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

w. kissed! A - las! yet

Db. kissed! A - las! yet

S.H. kissed! A - las! yet

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

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

Trumpet

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

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

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

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

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

cresc.

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

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

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

ff
to be kissed!

ff
to be kissed!

p Trumpets *ff*

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

pp

A. *Arabella* *p*
 Yet nev-er, nev-er to be kissed! _____

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

Db. *p*
 kissed!

S.H. *p*
 Yet nev-er, nev-er to be

p
 Yet nev-er, nev-er to be

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

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

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

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

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

dim. poco a poco

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

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

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

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

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

pp

No.4. Song: What Lips are Made For

Hildegarde and Chorus of Women

"Eve came to Adam's Paradise"

Allegretto

Andante con moto Hildegarde

Hg.

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

Hg.

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

dolce

Hg.

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

rit. *a tempo*

rit. *a tempo*

Hg. *a tempo*

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

p dolce *a tempo*

Hg. *Allegretto*

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

(Oboe) *molto espress.* *mf*

Hg. *Un poco più moto*

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

f *p* *colla voce* *mp*

Hg.

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

con moto

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

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

rit * *rit* *

rit *a tempo* *allargando*

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

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

p dolce *a tempo* *più f* *f*

Hg. lips, that our lips, that our lips are made to talk _____
 lips, that our lips, that our lips are made to sing _____

a tempo *p dolce* *pp* *p* *f* *rit* *

Hg. with." with."

a tempo scherzando

p

Chorus of Women

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

p *schierzando*

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

p *a tempo, scherzando*

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


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

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

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


Hildegarde

cresc. e ritardando *f* *a tempo*

Hg.  *f* *a tempo*


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

cresc. e ritardando *f* *a tempo*

 *f* *a tempo*

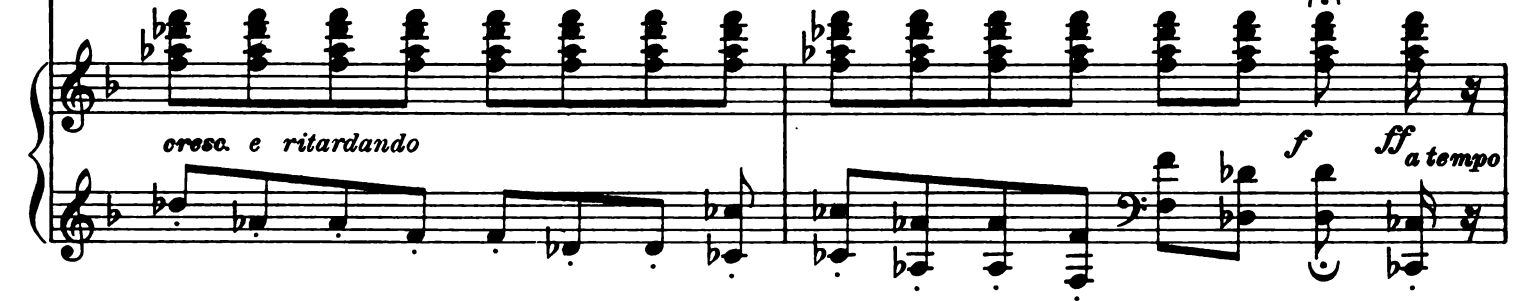
talked and talked and talked and talked and talked and talked and talked and talked! Ha!
sang and sang and sang and sang and sang and sang and sang and sang! Ha!

cresc. e ritardando *f* *a tempo*

 *f* *a tempo*

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

cresc. e ritardando *f* *ff* *a tempo*



Hg.  *f* *a tempo*

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

 *f* *a tempo*

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

 *f* *a tempo*

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

DANCE
Un poco più vivo

fz *mp* (quasi Trombe)



cresc.

Red. *

Hildegarde

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

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

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

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

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

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

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

(Horns)

Hg. *mf*

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

Chorus *mf*

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

(Horns) *mf*

molto espress.

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

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

espress. 3 3 *f*

Second verse repeat from beginning

Allegretto

mf

small notes ad lib.

f

Hildegarde

Andante con moto

Hg.

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

p

p sempre dolce

Hg.

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

Hg.

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

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

Flutes *pp molto dolce*

The first system of the musical score consists of a vocal line (labeled 'Hg.') and a piano accompaniment. The vocal line begins with a rest followed by the lyrics 'way. "O Ad - - am dear, come'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. A dynamic marking of *pp molto dolce* is placed above the piano part, and the word 'Flutes' is written above the vocal line.

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

sempre dolce

The second system continues the musical score. The vocal line has the lyrics 'here! come here!" She called through all cre - -'. The piano accompaniment continues with a similar texture. A dynamic marking of *sempre dolce* is placed above the piano part.

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

p *molto legato*

The third system of the musical score shows the vocal line with lyrics 'a - - tion; "My heart grows sere, for my'. The piano accompaniment features a more active melodic line in the right hand. Dynamic markings of *p* and *molto legato* are present.

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

mf *pp* *mf*

The fourth system concludes the musical score. The vocal line has the lyrics 'lips, I fear, Have missed their true vo - ca - tion!" The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamic markings of *mf*, *pp*, and *mf* are present.

Allegretto

Hildegarde

Più moto ed agitato

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

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

Oboe Solo

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

agitato

Basso poco marcato

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

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

rit. *a tempo*

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

rit. *a tempo*

And * *And* *

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

f allargando *p* *mf*

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

Hg. kiss _____ with!"

ff *a tempo*

Chorus *schierzando*

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

schierzando

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

a tempo *p* *p* *schierzando*

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

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

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

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

Hildegarde
oressa. e ritard.

Hg. Kissed and kissed and kissed and kissed and kissed and kissed and kissed and kissed *a tempo* (sound of kiss-
ing) *f*

cresc. e ritard. kissed and kissed and kissed and kissed and kissed and kissed and kissed and kissed *a tempo* (sound of kiss-
ing) *f*

cresc. e ritard. kissed and kissed and kissed and kissed and kissed and kissed and kissed and kissed *a tempo* (sound of kiss-
ing) *f*

cresc. e ritard. *f* *pp*

Hg. with an - i - ma - tion!

with an - i - ma - tion!

with an - i - ma - tion!

DANCE
Un poco più vivo

fz *mf* (quasi Trombe)

cre-
bi

Tea *

a tempo

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

with an - i - ma - tion!

a tempo

scendo *f* *pp* *f*

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

"Dove of Peace"

Allegro Donnybrook *f* (imitating Bagpipe)

Ha, ha, ha, ha! _____ When

The first system consists of two staves. The upper staff is a bass clef line with a 2/4 time signature, containing a melody that imitates a bagpipe. It starts with a rest, followed by a series of eighth and sixteenth notes, and ends with a fermata. The lower staff is a grand staff (treble and bass clefs) with a piano accompaniment. The piano part begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Andante (alla breve)

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

The second system consists of two staves. The upper staff is a bass clef line with a 6/8 time signature, containing a melody. The lower staff is a grand staff with a piano accompaniment. Dynamics include *mf* and *poco f*. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

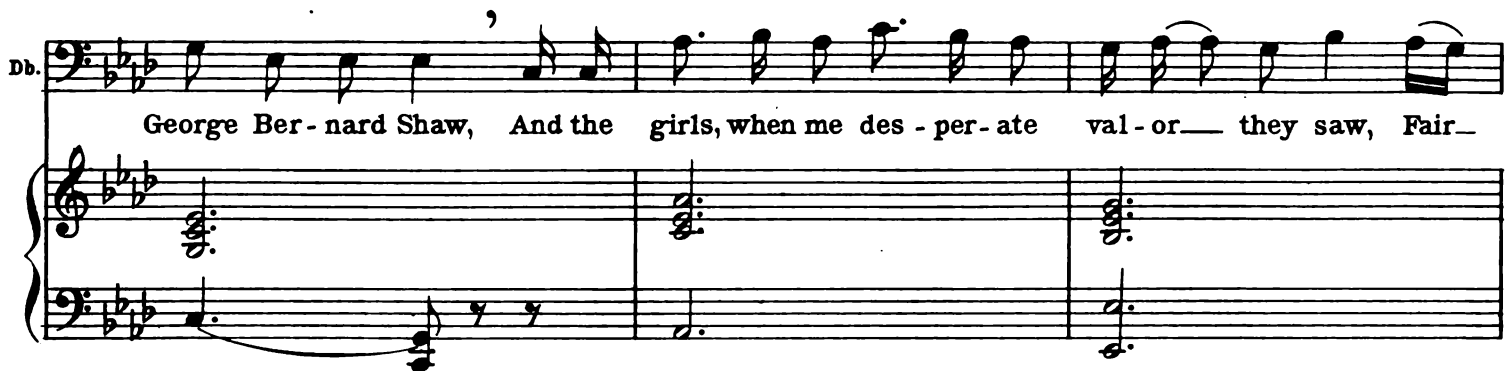
Db. none could con-throl me, not an-y, — For at fight-in' I led all the crew. — I could

(poco Solo)

The third system consists of two staves. The upper staff is a bass clef line with a 6/8 time signature, containing a melody. The lower staff is a grand staff with a piano accompaniment. Dynamics include *mf*, *p*, and *mf*. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

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

The fourth system consists of two staves. The upper staff is a bass clef line with a 6/8 time signature, containing a melody. The lower staff is a grand staff with a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Db. 

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

Db. 

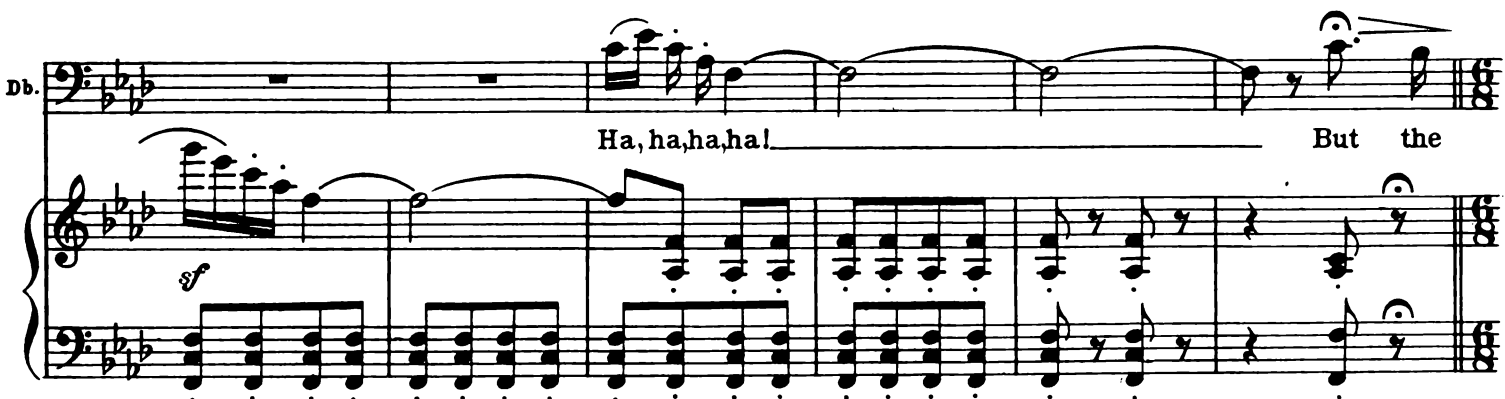
Allegro

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

f ben marcato

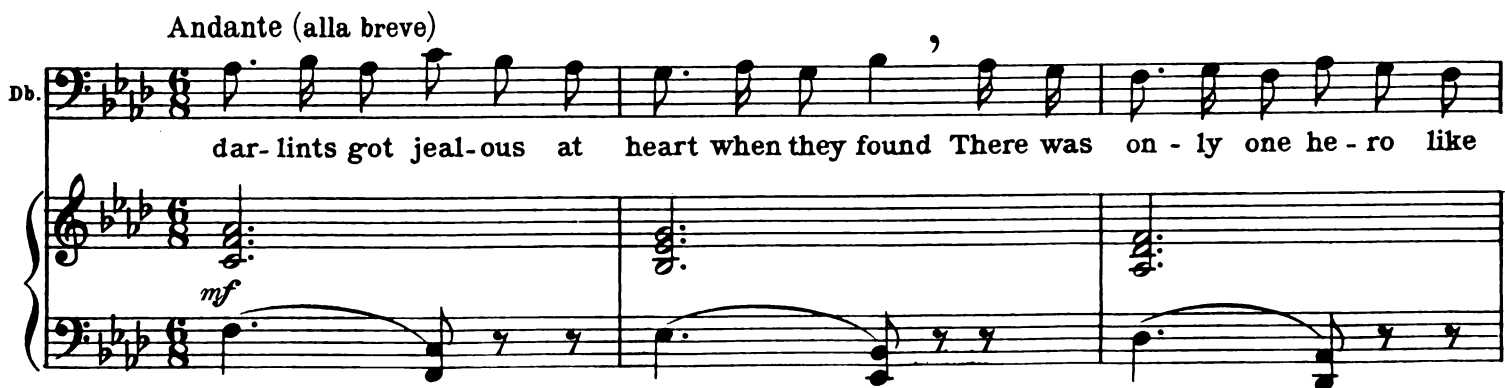
Db. 

ff

Db. 

Ha, ha, ha, ha! — But the

Andante (alla breve)

Db. 

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

mf

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

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

(without haste)

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

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

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

Db. *p*
 Dove of Peace, Seek thy nest,

pp molto dolce e legato

Db. Love, in - - crease, And war - riors, rest.

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

mf *f*

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

cresc. poco a poco

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

pp dolciss. *mf*

Chorus of Women

mf

Dove of Peace, Seek thy nest,

mf

Dove of Peace, Seek thy nest,

mf sempre legato

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

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

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

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

Bid them cease; Turn their steeds to peace - ful

Bid them cease; Turn their steeds to peace - ful

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics: "Bid them cease; Turn their steeds to peace - ful". The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *p* (piano) and *ff* (fortissimo) markings. A fermata is placed over the final notes of the vocal lines. A *Red* and *** mark are present below the piano part.

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

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

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "graz - ers, U - - ni - forms to ten - nis blaz - ers,". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *ff* (fortissimo) markings.

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

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

The third system of the musical score consists of two vocal staves and piano accompaniment. The lyrics are: "Turn their swords to safe - ty - ra - zors, Dove of". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *ff* (fortissimo) markings.

Donnybrook

Db. *mf* *p.* *mf* *mf*

Dove _____ of Peace! Dove _____ of Peace! _____

Peace! _____ Dove of Peace! _____ Dove _____

Peace! _____ Dove of Peace! _____ Dove _____

poco cresc. *mf*

Red.

Db. *dim.* *dim.* *dim.*

_____ of _____ Peace! _____

_____ of _____ Peace! _____

_____ of _____ Peace! _____

tr dim. *tr* *p dolce*

Red. *Red.*

tr *tr* *tr*

Red. *Red.* *Red.* *pp* *

No.6. Duet and Dance

Willie and Hildegarde

"Step by step"

Allegretto grazioso

Piano introduction in 2/4 time, marked *Allegretto grazioso* and *p*. The music features a delicate melody in the right hand and a rhythmic accompaniment in the left hand.

Hildegarde

Hg.

Willie

Love, where wouldst thou go?—

w.

Maiden, wilt thou walk with me?

All through Cupid's tangle-wood!

Piano accompaniment for the first vocal line, marked *poco stacc. ma dolce* and *simile*. The music features a delicate melody in the right hand and a rhythmic accompaniment in the left hand.

Hg.

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

w.

Piano accompaniment for the second vocal line, marked *poco stacc. ma dolce* and *simile*. The music features a delicate melody in the right hand and a rhythmic accompaniment in the left hand.

Hg.

trap is laid!

w.

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

Piano accompaniment for the third vocal line, marked *poco stacc. ma dolce* and *simile*. The music features a delicate melody in the right hand and a rhythmic accompaniment in the left hand.

Red * Red *

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

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

molto dolce
p
simile

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

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

Tea * *Tea* * *Tea* *

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

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

Tea * *Tea* * *Tea* * *Tea* * *Tea* * *Tea* * *Tea* * *Tea* *

Hg. step! One false step be-ware!

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

p

cresc. poco a poco

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

W. And though you scarce know why you go,

cresc. poco a poco *tr.* *tr.* *tr.* *tr.* *sf* *rit.*

a tempo

Hg. "Don't!" *rit.* *a tempo* But the ver - y next thing

W. You say, "I won't!"

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

Lo stesso tempo

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

W. But the ver - y next thing you know

Lo stesso tempo

sf *p dolce* *p*

cresc. poco a poco *più f*

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

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

cresc. poco a poco *più cresc.* *sf*

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

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

Hg. *con fuoco sf* Head o - ver heels _____ in

w. *con fuoco sf* turned, Head o - ver heels _____ in

Hg. Love! _____

w. Love! _____

Più animato

ff sempre

(Solo)

DANCE
Allegretto grazioso

p *più p* *p*

sempre grazioso

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

f *f sempre*

ff *mf*

a tempo *rit.* *mp espress.* *più f* *animando ed ac-*

celerando poco a poco al fine *p*

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

"Blood is thicker than water"

Andante Arabella

A. 

Andante



A. 

Brit-on and Yank there's an at-ti-tude frank Of friend-ship o'er-stretching the seas,—

S.H. 

Sir Hannibal

A 

A. 

In

S.H. 

broth-er-ly bond and a mem-o-ry fond Which al-most a-mounts to dis-ease.—



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

S.H.

mf *ff* In

A.

S.H. In

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

mf *ff*

A. In

S.H.

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

mf *ff*

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

A.

S.H.

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

tr

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

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

S.H.

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

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

A.

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

A. Allargando

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

Allargando

allargando

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

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

allargando *rit.*

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

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


a tempo Horns *mf*

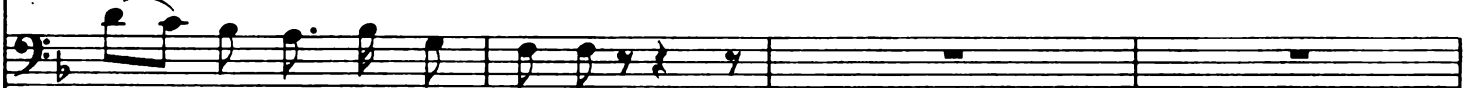
A. Un-cle Sam and John! The Li-on proud and the Ea-gle loud Shall

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

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


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

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

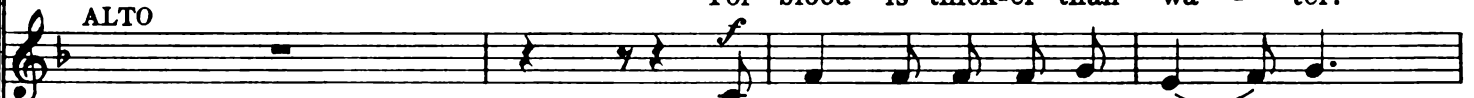
S.H.  blood is thick-er than wa-ter.

Chorus


SOPRANO


 For blood is thick-er than wa - ter!


ALTO


 For blood is thick-er than wa - ter!


TENOR


 For blood is thick-er than wa - ter!

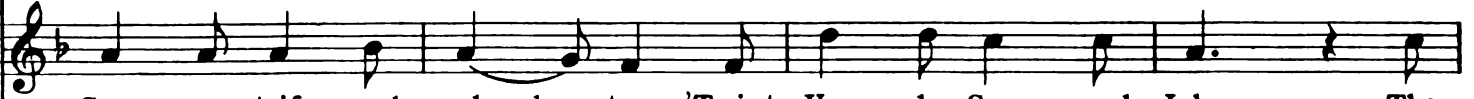
BASS



 For blood is thick-er than wa - ter!


 Strings & Wood-wind


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


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


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


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

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

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

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

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

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

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

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

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

fff

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

Willie and Chorus of Men

"You show some surprise"

Andante con moto

TENOR

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

BASS

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

Andante con moto

Un poco più lento

Un poco più lento

Willie

w.

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

p *dolce*

w.

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

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

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

mf sempre dolce

molto dolce

poco marcato il basso

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

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

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

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

mf

più f

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

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

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

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

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

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

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

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

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

DANCE
Allegro

The first system of 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 two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece with similar melodic and rhythmic patterns in both staves. The dynamics remain consistent with the first system.

The third system introduces a change in dynamics and tempo. The upper staff begins with a fortissimo (*ff*) dynamic and the instruction *la melodia un poco marcata*. The melodic line becomes more pronounced with accents. The lower staff continues with a steady accompaniment.

OSSIA

The fourth system, labeled 'OSSIA', provides an alternative version of the music. It features a different melodic line in the upper staff and a simpler accompaniment in the lower staff.

The fifth system continues the 'OSSIA' version of the piece. It includes a fortissimo (*ff*) dynamic marking and features more complex rhythmic patterns in both staves.

The sixth system continues the 'OSSIA' version, showing further development of the melodic and harmonic material.

The seventh system concludes the piece with a final fortissimo (*ff*) dynamic. The music features a grand finale with complex textures in both staves, including a prominent melodic line in the upper staff and a dense accompaniment in the lower staff.

No. 9. Song of the Red Cross Nurses

Hildegarde and Chorus of Women

"You seem at a loss"

Andante con moto

SOPRANO
Chorus Yo - ha! Yo - hey! Yo - hee! Yo - ho!

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

Allegretto

Hildegarde

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

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

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

f *mf sempre dolce*

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

molto dolce
poco marcato il basso

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

ff

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

SOPRANO

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

ALTO (Arabella with Altos)

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

mf

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

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

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

DANCE
Allegro

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 two flats (B-flat and E-flat). The music begins with a piano (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the musical piece with two staves. The upper staff has a melodic line with various ornaments and the lower staff continues the accompaniment. The dynamics remain consistent with the first system.

The third system of the score features a change in dynamics to *ff* (fortissimo) and includes the instruction *la melodia un poco marcata* (the melody a little marked). The upper staff has a more pronounced melodic line with accents, and the lower staff has chords with accents.

OSSIA

The fourth system, labeled 'OSSIA', shows an alternative version of the music. It consists of two staves with a different melodic and harmonic arrangement than the previous systems.

The fifth system continues the 'OSSIA' version of the piece. It features two staves with complex melodic and harmonic textures. The dynamics are marked *ff* and there are several accents throughout the system.

The sixth system of the score shows further development of the 'OSSIA' version. It consists of two staves with intricate melodic lines and accompaniment.

The seventh system continues the 'OSSIA' version. The upper staff has a melodic line with a *ff* dynamic and a fermata at the end. The lower staff has a complex accompaniment with many notes and rests.

The eighth and final system of the score concludes the 'OSSIA' version. It features two staves with a final melodic flourish in the upper staff and a concluding accompaniment in the lower staff, both marked *ff*.

No.10. Finale

Jones, Chorus, all Soloists, including McGinnis

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

Jones

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

J.s.

Tempo di Valse

long as my vol - un - teer!

Donnybrook

Db.

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

Db.

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

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

dolce

Db. here is my chance, so I won't feel de-spon-dent: I'll go to this war as a

p

small notes ad lib.

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

p *cresc.*

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

SOPRANO *cresc.*

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

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

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

BASS *cresc.* To war! To war! To

p *cresc.*

Allegro marziale

ff war! *ff* war! *ff* war! *ff* war! Oh Oh

Allegro marziale

ff

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

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

ff *mf colle voci*

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

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

f *mf*

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

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

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

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

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

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

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

ff *mf* *p*

Hg

w.

Sweet - heart! — we're off — for — glo - ry! —

Sweet - heart! — we're off for glo - ry!

Sweet - heart! — we're off for glo - ry!

f *con espressione*

Hg

w.

p Sweet - heart! — *p* Sweet - heart! —

pp

Chorus of Men (behind the scenes)

Sweet - heart! — we're off for glo - - ry! —

Sweet - heart! — we're off for glo - - ry! —

Flute *tr*

pp

pp

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

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

Chorus of Men (on stage)

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

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

f

ped. *

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

w. Beat, heart!

Chorus of Men (behind the scenes)

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

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

f Beat, heart, — the same old

f Beat, heart, — the same old

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

Timp.

All Solists except Donnybrook

Sweet-heart!

Sweet-heart!

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

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

Sweet-heart!

Sweet-heart!

Chorus of Women
SOPRANO

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

ALTO

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

ben ritmato

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

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

small notes ad lib.

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

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

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

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

cresc.

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

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

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

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

ff

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

Hildegard
Arabella The bu - gle's call in - spires the bright ar -
Willie The bu - gle's call in - spires the bright ar -
Sir Hannibal The bu - gle's call in - spires the bright ar -

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

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

Chorus

SOPRANO

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

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

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

Chorus

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

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

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

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

Hg. Sweet - heart! we're off for
 A. Sweet - heart! we're off for
 W. Sweet - heart! we're off for
 S.H. Sweet - heart! we're off for

Side - arms up - on me bind - ing.
 Side - arms up - on me bind - ing.
 Side - arms up - on me bind - ing.

f sempre *mf* *ff*

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

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

f sempre *mf* *f cresc.*

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

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

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

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

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

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

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

cresc. *ff* *cresc.* *s* *

Hg. glo - - - ry! I'll

A. glo - - - ry! I'll

W. glo - - - ry! I'll

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

rah! I'll

rah! I'll

rah! I'll

rah! I'll

fff *fff* *fff*

Hg. fol - - low the folds of the

A. fol - - low the folds of the

W. fol - - low the folds of the

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

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

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

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

mf *ff* *mf* *ff* *

Hg. stars and stripes, I will

A. stars and stripes, I will

W. stars and stripes, I will

S.H. stars and stripes, I will

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

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

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

sempre marcato

mf *ff* *

Hg. fol - - low the folds of the stars

A. fol - - low the folds of the stars

W. fol - - low the folds of the stars

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

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

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

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

Red. *

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

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

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

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

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

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

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

ff *fff* *Red.* *

Solists with Chorus

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

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

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

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

ff Horns

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

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

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

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

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

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

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

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

ff

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

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

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

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

poco accel.

poco accel.

poco accel.

poco accel.

poco accel.

Più vivo

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

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

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

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

Più vivo

ff *fff*

small notes ad lib.

Hur - rah!

Hur - rah!

Hur - rah!

Hur - rah!

ff *fff*

No. 11: Second Finale "I'll follow the folds of the stars and stripes"

Alla marcia

Soloists

f

I'll fol - low
 I'll fol - low
 I'll fol - low the folds of the
 I'll fol - low the folds of the
 I'll fol - low the folds of the
 I'll fol - low the folds of the

Alla marcia

ff

Red.

the folds of the stars and stripes,

the folds of the stars and stripes,

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

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

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

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

ff
Red.
fff
 *
ff
Red.
fff

I will fol - - - low the folds _____ of the

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

vol-ley-ing doom Ech-oes forth through val-leys_ gor-y! Let loi-ter-ers nest in

sempre marcato

stars _____ and stripes _____ Till

stars _____ and stripes _____ Till

From here
 Soloists with Chorus
 to the end

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

mf molto cresc. *fff*

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

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

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

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

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

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

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

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

dim. poco a poco

dim. poco a poco as chorus marches off stage

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

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

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

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

dim. poco a poco

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 3/4 time signature. The lyrics are: "men! For a wo-man's work for the cra-ven shirk, But war is a game for". The piano accompaniment features a melodic line with triplets and a bass line with chords. The dynamic marking *dim. poco a poco* is present in the piano part.

Allegretto

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

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

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

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

Allegretto

p dolce dim. fz mf

The second system of the score consists of four vocal staves and a piano accompaniment. The tempo is marked *Allegretto*. The lyrics are: "men, a game for men, a game for men, a game for men!". The piano accompaniment features a melodic line with chords and a bass line with chords. The dynamic markings *p dolce dim. fz mf* are present in the piano part.

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

Musical score for the first system, featuring piano accompaniment in G minor with *mf* dynamics.

Musical score for the second system, continuing the piano accompaniment with *mf* dynamics.

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

Musical score for the third system, including vocal line for McGinnis and piano accompaniment with *p* dynamics.

No good will come of it, I feel it

Musical score for the fourth system, including vocal line for McGinnis and piano accompaniment with *pp* dynamics and a Solo section.

in my bones!

Tempo di Marcia

Musical score for the fifth system, featuring a march tempo with *mf* and *cresc.* dynamics.

Chorus behind the scenes

Più vivo SOPRANO *ff*

Hurrah! Hur-rah! Hurrah! Hur-rah!

ALTO *ff*

Hurrah! Hur-rah! Hurrah! Hur-rah!

TENOR *ff*

Hurrah! Hur-rah! Hurrah! Hur-rah!

BASS *ff*

Hurrah! Hur-rah! Hurrah! Hur-rah!

Più vivo

Hur - rah!

Hur - rah!

Hur - rah!

Hur - rah!

8.....

ACT II

Ramparts of Guam, overlooking tropic sea

No. 12. Song: Juanita

"Was ever maid of Spain"

Andante

Ja. *Juanita*

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

Ja. I? Here des - - tined to re -

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

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

espress.

Ja. sigh Back to mine own sweet world!

f *p* *mf*

Ja. The calm Pa - ci - fic

dim. *p* *p*

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

mf

Ja. Mocks at the soul of me,

p *sonore*

Ja. 

Wear-y of home - sick days.

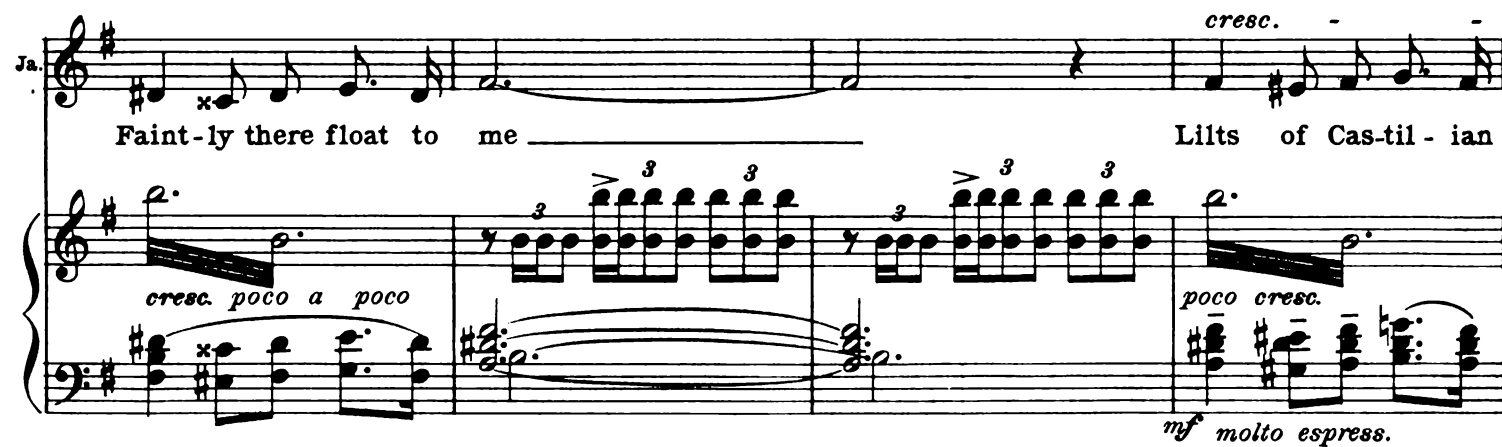
p cresc. *mf molto espress.* *dim.* *pp dim. sempre* *pp* *trem.*

Ja. 

Un poco più lento

While from the far - off haze

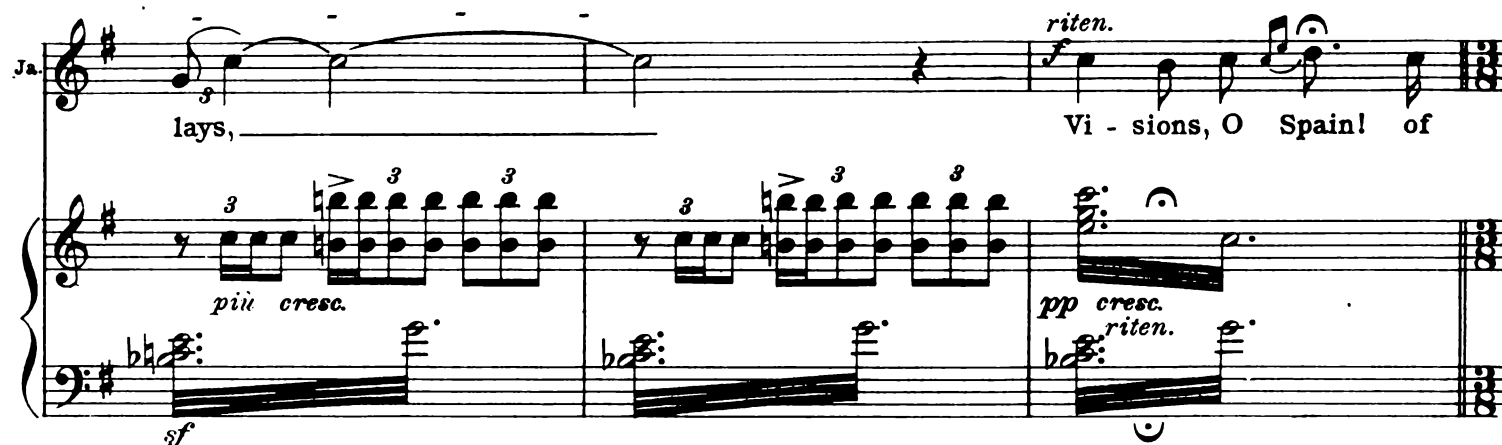
pp *pp* *pp colla voce* *tr.* *

Ja. 

Faint-ly there float to me

Lilts of Cas-til - ian

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

Ja. 

lays,

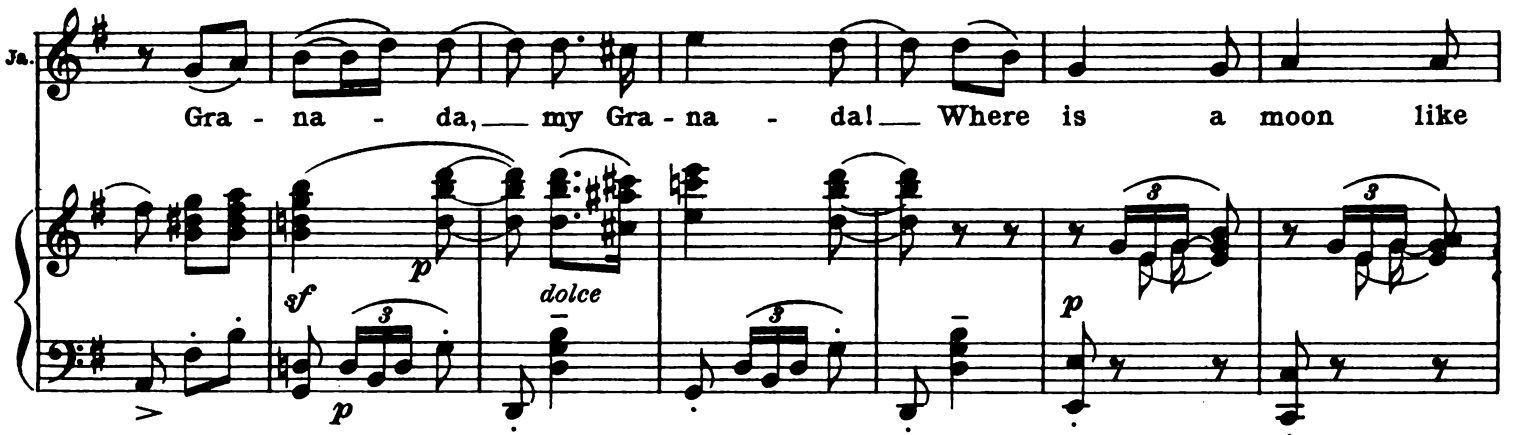
Vi - sions, O Spain! of

riten. *più cresc.* *pp cresc. riten.*

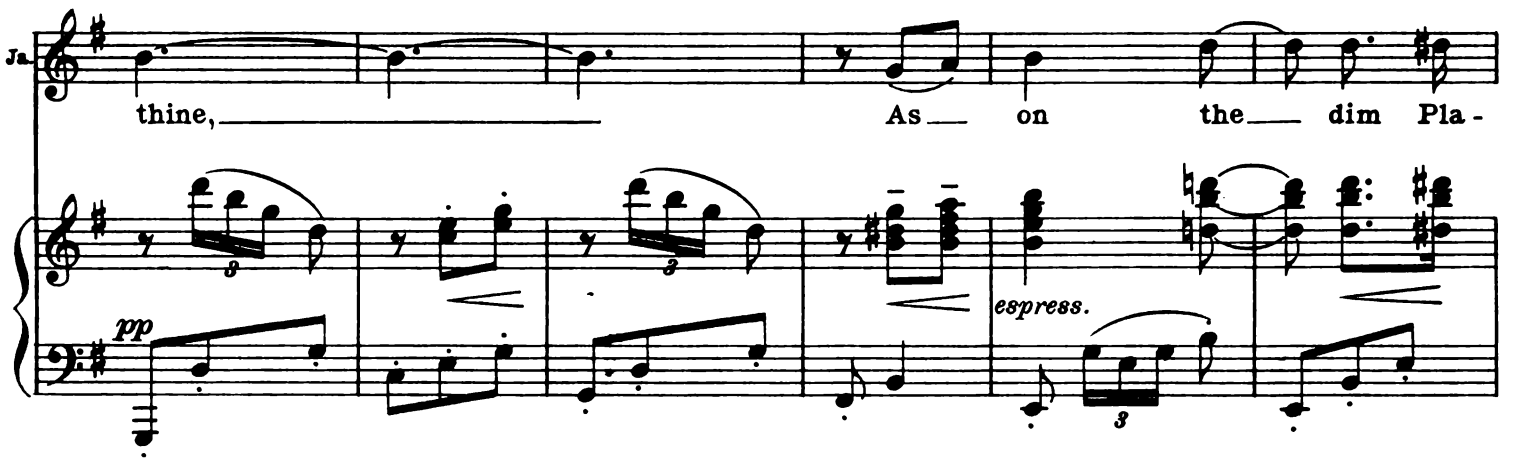
Allegro

Ja.  thee!

f (small notes ad lib.)

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

mf *p* *dolce* *p*

Ja.  thine, — As — on the — dim Pla -

pp *espress.*

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

p *pp*

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

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

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

allargando *allargando*

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

a tempo *a tempo* *allargando* *allargando*

con delicatezza *cresc.*

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

a tempo vivo *a tempo vivo*

p grazioso *cresc.* *cresc.*

Ja. of Spain, _____ in the heart _____ of _____

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

riten. *ff*

Ja. Spain, small notes ad lib.

ff con brio

Ja.

Ja.

ff *rit*

ff pesante

Ja. **Andante (Tempo I)**

in the heart _____ of Spain.

mf *dim.* *p* *p*

Ja.

pp *ppp*

pp *ppp*

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

Hildegarde, Willie, Donnybrook, Jones, Full Chorus

"It's painful to the Yankee soul"

Alla marcia con fuoco

ff.

W. Willie

Jones

J.S.

TENOR

Chorus of Men

BASS

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

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

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

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

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

W.

J.S.

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

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

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

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

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

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

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

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

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

p dolce

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

p

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

p

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

Trumpets
mf quasi Timpani

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

Jones

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

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

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

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

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

Tpts.
ff Drums

ff

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

ff

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

Chorus of Men

ff

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

ff

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

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

Donnybrook

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

p

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

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

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

p

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

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

p

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

p *sf* *p* *sf*

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

p *mf*

p *f*

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

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

SOPRANO *f* For U. S. spells

ALTO For U. S. spells

TENOR For U. S. spells

BASS For U. S. spells

Chorus of Women

Chorus of Men

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

quasi Timp.

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

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

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

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

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

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

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

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

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

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

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

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

pp *f* *ff*

Hg. U. S., by jin-gol U. S. A., — by jin-gol

Ar. U. S., by jin-gol U. S. A., — by jin-gol

U. S., by jin-gol U. S. A., — by jin-gol

U. S., by jin-gol U. S. A., — by jin-gol

U. S., by jin-gol U. S. A., — by jin-gol

U. S., by jin-gol U. S. A., — by jin-gol

U. S., by jin-gol U. S. A., — by jin-gol

ff *fff*

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

"Never ask a lover 'Why?'"

Allegretto (with animation)

Hildegarde *mf* Up - on a cas - tle - gird - ed land, All in the mid - dle a - ges, —

Juanita *mf* Up - on a cas - tle - gird - ed land, All in the mid - dle a - ges, —

Arabella *mf* Up - on a cas - tle - gird - ed land, All in the mid - dle a - ges. —

Willie *mf* Up - on a cas - tle - gird - ed land, All in the mid - dle a - ges, —

Jones *mf* Up - on a cas - tle - gird - ed land, All in the mid - dle a - ges, —

Sir Hannibal *mf* Up - on a cas - tle - gird - ed land, All in the mid - dle a - ges, —

Piano (only for rehearsal) *mf*

Allegretto (with animation)

Hg. *mf* When he - roes fought for la - dy's hand, — But would not work for

Ja. *mf* When he - roes fought for la - dy's hand, — But would not work for

A. *mf* When he - roes fought for la - dy's hand, — But would not work for

W. *mf* When he - roes fought for la - dy's hand, — But would not work for

Js. *mf* When he - roes fought for la - dy's hand, — But would not work for

S.H. *mf* When he - roes fought for la - dy's hand, — But would not work for

Piano *mf*

Hg. *f* wa - ges.

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

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

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

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

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

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

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

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

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

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

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

mf

Hg. sing, of last-ing love I sing - a - ling, of last - ing love I

Ja. sing, of last-ing love I sing - a - ling, of last - ing love I

A. sing, of last-ing love I sing - a - ling! Of

W. Ling - a - ling, of last - ing love I sing, ting - a - ling! Of

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

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

mf

cresc.

Hg. sing - a - ling, of last - ing love I sing, of last-ing love I sing - a -

Ja. sing - a - ling, of last - ing love I sing, of last-ing love I sing - a -

A. last-ing love I sing - a - ling! Ting - a - ling - a - ling - a - ling!

W. last - ing love I sing - a - ling! Ting - a - ling! Of la-dies'

Js. last - ing love I sing Ting - a - ling! Of la-dies'

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

cresc. *ad lib.* *f*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Hg. *cresc.* knight - ly sigh. *f* The

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

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

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

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

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

mf Animato

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

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

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

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

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

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

p *mf* *mf* *mf* *mf* *mf*

Animato

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

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

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

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

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

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

f *f* *f* *f* *f* *f*

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

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

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

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

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

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

Lo stesso tempo ma tranquillo

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Hg. *p dolce*

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

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

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

Js. riv - er why it rush - es, Nev - er ask the zeph - yr why it blows,

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

p dolce e molto legato

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

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

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

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

Js. When you ask a ques - tion you are

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

mf

Hg. you are sure she knows! _____

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

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

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

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

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

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

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

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

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

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

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

Un poco più lento

nev - er ask the birds in mat-ing sea-son Why by two and two, —
 Why by two and two they fly, why by two and two they fly, —
 nev - er ask the birds in mat-ing sea-son Why by two and two they fly, —
 Why by two and two, why by two and two they fly, —
 nev - er ask the birds in mat-ing sea-son Why by two and two they fly, —
 nev - er! Why by two and two they fly, —

Un poco più lento

why by two and two — they fly, by two and two — they fly, —
 two and two they fly, — why by two and two they fly, two and two — they fly, —
 fly, by two and two they fly, by two and two, by two and two —
 fly, by two and two, why by two and two, — why by two and two they fly, —
 why — by two and two they fly, by two and two they fly, —
 why — by two — and two, why by two and two they fly, they fly, —
 why by two and two they fly, they fly, they fly, —

accel. al tempo primo

sempre ff

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

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

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

W. fly, they fly, they fly;

Js. they fly, they fly, they fly;

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

sempre ff *accel. al tempo primo*

ff con fuoco

Hg. And, so long, and, so

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

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

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

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

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

ff

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

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

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

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

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

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

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

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

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

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

J.s. nev - er ask a lov - er, a lov - er 'Why?' *ff p pp*

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

No. 14. The "Mock" Battle

Donnybrook, Willie, Hildegarde, Arabella and Chorus

"The battle began quite early"

Allegro furioso

Piano introduction for "The Mock Battle". The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a dynamic marking of *ff* (fortissimo) and includes various musical notations such as slurs, accents, and dynamic markings like *fff* (fortississimo) and *ff*. The piece concludes with a fermata and an asterisk (*).

Tempo di Minuetto
Donnybrook

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

Vocal line for Donnybrook in the key of B-flat major, 3/4 time. The piano accompaniment is in the same key and time, featuring a dynamic marking of *p* (piano). The piece concludes with a fermata and an asterisk (*).

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

Vocal line for Donnybrook. The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *p* (piano). The piece concludes with a fermata and an asterisk (*).

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

Vocal line for Donnybrook. The piano accompaniment continues with the same key and time signature.

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

Db.

ty!

mf

cresc.

Db.

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

small notes ad lib.

f

mf

ad lib.

Db.

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

f

mf

Db.

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

f

mf

Horns

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

Db.

ter - ri - ble ar - ray.

espress.

marcato

Allegretto

Db.

Db.

And while the battle raged a-main,

Db.

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

Db.

can-non's op-'ning roar!

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

Db.

the wall and wrecking the machine)

(Dialogue)

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

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

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

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

mf. *fff*

Viol. Horns *ff* *accelerando*

Allegretto *ff*

Donnybrook

Db. *p* *dolce* *pp dolce*

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

Db. *mp*

The lovely Red Cross Nurs - es take the field.

(Red Cross Nurs - es come tripping on the stage)

Chorus of Nurses
SOPRANO

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

ALTO

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

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

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

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

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

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

Chorus of Sailors

TENOR (groaning)

Oh! _____ (groaning) Oh! _____

BASS

Oh! _____ Oh! _____

mf Clar. *espress.*

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

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

Oh! Oh! Oh!

Oh! Oh! Oh!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are "tra-la-la! tra-la-la! tra-la-la! la-la! la-la!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines in both hands.

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

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

Oh! Oh!

Oh! Oh!

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are "la-la - la-la! Lis-ten to the he-ros groaning As their life-blood ebbs the faster;". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and features more complex chordal textures and melodic lines.

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

Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat) and a 2/4 time signature. The lyrics are "Reckless boys, don't make such a noise; We'll patch you up with plas - ter!". Below the vocal staves, there are two lines of "Ah!" exclamations, each with a long horizontal line underneath, indicating a sustained note or breath. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

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

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

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

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

f legato e dolce

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

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

ff *mf* *espressivo* *cresc.*

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

f

Donnybrook

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

molto dolce

mp *mf*

p

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

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

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

ff *fz* *ff*

tr

mf

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

Willie (spoken):
Ah! - the needless

Fl. Clar. *p dolce* *p*

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

pp *sva bassa.....*

Donnybrook

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

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

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

cresc. *f* *ff*

Willie

W. What! me? —

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

SOPRANO What! he? —

ALTO What! he? —

Chorus TENOR What! he? —

BASS What! he? —

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

Allegretto (enunciated with great distinctness)

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

ossia: b

(with great emotion)

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

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

(*ad lib.*)

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

tr
accel.

Più vivo

Willie (gloomily)

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

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

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

w. 

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

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

Red. *



ff 

ff 

(Willie falls wounded)
Andante con moto
Brass, Timp. & B. Drum

ff
ff sempre

Hildegarde **Allegro agitato**

What! my

fff trem. sf
Cymbals

lov - er fall - en, wound - ed?

sf rit.

e molto dim. dim. poco pp ppp

No.15. Duet: Hildegarde and Willie

"Prince of my dreams"

Finale: All Soloists and Chorus

Andante

Hildegarde (1st Verse)

Prince of my dreams, how pale thou art! Say_

Willie (2d Verse)

Queen of de-sire, since love is all, I_

espress.

p

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

— feel no anguish now; Per-mit thy healing tears to

f *p* *f* *p*

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

fall — Like blessings on my brow! If this be

f *f* *p molto dolce*

from me, I en-treat, Close not thine eyes so won-drous true, For if thy

death, this thrill di-vine, I am con-tent so let it be; I will but

più f *più f* *mf* *f sempre espressivo* *dolce*

rit.

Hg. heart should cease to beat, Mine own would droop and per - ish, too!

W. draw thy lips to mine, And bring new life and love to thine,

espress.

rit.

pp

p

pp

allargando

Hg. For if thy heart should cease to beat, Mine own would droop and per - ish, too!

W. I will but draw thy lips to mine, And bring new life and love to thine!

2^d Verse Hildegarde and Willie

cresc.

allargando

Flutes *pp*

Violins *trem.*

cresc.

cresc. poco a poco

ff ma dolce ed es-

Hg. tool

W. thee!

dim. pressivo

ff ma espressivo sempre

dim.

pp

pp

pp

Hg. 'Twould give me life and love. (Their lips meet in a kiss)

W. 'Twould give me life and love.

p

p

pp

pp

pp

(The clock strikes twelve and the stage is darkened suddenly and completely)

Andante

Flute

sf *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

cresc.

f molto espressivo *dim.* *p*

Bassi

Donnybrook (or voice of the Dove of Peace)

Db.

The Spell of Peace is on the land, — The frown-ing

p dolce *p* *mf* *p espress*

tow-ers — de - cay, — The rose — is in the can - non's mouth,

dolce *molto dolce*

Db. And ha - tred dies a - way.

p *tr* *cresc.* *ff*

Db. No more the reign of death and hate, 'Tis now the reign of

p *tr* *ff*

Db. Love; The eagle's brood has quit the nest: Be-

tr *espress.* *p* *espressivo molto*

allargando

Db. hold the Dove, be - hold the

SOPRANO

ALTO Be - hold the Dove, the

Soloists and Chorus

TENOR Be - hold the Dove, the

BASS Be - hold the Dove, the

Be - hold the Dove, the

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

allargando

(As lights go up suddenly, scene changes to white marble Temple of Peace. All characters are garbed in Ar-
[cadian costumes])

All Soloists and Chorus

Tempo di Valse, molto animato

Dove! _____ Dove of peace, _____

Dove! _____ Dove of peace, _____

Dove! _____ Dove of peace, _____

Dove! _____ Dove of peace, _____

Tempo di Valse, molto animato

Violins, Flutes & Clar.

ff *ff sempre* *f*

still the mobs _____ Hov - er o'er thy _____

still the mobs _____ Hov - er o'er thy _____

still the mobs _____ Hov - er o'er thy _____

still the mobs _____ Hov - er o'er thy _____

faith - ful squabs! Bat - tle-ships and mur-der-ous bul-lets,

faith - ful squabs! Bat - tle-ships and mur-der-ous bul-lets,

faith - ful squabs! Bat - tle-ships and mur-der-ous bul-lets,

faith - ful squabs! Bat - tle-ships and mur-der-ous bul-lets,

Bid them cease; *mf* Quell each quer - u - lous com -

Bid them cease; *mf* Quell each quer - u - lous com -

Bid them cease; *mf* Quell each quer - u - lous com -

Bid them cease; *mf* Quell each quer - u - lous com -

p

p grazioso

plain - er, Make re - form - ers saf - er, san - er, Spread thy wings o'er

plain - er, Make re - form - ers saf - er, san - er, Spread thy wings o'er

plain - er, Make re - form - ers saf - er, san - er, Spread thy wings o'er

plain - er, Make re - form - ers saf - er, san - er, Spread thy wings o'er

Basses

small notes ad lib.

May - or Gay - nor, Dove of Peace! Dove

May - or Gay - nor, Dove of Peace! Dove

May - or Gay - nor, Dove of Peace! Dove

May - or Gay - nor, Dove of Peace! Dove

f sempre più animato

small notes ad lib.

of Peace! Hail, all
 of Peace! Hail, all
 of Peace! Hail, all
 of Peace! Hail, all

(Willie)

Presto

hail, oh Dove of
 hail, oh Dove of
 hail, oh Dove of
 hail, oh Dove of

Presto

And

*

And

*

Peace! Oh Dove of Peace!
 Peace! Oh Dove of Peace!
 Peace! All hail, oh Dove of Peace!
 Peace, all hail!

ff *fff*

Allegro McGinnis

McG. This durned old u-ni-ver-sal peace can't last, I

Presto

McG. feel it in my bones. **SOPRANO** *f*
ALTO *f* Hail, all hail, all
Chorus **TENOR** *f* Hail, all hail, all
BASS *f* Hail, all hail, all

Presto

p *dim.* *f*

hail! Dove of Peace! Dove of Peace!

hail! Dove of Peace! Dove of Peace!

hail! Dove of Peace! Dove of Peace!

hail! Dove of Peace! Dove of Peace!

fff

Più presto

small notes ad lib.

rall.

fff

ACT III

Scene 1. Another part of the island of Guam

No. 16. Recitative and Air

Sir Hannibal and Chorus

"There's nothing sweeter"

(All characters discovered on stage in Greek robes, seated in semi-recumbent attitudes. Some play harps; all look bored. Some sit with arms extended over heads in prolonged yawn.)

Sir Hannibal

There's no-thing sweet-er than the peace-ful life With scarce an ep-i-sode to

S.H. shake us, We're all so hap-py to be rid of strife, Where nothing hap-pens that will wake us.

AIR

Andante

S.H. Hand in_ hand_ we mild-ly la-bor,

S.H. Each one par-tial to his neighbor, Quar-rels are nev-er, nev-er fo-ment-ed,

S.H. quar-rels are nev - er, nev - er fo - ment-ed, Here we all are

p *f* *mf*

S.H. com - rades band - ed; Come now, tell me true and can-did,

mf *f Basso poco marcato*

S.H. Aren't we all con - tent-ed? Aren't we all con -

f *tr* *f* *tr*

S.H. tent - - - - ed?

p *cresc. poco a poco*

Chorus (yawning as they sing)

Lento

SOPRANO

Yes, in - deed, we're wee - wo - wum, Hap - py as a hi - ho - hum! All the

ALTO

Yes, in - deed, wo - wum, Hap - py as - ho - hum! All the

TENOR

Yes, in - deed, wo - wum, Hap - py as - ho - hum! All the

BASS

Yes, in - deed, wo - wum, Hap - py as ho - hum! All the

Lento

p *p e dolce*

day we yow - yow - yow, Till the hour of wow - - - wow!

day - yow - yow, Till the hour of wow - - - wow!

day - yow - yow, Till the hour of wow - wow - wow!

day - yow - yow, Till the hour of wow - - - wow!

poco espress. *Attacca N°17*

No.17. Song and Dance
Donnybrook, Soloists and Chorus

"Oh! the world of Peace"

(Donnybrook enters dancing, still wearing Greek robes, with flowers in hair)

Allegretto

Piano introduction in D major, 2/4 time, marked Allegretto. The music features a lively melody in the right hand and a rhythmic accompaniment in the left hand.

Db. Donnybrook

Oh! the world of Peace should be

First vocal line for Donnybrook, starting with the lyrics "Oh! the world of Peace should be". The piano accompaniment continues with a steady rhythm.

Db. bright and gay — with my hi-ra-lo, ti-ra-lo-loo; —

Second vocal line for Donnybrook, continuing the lyrics "bright and gay — with my hi-ra-lo, ti-ra-lo-loo; —". The piano accompaniment features a more active bass line.

Db. You must dance in the reg-u-lar rus-tic way — To my

(small notes ad lib.)

Third vocal line for Donnybrook, with lyrics "You must dance in the reg-u-lar rus-tic way — To my". The piano accompaniment includes dynamic markings like *p* and *f*.

Db. did-dle did-dle dum-dum - doo. Now a

grace-notes in () ad lib.

Fourth vocal line for Donnybrook, with lyrics "did-dle did-dle dum-dum - doo. Now a". The piano accompaniment features grace notes in parentheses and dynamic markings like *p* and *mf*.

Db. milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me!

SOPRANO
Now a

ALTO
Now a

Chorus
TENOR
Now a

BASS
Now a

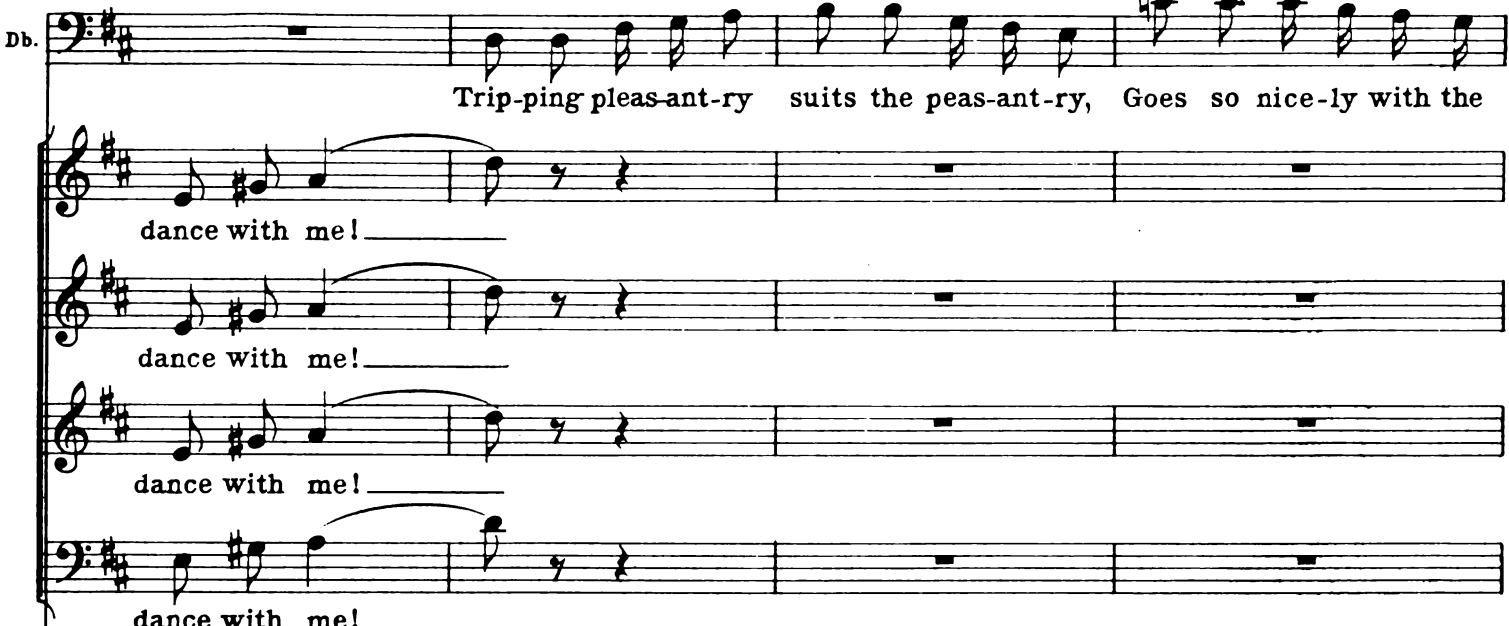
Db. milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me! —

milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me! —

milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me! —

milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me! —

(without hurrying)

Db. 

Trip-ping pleas-ant-ry suits the peas-ant-ry, Goes so nice-ly with the
 dance with me! _____
 dance with me! _____
 dance with me! _____
 dance with me! _____

(without hurrying)



sf *p* *p*

Db. 

sce-ner-ee.
 Trip-ping pleas-ant-ry suits the peas-ant-ry, Goes so nice-ly with the sce-ner-ee, —
 Trip-ping pleas-ant-ry suits the peas-ant-ry, Goes so nice-ly with the sce-ner-ee, —
 Trip-ping pleas-ant-ry suits the peas-ant-ry, Goes so nice-ly with the sce-ner-ee, —
 Trip-ping pleas-ant-ry suits the peas-ant-ry, Goes so nice-ly with the sce-ner-ee, —
 Trip-ping pleas-ant-ry suits the peas-ant-ry, Goes so nice-ly with the sce-ner-ee, —



f *ff*

Db. *sf* Left foot, right foot, round in a ring, Lambkins gambol and the
 sce-ner - ee.
sf sce-ner - ee.
sf sce-ner - ee.
sf sce-ner - ee.

sf p grazioso molto

Db. bob - o - links sing, For it's just as plain at the leaves that fall, That the

Db. life of peace is the life for all, the life for

cresc. poco a poco *f*

Db. *all.* (From here the chorus sleepily and slowly leave the stage) *rall. poco a poco*

rallentando poco a poco Goes so nice-ly with the

Trip-ping pleas-ant-ry suits the peas-ant-ry,

(yawning)
Ha! _____

sf p rallentando poco a poco f mf rall. poco a poco

sce-ner-ee. (yawning) Ha! _____

(yawning)
Ha! _____

rall. sempre

Trip-ping pleas-ant-ry suits the peas-ant-ry,

fp mp rall. sempre

p
Left foot!
(yawning)
Hal _____
Right foot!
p
Goes so nice-ly with the sce-ner-ee. Round in a ring!
(yawning) *p*
Ha! _____

p *p dolce*

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'Left foot!' and '(yawning)'. The second staff is another vocal line with lyrics 'Hal _____' and 'Right foot!'. The third staff is a vocal line with lyrics 'Goes so nice-ly with the sce-ner-ee.' and 'Round in a ring!'. The fourth staff is a vocal line with lyrics '(yawning)' and 'Ha! _____'. The piano accompaniment is shown in the bottom two staves, starting with a piano (*p*) dynamic and including a 'dolce' marking.

pp
Lambkins Just as
gam-bol, _____ plain as
bob-o-links sing! _____
Ha! _____

pp

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'Lambkins' and 'Just as'. The second staff is a vocal line with lyrics 'gam-bol, _____' and 'plain as'. The third staff is a vocal line with lyrics 'bob-o-links sing! _____'. The fourth staff is a vocal line with lyrics 'Ha! _____'. The piano accompaniment is shown in the bottom two staves, continuing with a piano (*pp*) dynamic.

(Chorus is now behind the scenes)

The life of peace the life for all,
 Life of peace the life for all,
 leaves that of peace the life for all,
 fall, of peace the life for all,

pp

Soloists (on the stage, yawning) Ha! Ha!

the life for all!
 the life for all!
 the life for all!
 the life for all!

p *pp* *pp* *ppp*

No. 18. Song: Prehistoric Man
 Jones and Men's Chorus, with Willie and Sir Hannibal

"Ten thousand years before the flood"

Allegro giocoso

Andante
 Jones

Js. Ten thousand years be-fore the flood, When man was full of sav-age blood, His wife was meek, and

Js. if she'd speak, Good land, how she would catch it! For

Js. up would shout her husband brave: "Now, Ma-ry Ann, you must behave, Or I will ex - er -

Js. cise you with This pre-his-tor-ic hatch-et!

Waltz-tempo

Js. *Though this was rather rude, of*

Js. *course, She nev - er sued him for di - vorce, And*

Js. *fat or slim, she'd stick to him As on - ly wo - man*

Js. *can, as on - ly wo - man can.*

Js. *Un - in - ter - rupt - ed by a scrap, Her hus - band took his*

Js. dai - ly nap, And life was gay in the prim - i - tive

Js. day Of pre - his - tor - ic man!

Allegro
Willie

w. Pre-his - tor - ic man, who lived in the an-cient

with 1st Tenor

Sir Hannibal

S.H. Pre-his - tor - ic man, who lived in the an-cient

Jones

with 2^d Bass

Js.

Chorus of Men
TENOR

Pre-his - tor - ic man, who lived in the an-cient jun-gle, oh!

BASS

Pre-his - tor - ic man, who lived in the an-cient jun-gle, oh!

Allegro

f

Js. Pre-his - tor-ic man!

He scared his wife with a big stone knife, And he

He scared his wife with a big stone knife, And he

p

Chorus

sure-ly was boss of the bun-ga-low; She drew his wa-ter and chopped his wood, And she

sure-ly was boss of the bun-ga-low; She drew his wa-ter and chopped his wood, And she

Timp.

rit.

al - so han-dled the fry-ing-pan, But she did not wear the trou-sers, Ah!

rit.

al - so han-dled the fry-ing-pan, But she did not wear the trou-sers, Ah!

rit.

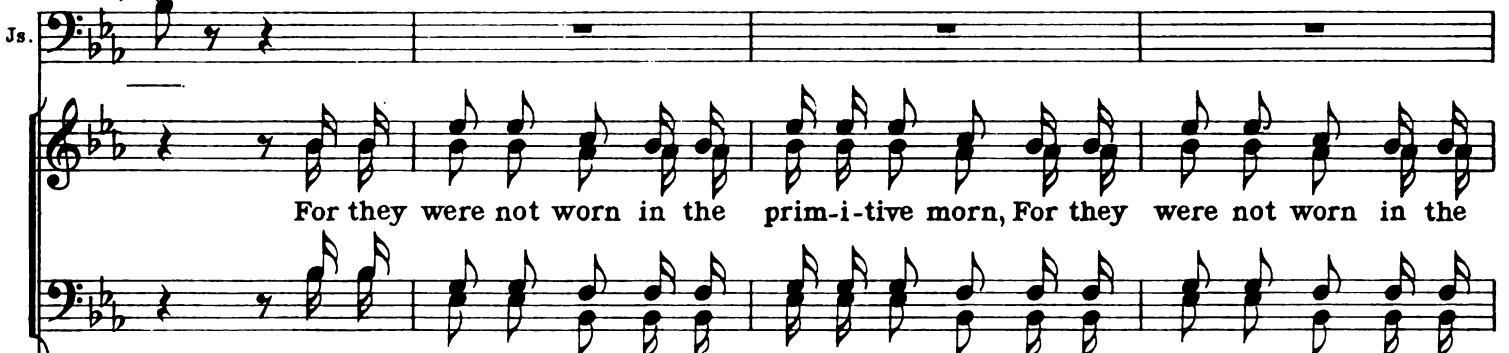
Più lento

Js. *ff* 

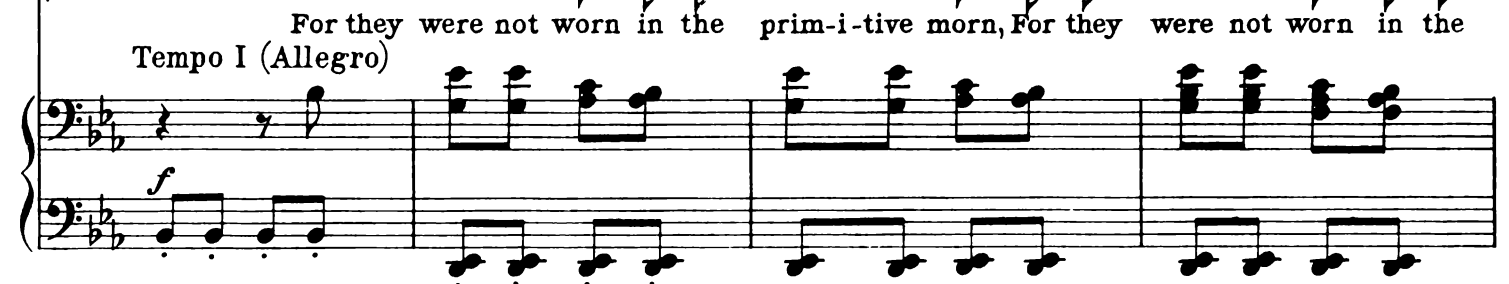
For they were not worn in the prim-i-tive morn,-

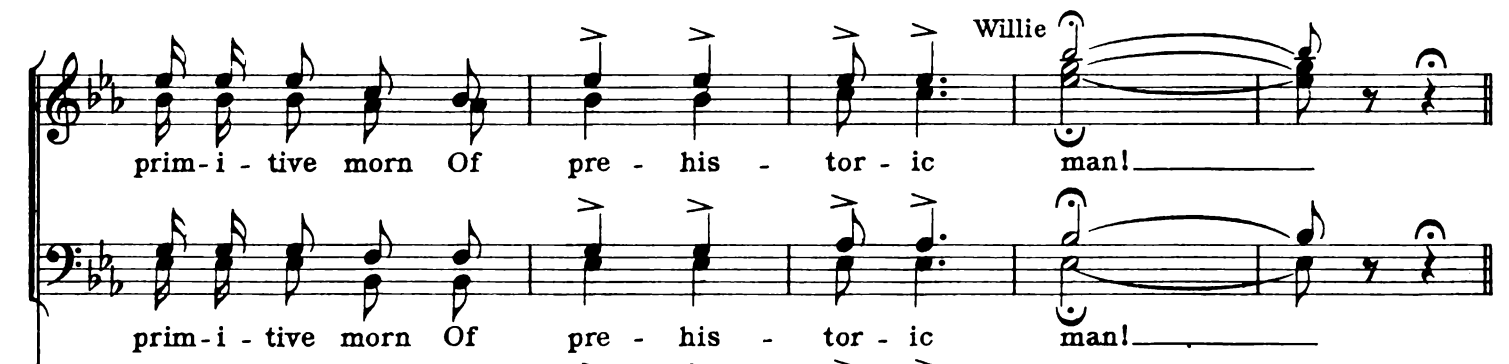
Più lento 

Tempo I (Allegro)

Js. 

For they were not worn in the prim-i-tive morn, For they were not worn in the

Tempo I (Allegro) 



prim-i-tive morn Of pre-his-tor-ic man!



No. 19. Dance-Pantomime
 The Cave-Man and the Cave-Woman
 Donnybrook and McGinnis

(The Cave-Woman beckons to the Cave-Man coquettishly)

(He pursues her, but she eludes him)

(He pursues her more fiercely)

(He seizes her and drags her

across the stage by her hair)

(She humbly kneels at his feet, while he stands in the attitude of

Willie with 1st Tenors

TENOR

Chorus of Men

the proud conqueror)

Sir Hannibal
with 2d Basses

BASS

For they

For they

were not worn in the prim-i-tive morn, For they were not worn in the
were not worn in the prim-i-tive morn, For they were not worn in the

prim-i-tive morn Of pre-his-tor-ic man!
prim-i-tive morn Of pre-his-tor-ic man!

Willie

Allegro giocoso

No. 20. Quartet
Hildegarde, Juanita, Willie and Jones

"Rose of the South"

Allegretto grazioso

Willie

Rose of the South, Som-bre of eye, Red is thy mouth,

Ja. Juanita (coquettishly)

Say it a-gain! You please me.

W. Splen-did thy sigh!

dolce

Ja. *rit.* *a tempo*

Say it a-gain! You please me.

f. *p rit.* *a tempo* *dim. pp*

Jones

Rose of the North, Moonlit of hair, Blue eyes beam forth Hopeto my prayer!

mf espress. *cresc. e rit.* *a tempo* *rit.*

Hildegarde

Hg. Flirt! Do you mean to tease me? Do you mean to tease me?

sf a tempo *p* *sf* *p* *mf* *sf*

Lo stesso tempo *dolce*

Hg. (plaintively) Is - nt it strange? Men are so hol - low!

Ja. Juanita Is - nt it strange? Men are so hol - low!

Lo stesso tempo (♩ = ♩)

p

Hg. Fast - er they change Than Zephyr can fol - low. Weath - er - vane hearts, Winds show their worth,

Ja. Fast - er they change Than Zephyr can fol - low. Weath - er - vane hearts, Winds show their worth,

simile

Hg. First blow - ing south - ward, Then blow - ing north.

Ja. First blow - ing south - ward, Then blow - ing north.

dolce

Hg. Is - n't it strange? Men are so hol - low! Fast - er they change Than Zephyr can fol - low.

Ja. Is - n't it strange? Men are so hol - low! Fast - er they change Than Zephyr can fol - low.

W. Willie
Con - - stant our hearts And ster - - ling their worth, _____

Js. Jones
Con - - stant our hearts And ster - - ling their worth, _____

pp dolciss.

Hg. Weather-vane hearts, Winds show their worth, First blowing southward, Then blowing north. —

Ja. Weather-vane hearts, Winds show their worth, First blowing southward, Then blowing north. —

W. Al - ways in love, _____ South - ward and north. _____

Js. Al - ways in love, _____ South - ward and north. _____

mf

Js. Pret - ty maid - en, let us ar - range A

f *p*

J.s.
jug-gler-y of heart - strings: pres-to, pres-to, change!

Hildegarde (hysterically)
Is - n't it con-ve-nient, just like that! I can change a lov-er as I change my hat!

Hg.
I can change a lov - er just like that!

f small notes ad lib.
trem.

Hg.
Ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha!
(weeping)

a tempo

Hg. I can change a lov-er just like that!

a tempo

sf

ff

Tr.

Willie

w. South-ern blos-som, droop-ing on the stem, Won't you see in me your

p

rit.

rit.

Juanita (angrily)

Ja. Men are all a-like, that's plain-ly

w. lov - er pro tem.?

a tempo

cresc.

mf

p

tr.

Ja. true; One's as good as toth-er one: Yes, you'll do!

tr.

sf

sf

f

Hildegarde
 Hg. This try-ing sit - u - a - tion our dream of joy may mar;—

Juanita
 Ja. This try-ing sit - u - a - tion our dream of joy may mar;—

Willie
 W. This try-ing sit - u - a - tion our dream of joy may mar;—

Jones
 Js. This try-ing sit - u - a - tion our dream of joy may mar;—

Hg. I don't love him, he don't love me;

Ja. I don't love him, he don't love me;

W. I don't love her,

Js. I don't love her,

small notes ad lib.

Hg. *p* And yet - why, here - we

Ja. *p* And yet - why, here - we

W. she don't love me; *p* And yet - why, here - we

Js. she don't love me; *p* And yet - why, here - we

Hg. *Tranquillo* are! *f* (hysterically) Ha! ha! ha! ha! ha!

Ja. *Tranquillo* are! *f* (hysterically) Ha! ha! ha! ha! ha!

W. *Tranquillo* are! *f* (hysterically) Ha! ha! ha! ha! ha!

Js. *Tranquillo* are! *f* (hysterically) Ha! ha! ha! ha! ha!

Tranquillo *mf* *molto espress.* *p* *mf* *f* *f* *f* *mf molto espress.* *f con fuoco*

(weeping) *a tempo e leggiero*

Hg. Ha! ha! ha! ha! ha! I don't love him,

(weeping) *p*

Ja. Ha! ha! ha! ha! ha! I don't love him,

(weeping) *p*

w. Ha! ha! ha! ha! ha! I don't love her,

(weeping) *p*

Js. Ha! ha! ha! ha! ha! I don't love her,

a tempo e leggiero

p *p* small notes ad lib.

Hg. he don't love me, I don't love him, don't love him,

Ja. he don't love me, I don't love him,

w. she don't love me, I don't love her, don't love her,

Js. she don't love me, I don't love her,

Sg. *f* > I don't love him, he don't love me, I don't love him,

Ja. *f* > I don't love him, he don't love me, I

W. *f* > I don't love her, she don't love me, I don't love her,

Ja. *f* > I don't love her, she don't love me, I

f *mf* *f* *mf*

Sg. don't love him, I don't love him, he don't love me,

Ja. don't love him, I don't love him, he don't love me,

W. don't love her, I don't love her, she don't love me,

Ja. don't love her, I don't love her, she don't love me,

f *mf*

Hg. *cresc.* - - - - - *f*
 and yet- and yet- why, here we are!
 Ja. *cresc.* - - - - - *f*
 and yet- and yet- why, here we are!
 W. *cresc.* - - - - - *f*
 and yet- and yet- why, here we are!
 Js. *f*
 and yet- and yet- why, here we are!

p *cresc. poco a poco* *cresc.*

Hg. - - - - -
 Ja. - - - - -
 W. - - - - -
 Js. - - - - -

f *p*

ff *sf* *sf*

No. 21. Ensemble
Hildegarde, Juanita, Willie, Jones, and Chorus

“Woman, how dare you!”

Allegro Hildegarde

Juanita

Allegro Wo - man, how dare you!

f *p* *trem.*

Hg. Vix - en, how can you!

Ja. Crea - ture, a - way from my cap-tain, he's

f *fp* *fz* *fp*

Hg. Un - hand my lov-er, I know your de-sign!

Ja. mine!

fp *fz* *ff*

Hg.
 Your bold face I'll scratch!

Ja.
 Your blonde hair I'll snatch!

W.
 Willie

Oh la-dies, pray cease, If it wasn't for

J.
 Jones

Oh la-dies, pray cease, If it wasn't for

W.
 peace, We are sure this would end in a hair-pull-ing match!

J.
 peace, We are sure this would end in a hair-pull-ing match!

Hildegarde
 Aw - - - ful per - son!

Juanita
 Hor - - rid

(Screams of women behind the scenes)

Ja. thing!

f *ff* *dim.*

Chorus of Women (as they enter excitedly)

SOPRANO

O no, I ain't!

I'm go-ing to faint!

ALTO

O yes, you are!

I'm go-ing to scream!

You're

cresc. poco a poco

You are-n't a la-dy! You stole my Brown, my Bra-dy!

no true friend!

you stole my Smith,

my Bra-dy!

TENOR

Tut tut!

You

BASS

Tut tut!

cresc. sempre *f* *p* *molto dim.*

You did! _____
 I
cresc. should-n't! Tut tut! You should-n't! you should-n't!
cresc. You should-n't! Tut tut! You should-n't! you should-n't!
p cresc. *cresc.* *f*

you did! _____ you did! _____ you did! _____ you
 did-n't! I did-n't! I did-n't! I did-n't!
 Tut

f sempre *sempre cresc.*

did, you did, you did, you did! You wretch-ed cat, Take that and that! you know you did!

I did-n't, I didn't, I did - n't! Take that and that! I

tut! tut tut! You know you shouldn't! Tut tut!

Tut tut! You know you shouldn't! Tut

sf

You wretch-ed cat, Take that and that! you know you did! you

know I did-n't! Take that and that! I know I did-n't!

Tut tut! Tut

tut! Tut tut!

sf *sempre f*

Hildegarde

Juanita

You did, you did, you

I did-n't, I did-n't, I

know you did!

You did, you did, you did, you did, you did, you did, you

I know I did-n't! I did-n't, I did-n't, I did-n't, I did-n't, I did-n't, I did-n't, I

tut!

Tut tut, tut tut, tut tut, tut tut, tut tut, tut tut, tut

Tut tut!

Tut tut, tut tut, tut

did, you did, you did!

did-n't, I did-n't, I didn't!

did, you did, you did!

did-n't, I did-n't, I didn't!

tut, tut tut, tut tut!

tut, tut tut, tut tut!

Dialogue

No. 22. Song: The Cannibal Maiden

Donnybrook and Chorus of Women

"Ochone! Far, oh far is the Mango Island" *

Allegro
Donnybrook

f *sf* *mf* *ritard.* *sf*

Och - - one!

Andante con moto

Och - - one!

Cor anglais

p *a tempo* *pp* *pp*

Far, oh far is the Man-go Is - land, — Far, oh

Violins con sord.
pp

far is the trop-i-cal sea, — Palms a - slant and the hills a -

pp

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D.  *mf espress. sempre*

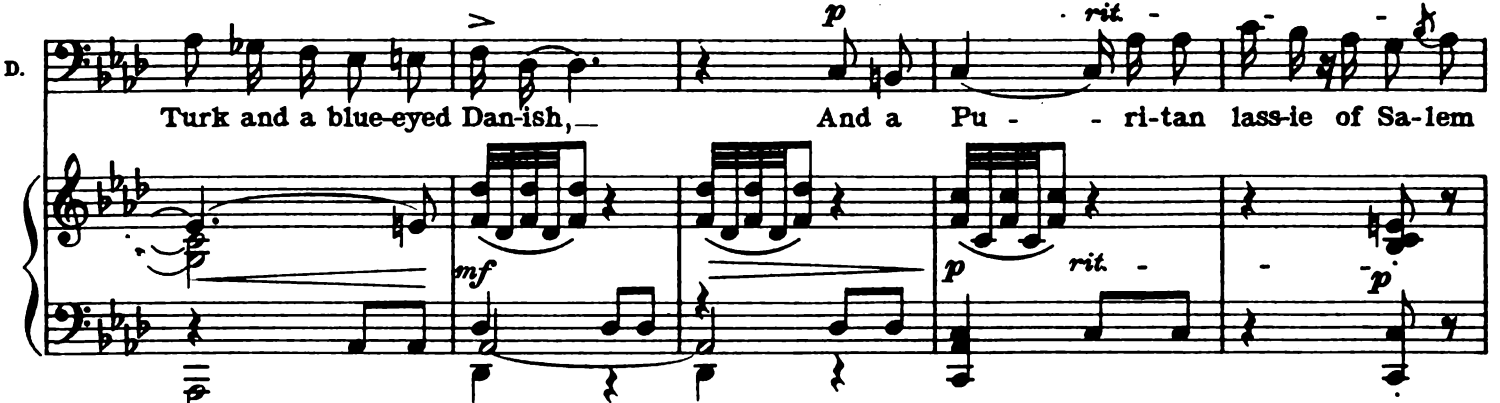
smile, oh! and A can - ni-bal maid-en a-wait-in' for me!

D.  *p* *mf* *f*

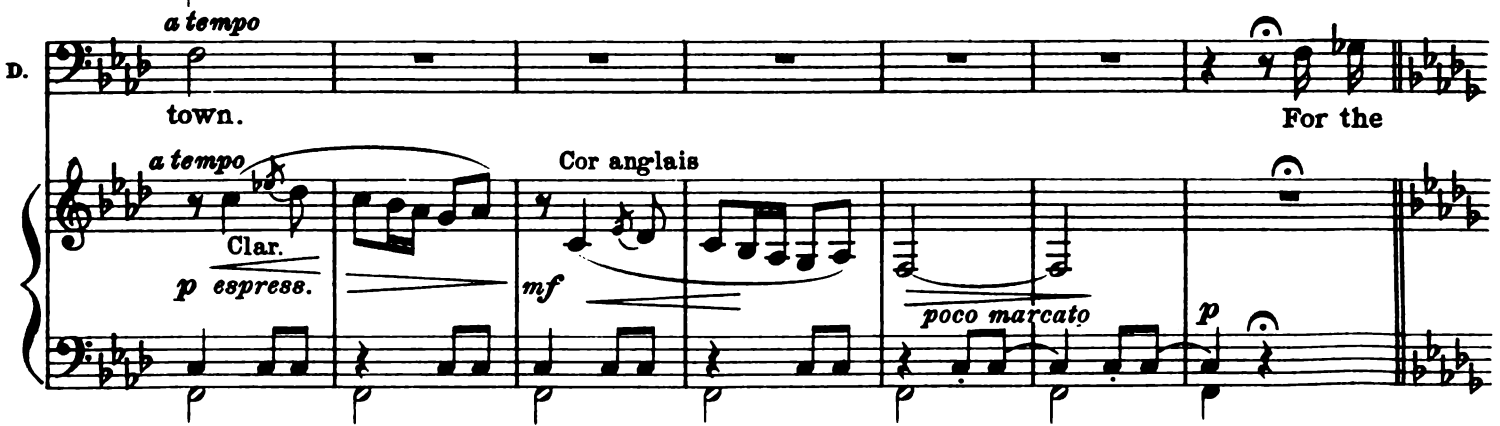
For I've been de-ceived by a dam-sel Span-ish, And

D.  *p*

In - dian maid-ens both red and brown, A black - eyed

D.  *p* *rit.* *p* *rit.* *p*

Turk and a blue-eyed Dan-ish, - And a Pu - - ri-tan lass-ie of Sa-lem

D.  *a tempo* *Clar. p espress.* *mf* *poco marcato* *p*

town. For the

Cor anglais

D. Pu-ri-tan Prue she sets in the of-fing A - cast-in' her eyes at a tall ma-rine, And the

D. Span-ish minx is the wust at scof-fing Of all the wim-ming I ev - er

D. seen! Me

D. Turk-ish sweet-heart she played me dou-ble, E - loped with the Sul-tan

D. Ha-rum In-deed; The Dan-ish dam-sel, she made me trou-ble When she

tr **Più animato**

D. ups and mar-ries an ob - long Swede.

D.

D. Och - - - - - one!

f *p* *ritard.*

Tempo I

D. **Chorus of Women (Behind the Scenes)** But the Can - ni-bal maid is a sim-ple crea-ter, unison

Ha! ha!

Tempo I

p *ppp* *dolciss.*

D. With a hab - it of gaz-in' o-ver the sea, A-

ha! Ha! ha! ha!

pp *p* *poco f*

D. *hop - in' in vain for the day I'll meet her, And con - stant and*

Ha! ha!

sempre dolce

D. *faith-ful a-yearn-in' for me. For there's*

Sopr. Ha! ha!

Alto Ha! ha!

mf espress.

pp

D. *truth in the heart of the maid of Man-go, Though her cheeks are*

unis. Ha! ha!

mf *p* *mf*

D. *black like the kiln-baked cork, As she sets in the shade of the whin-go-*

Ha! ha!

Ha! ha!

p quasi arpa

D. *whan-go* — A - wait - in' for me —

unis. Ha! Ha!

p

D. *rit.* Tempo di Valse

with a knife — and fork! —

Ha!

Tempo di Valse (Moonlight Dance of the Cannibal maids.)

p *rit.* *pp*

mp

In the dusk, figures of dancing native women are seen. Two dance around Donnybrook; he joins their

small notes ad lib.

dance, and finally, holding one in each arm, capers to the sea-wall on stage. They seat themselves on

cresc. *p*

it, and with backs to audience gaze at the moonlit sea in sentimental, lover-like attitudes.)

mf *p*

First system of musical notation. Treble clef with a key signature of two flats. The music features a series of chords with accidentals (flats and naturals) and a bass line with eighth notes. A dynamic marking of *pp* is present in the first measure.

Second system of musical notation. Treble clef with a key signature of two flats. The music continues with chords and a bass line. A dynamic marking of *p* is present in the fourth measure.

Third system of musical notation. Treble clef with a key signature of two flats. The music continues with chords and a bass line. Dynamic markings include *mf*, *p*, and *pp* across the system.

Molto più lento (tempo rubato)

Flute Solo.

Fourth system of musical notation. Treble clef with a key signature of two flats. The music features a flute solo with a dynamic marking of *mf molto espressivo* and a piano accompaniment with a dynamic marking of *p* and the instruction *poco arpeggiato*.

Fifth system of musical notation. Treble clef with a key signature of two flats. The music features a flute solo with a dynamic marking of *f* and a piano accompaniment with a dynamic marking of *mf*. The instruction *rit.* is present. Triplet markings (*3*) are used in the flute part.

Sixth system of musical notation. Treble clef with a key signature of two flats. The music features a flute solo with a dynamic marking of *f* and a piano accompaniment with a dynamic marking of *mf*. The instruction *rit.* is present. Triplet markings (*3*) are used in the flute part.

Tempo di Valse

p

p

mf

mf

dim.

Cor anglais

molto espress.

p

ppp

ppp

ppp

Allegro

ff

No. 23. March of the Militant Suffragettes

Orchestra

Intermezzo

Allegro vivace 8

First system of musical notation for the Intermezzo. 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 two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro vivace' and the first measure is marked with a repeat sign and the number '8'. Dynamics include piano (*f*) and forte (*f*).

8

Second system of musical notation. It continues the grand staff from the first system. Dynamics include piano (*f*) and forte (*f*).

8

Third system of musical notation. It continues the grand staff. Dynamics include piano (*f*), fortissimo (*ff*), and fortissimo ben marcato (*ff ben marcato*). The instruction *sf* (sforzando) is also present.

Fourth system of musical notation. It continues the grand staff. Dynamics include fortissimo (*ff*), sforzando (*sf*), and piano (*f*).

Fifth system of musical notation. It continues the grand staff. Dynamics include sforzando (*sf*).

Sixth system of musical notation. It continues the grand staff. Dynamics include mezzo-forte (*mf*), fortissimo (*f*), and fortissimo dolce (*f dolce*). The instruction *mf legato sempre* is also present.

First system of musical notation. Treble and bass staves. Treble clef has a key signature of three flats (B-flat, E-flat, A-flat). Bass clef has a key signature of two flats (B-flat, E-flat). The music features a melody in the treble and a bass line in the bass. A dynamic marking *ffz* is present in the treble staff.

Second system of musical notation. Treble and bass staves. Treble clef has a key signature of three flats. Bass clef has a key signature of two flats. The music continues with a melody in the treble and a bass line. Dynamic markings *cresc.* and *f* are present.

Third system of musical notation. Treble and bass staves. Treble clef has a key signature of three flats. Bass clef has a key signature of two flats. The music features a melody in the treble and a bass line. A dynamic marking *ff* is present.

Fourth system of musical notation. Treble and bass staves. Treble clef has a key signature of three flats. Bass clef has a key signature of two flats. The music continues with a melody in the treble and a bass line. A dynamic marking *cresc.* is present.

Fifth system of musical notation. Treble and bass staves. Treble clef has a key signature of three flats. Bass clef has a key signature of two flats. The music features a melody in the treble and a bass line. Dynamic markings *ffz p*, *Oboe*, and *mf* are present.

Sixth system of musical notation. Treble and bass staves. Treble clef has a key signature of three flats. Bass clef has a key signature of two flats. The music continues with a melody in the treble and a bass line. Dynamic markings *cresc.* and *ff* are present.

8

p

mf

grace-notes in () ad lib.

p

This system contains two staves of music. The upper staff begins with a piano (*p*) dynamic and features a series of eighth-note chords. The lower staff starts with a mezzo-forte (*mf*) dynamic and includes grace notes indicated by a circled notehead. The system concludes with a piano (*p*) dynamic.

8

mf

p

This system continues the musical piece with two staves. The lower staff begins with a mezzo-forte (*mf*) dynamic and contains several grace notes. The system ends with a piano (*p*) dynamic.

8

cresc.

This system consists of two staves. The upper staff features a series of eighth-note chords. The lower staff has a more complex rhythmic pattern. A crescendo (*cresc.*) dynamic marking is placed over the lower staff.

8

mf

f

This system has two staves. The upper staff starts with a mezzo-forte (*mf*) dynamic and includes grace notes. The lower staff begins with a forte (*f*) dynamic. The system concludes with a fortissimo (*f.*) dynamic.

ff ben marcato

This system features two staves. The upper staff is marked with fortissimo (*ff*) and *ben marcato*. The lower staff continues the musical texture.

ff ben marcato

This system continues the piece with two staves, maintaining the fortissimo (*ff*) and *ben marcato* dynamic markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamics. A *cresc.* marking is present above the staff.

Second system of musical notation, featuring a grand staff. The upper staff is labeled "B. Drum" and includes a *f sempre* marking. The lower staff contains a rhythmic accompaniment.

Third system of musical notation, featuring a grand staff. The music continues with complex rhythmic figures and a *ff* dynamic marking.

Fourth system of musical notation, featuring a grand staff. This system includes triplets and a trill (*tr*) in the upper staff, with a *gliss.* marking at the end.

Fifth system of musical notation, featuring a single bass clef staff labeled "Ossia". It contains a melodic line with triplets and a *ff* dynamic marking.

Sixth system of musical notation, featuring a grand staff. The upper staff is labeled "Trumpets" and includes a *gliss.* marking. The lower staff contains a rhythmic accompaniment with a *mf* dynamic marking.

Trumpets

ff

mf

ff

ff sempre

ff

mf

mp

The Battle-Song of the Militant Suffragettes

Il doppio più lento (♩ = ♩)

molto espressivo

f cantando

mp poco arpegg. sempre

f

molto espress.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes. The bass clef contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef features a melodic line with a triplet of eighth notes and a 12-measure phrase. The bass clef has a rhythmic accompaniment. Dynamic markings include *mf* and *f*. A performance instruction *non arpeggiando* is present. A triplet of eighth notes is also marked.

Third system of musical notation. The treble clef has a melodic line with a triplet of eighth notes. The bass clef features a rhythmic accompaniment with a triplet of eighth notes. Dynamic markings include *f*, *f grandioso*, and *cresc.*. Performance instructions include *arpegg.* and *ff*.

Tempo I

Fourth system of musical notation. The treble clef has a melodic line with a triplet of eighth notes. The bass clef features a rhythmic accompaniment. Dynamic markings include *ff* and *fff*. A performance instruction *ff sempre* is present.

Ossia section of musical notation, showing an alternative melodic line in the treble clef.

Fifth system of musical notation. The treble clef has a melodic line with a triplet of eighth notes and a trillo. The bass clef features a rhythmic accompaniment with a triplet of eighth notes. Dynamic markings include *mf*.

ff ben marcato

v

cresc.

sf *cresc.*

ff

fff *small notes ad lib.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures, with several instances of a 'V' marking above the notes.

Second system of musical notation. The bass clef part includes a *fff* dynamic marking and a triplet of notes. The treble clef part features a glissando-like effect over a series of chords.

Third system of musical notation. The bass clef part begins with a *cresc.* marking and includes a triplet of notes. The treble clef part features a *ff* dynamic marking and a *gliss.* marking over a triplet of notes.

Fourth system of musical notation. The bass clef part starts with a *ff sempre* marking. The treble clef part includes a *fff* dynamic marking and an 8-measure rest.

Fifth system of musical notation. The treble clef part begins with an 8-measure rest. The bass clef part continues with a rhythmic pattern of eighth notes.

Sixth system of musical notation. The bass clef part includes *rit.* markings and a *fff* dynamic marking. The system concludes with a *ffff* dynamic marking and an 8-measure rest.

No. 24. Song and Chorus
Vice-President and Chorus of Senators

"Since the Dove with snowy wings"

Scene 2. The United States Senate Chamber

Allegretto (Tempo di Valse, ma molto tranquillo)

Vice-President *p*

Tenor

Bass Chorus of Senators *p* (yawning)

Since the Dove with snow-y wings

Hoo

Allegretto (Tempo di Valse, ma molto tranquillo)

pp *pp dolce* *tr* *tr*

mp

v. P.

Set-tled on her peace-ful nest,

ah! Hoo ah!

v. P.

All the dis - a - gree - a - ble things_ (yawning) Of

Hoo ah!

V. P. mod-ern life have been sup - - pressed.

Hoo_ ahl_

dolce

V. P. Bag - pipes shriek - ing from the High - land, Sub - way cars and

Hoo_ ahl

mp *mf*

V. P. Co - ney Is - land, Au - tos toot - ing, fire - works vile, And

Hoo_ ahl

V. P. all the rest, have been suppressed.

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics 'all the rest, have been suppressed.' The piano accompaniment features a treble and bass clef, with triplets and a trill in the right hand.

V. P. Here we sit while no one rois-ters, Just like oys- ters in our cloisters, While the joy of bless-ed

Hoo_____

This system contains the second vocal line and piano accompaniment. The vocal line has lyrics 'Here we sit while no one rois-ters, Just like oys- ters in our cloisters, While the joy of bless-ed'. The piano accompaniment includes a 'p' dynamic marking and a 'Hoo' vocalization.

V. P. peace em-ploys us, Nev-er a nois-y, nois-y noise an-noys us, nev-er a nois - y

ah!

This system contains the third vocal line and piano accompaniment. The vocal line has lyrics 'peace em-ploys us, Nev-er a nois-y, nois-y noise an-noys us, nev-er a nois - y'. The piano accompaniment includes an 'ah!' vocalization.

V. P.

noise, nev-er a nois-y noise an - noys — us!

Here we sit while

Here we sit while

p

no one rois - ters, Just like oys - ters in our clois - ters, While the bless - ed joy of

no one rois - ters, Just like oys - ters in our clois - ters, While the bless - ed joy of

peace em - ploys us, Nev - er a nois - y, nois - y, noise an - noys us,

peace em - ploys us, Nev - er a nois - y nois - y noise an - noys us,

Vice-President

Nev-er a nois-y noise an - noys us,
nev-er a nois-y noise an - noys us,

Tenor II

nev-er a nois-y noise an - noys us, nev-er a nois-y noise an -
nev-er a nois-y noise an - noys us, nev-er a nois-y noise an -

V. P.

nev-er a nois-y, nois-y, nev-er a nois-y, nois-y, nois-y, nois-y noise an - noys us!
nev-er a nois-y, nois-y,
noys us, nev-er a nois-y, nois-y, nois-y, nois-y noise an - noys us!
noys us, nev-er a nois-y, nois-y, nois-y, nois-y noise an - noys us!

pp

V. P.

A nois-y noise, noise.—
A nois-y noise, noise.—
nois-y noise, noise.—

ritard.

p ritard.

Più tranquillo

Here we sit while no one rois - - - ters,
Nev-er a nois - y noise an-noys us!

Più tranquillo

Nev-er a nois - y noise an-noys us!

Bass II
Nev-er a nois - y noise an-noys us!

Just like oys - ters in our clois - - - ters!

Just like oys - ters in our clois - - - ters!

pp molto dolce

(Snore) (Snore) (Snore) (Snore)

ppp

No. 25. The Song of the Crowing Hens

Hildegarde and Chorus of Women

"At last has downtrod woman"

Lento, marziale e solenne

Trumpets *f* *ff*

Drums

8^{va} bassa.....

Hildegarde

At

12

8^{va} bassa.....

Hg.

last has down - trod wo - man tak - en wing From out the

p

5

Hg.

cra - ven race_ of_ pul - lets, No

f

3

11

Hg. more she eats as-sort-ed, sick-ning sweets, Her bon-bons now are lead - en

fp *p* *mf*

sempre quasi arpeggio

Hg. bul-lets! You mas-cu-line clods we once called gods,

mf *p*

Hg. Your res-ig - na - tions ten-der; A tribe of lus-ty fem-i-nine

fp *mf*

Hg. chan-ti-cleers Have learned to crow in these lat - ter years!_____

cresc. *f*

(non arpegg.) simile

Hg. At last has down-trod wo-man tak-en wing From out the

Soprano

Juanita, Arabella, and
Alto Chorus of Women At last has down-trod wo-man tak-en wing From out the

At last has down-trod wo-man tak-en wing From out the

Hg. cra - ven race of pul - lets, No

cra - ven race of pul - lets, No

cra - ven race of pul - lets, No

Hg. more she eats as - sort - ed, sick - ning sweets, Her bon - bons now are lead - en

more she eats as - sort - ed, sick - ning sweets, Her bon - bons now are lead - en

more she eats as - sort - ed, sick - ning sweets, Her bon - bons now are lead - en

Hg. bul - lets! You mas - cu - line clods we once called

bul - lets! You mas - cu - line clods we once called

bul - lets! You mas - cu - line clods we once called

Hg. gods, Your res - ig - na - tions ten - der; A

gods, Your res - ig - na - tions ten - der; A

gods, Your res - ig - na - tions ten - der; A

Hg. tribe of lus - ty fem - i - nine chan - ti - cleers Have learned to crow_ in these lat - ter

tribe of lus - ty fem - i - nine chan - ti - cleers Have learned to crow_ in these lat - ter

tribe of lus - ty fem - i - nine chan - ti - cleers Have learned to crow_ in these lat - ter

(crowing)

Hg. years! Sur - ren - der, cow - ards, sur - ren - - - der! Sur -

years! Sur - ren - der, cow - ards, sur - ren - - - der! Sur -

years! Sur - ren - der, cow - ards, sur - ren - - - der! Sur -

meno f

(crowing)

Hg. ren - der, cow - ards, sur - ren - - - der!

ren - der, cow - ards, sur - ren - - - der!

ren - der, cow - ards, sur - ren - - - der!

mf *più f*

Hg. *Più vivo* *Tempo I*
Cock - a - doo - dle doo - dle dah! Hur - rah, hurrah, hurrah, hurrah, hur - rah!

Cock - a - doo - dle doo - dle dah! Hur - rah, hurrah, hurrah, hurrah, hur - rah!

Cock - a - doo - dle doo - dle dah! Hur - rah, hurrah, hurrah, hurrah, hur - rah!

Più vivo *Tempo I*
small notes ad lib.

ff

"Oh! don't! Resist we won't!"

Allegro agitato

Tenor

Bass Chorus of Senators

Oh!

p

small notes
ad lib.

mf

Oh! don't! Re-sist we

don't! Re-sist we won't!

won't! See, we bow and kneel to you! Warriors should be chiv-al-rous, Let our

See, we bow and kneel to you! Warriors should be chiv-al-rous,

sex ap - peal to you!

Let our sex ap - peal to you!

f

fp

fp

Soprano

Alto Chorus of Girls

Dears!

cresc. *f* *p*

Ossia

Dears! Dears! Restrain your

Dears! Restrain your fears!

fears! Cease to bow and kneel to us! Male in - fe - ri - o - ri - ty

Cease to bow and kneel to us! Male in - fe - ri - o - ri - ty

fp *fp*

Strange-ly doth ap - peal to us, to

Strange-ly doth ap - peal to us, to

f Ossia *dim.* small notes ad lib.

us! Male in-fe-ri-o-ri-ty Strange-ly doth ap-peal to us, *dim.*

us! Male in-fe-ri-o-ri-ty Strange-ly doth ap-peal to us, *dim.*

Tenor *p* Chorus of Senators See, we bow and kneel to you! Warriors should be chiv-al-rous, Let our

Bass *p* See, we bow and kneel to you! Warriors should be chiv-al-rous, Let our

dim.

strange-ly doth ap-peal to us! *pp*

strange-ly doth ap-peal to us! *pp*

sex, our sex ap-peal to you! *pp*

sex, our sex ap-peal to you! *pp*

pp *molto leggiero*

pp *ppp*

No. 26. Ensemble

Hildegarde, Juanita, Arabella, Willie, Jones, Sir Hannibal, M^o Ginnie, and Chorus

“Prisoners, stand up!”

Hildegarde

Grave, quasi andante Pris-on-ers, stand up!— And you, my

The first system shows Hildegarde's vocal line starting with a rest, followed by the lyrics "Pris-on-ers, stand up!— And you, my". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include piano (p).

Hg. sweet-heart: It is my most unpleasant du-ty To sentence you as

cresc. poco a poco *mf*

The second system continues Hildegarde's vocal line with the lyrics "sweet-heart: It is my most unpleasant du-ty To sentence you as". The piano accompaniment becomes more complex with chords and moving lines. Dynamics include piano (p), crescendo (cresc. poco a poco), and mezzo-forte (mf).

Hg. trai - tors! Willie Have cour - - age!

The third system features Hildegarde's vocal line with the lyrics "trai - tors!" and Willie's vocal line with the lyrics "Willie Have cour - - age!". The piano accompaniment continues with rhythmic patterns. Dynamics include piano (p).

Hg. We must be

W. Do your du-ty!

dim. *mp* *mp*

cresc.

The fourth system features Hildegarde's vocal line with the lyrics "We must be" and Willie's vocal line with the lyrics "Do your du-ty!". The piano accompaniment includes dynamic markings like *dim.*, *mp*, and *cresc.*.

Poco più animato

Hg
 quick; Make haste, make haste! The last fond kiss must be re - hearsed!

mf *espress.* *tremolo*

Juanita

Ah, lov - er mine!—

Fl. & Ob. *espress.*

p Strings trem. *p* *cresc.* *rit.*

Tempo I

Ja. Jones Be - fore the law_ has done its

Yes, — I'm ever thine!—

Fl. *espress.*

appassionato *rit.* *a tempo*

Ja. worst, Our last fond kiss must be re - hearsed!

mf *a tempo* *rit.* *p*

Hildegarde

We're fond of you, that's not de-nied; But that's, of course, our light-er side. Now

mf espressivo

Hg. let's pro-ceed, how-e'er it hurts, To give these cul - prits their de-

mf

Hg. serts.

Juanita

In lov - er's guise, of course, we smile, But

f *p* *f* *p*

Ja. oth-er-wise_ we think you're vile!

f *f ben marcato*

Hildegarde

Lo stesso tempo

Trai - tors! I here-by sen-tence you — Ah!

f *mf* *p dolce* *sf*

Hg. *appassionato* One more kiss be - fore I dol. Willie One more kiss! One more kiss!

p *f appassionato*

Hg. (They kiss)

w.

Chorus

Soprano One more kiss!

Alto One more kiss!

Tenor One more kiss!

Bass One more kiss!

f *f* *f* *dim.* *mf* *dim.* *p*

Hildegarde

Be-cause your crime has been so

ff *fp*

Hg. black, I trem-ble as I think it o'er! I

f *mf*

Hg. sen - tence all your fel - on pack To— Juanita *ff*
Ah!

f *p* *sf*

(with great feeling) *rit.*
Ja. — Let me kiss my Jones once more, my Jones— once

p dolce *pp rit.*

Ja. more! (She embraces Jones)

Soprano *mp* O, let her kiss her Jones once

Alto *mp* O, let her kiss her Jones once

Tenor *mp* O, let her kiss her Jones once

Bass *mp* O, let her kiss her Jones once

Chorus *mp* O, let her kiss her Jones once

more! O, let her kiss her Jones once more!

more! O, let her kiss her Jones once more!

more! O, let her kiss her Jones once more!

more! O, let her kiss her Jones once more!

more! O, let her kiss her Jones once more!

pp *p* *dim.*

Arabella *Andante*

senza trem. Good - - bye, good-bye, my Brit-ish Peer! Your

pp *p*

Hildegarde

My dear-est love — I'll say good-bye to him In this con-

A.

pen - al-ty will be se-vere.

espress.

dolce

Hg.

ve-nient in - ter-im!

Soprano

mf
Good-bye, good-bye, a last good-bye, One hon-eyed kiss, one bit-ter

Alto

mf
Good-bye, good-bye, a last good-bye, One hon-eyed kiss, one bit-ter

Chorus

Tenor

mf
Good-bye, good-bye, a last good-bye, One hon-eyed kiss, one bit-ter

Bass

Good - bye,

One

mf

mf

Hildegarde

Oh! good - bye, good-bye!—

Juanita and Arabella

Oh! good - bye, good-bye!—

Willie

Oh! good - bye, good-bye!—

Jones

Oh! good - bye, good-bye!— Good -

Sir Hannibal

Oh! good - bye, good-bye!— Good - bye, good-bye, a last good-

sigh, one bit - ter sigh!

sigh, one bit - ter sigh!

sigh, one bit - ter sigh!

bit - ter, bit - ter sigh!

cresc. *espress.* *p* *dolce*

Hg. *mf* Good - bye, good-bye, a last good -
Arabella

Ja. Good - bye, good-bye, a last good - bye!_ Good -

W.

Js. bye! Good-bye, a last good - bye!_

S. H. bye!_

sempre espress. *poco cresc.*

Hg. *f* bye! Good-bye, a last good-bye! There's scarce an eye that is - n't

Ja. A. bye!_ Isn't

W. There's scarce an eye that is - n't dry!_ Isn't

Js. Isn't

S. H. Isn't

f molto espress. *cresc.* *cresc.*

Hg. *f*
 dry! Isn't
 Ja. *f*
 A. dry! Isn't
 W. *f*
 dry! Isn't
 Js. *f*
 dry! Isn't
 S. H. *f*
 dry! Isn't

Chorus
 Soprano *f*
 There's scarce an eye that is - n't dry!
 Alto
 There's scarce an eye that is - n't
 Tenor *f*
 There's scarce an eye that is - n't dry!
 Bass
 There's scarce an eye that is - n't

f
 Piano accompaniment

Sg. dry! Isn't

Ja. A. dry! Isn't

W. dry! Isn't

Js. dry! Isn't

S.H. dry! Isn't

There's scarce an eye that is - n't dry!

dry! There's scarce an eye that is - n't

There's scarce an eye that is - n't dry!

dry! There's scarce an eye that is - n't

Arabella *p*
 Hg. dry, isn't dry, isn't dry! Good -
 Ja. A. dry, isn't dry, isn't dry! But *mf*
 W. dry, isn't dry, isn't dry! Good - *p*
 Js. dry, isn't dry, isn't dry! Good - *p*
 S.H. dry, isn't dry, isn't dry! Good - *p*

There's scarce an eye that is - n't dry!
 dry! There's scarce an eye that is - n't dry!
 There's scarce an eye that is - n't dry!
 dry! There's scarce an eye that is - n't dry!

p

A. bye, good-bye, good - bye, good-bye, good - bye, good-bye, good -

Ja. if it's true they have to die,— We'll let them go with-out a

W. bye, good-bye, good - bye, good-bye, good - bye, good-bye, good -

Js. bye, good-bye, good - bye, good-bye, good - bye, good-bye, good -

S. H. bye, good-bye, good - bye, good-bye, good - bye, good-bye, good -

espressivo
p
dolciss.
poco arpeggiato

A. bye, — good - bye, good - bye, good -

Ja. sigh! And so good - bye, good - bye, and so good-

W. bye, good - bye, good - bye, good - bye, good -

Js. bye, good - bye, good - bye, good - bye, good -

S. H. bye, good - bye, good - bye, good - bye, good -

A. bye, good - bye, good - bye, good - bye!

Ja. bye! We'll let them go with - out a

W. bye, good - bye, good - bye, good - bye, good - -

Js. bye, good - bye, good - bye, good - bye, good - -

S. H. bye, good - bye, good - bye, good - bye, good - -

Hildegarde

Hg. A. Good - bye, good - bye, so good - bye, good -

Ja. sigh! Good - bye, good - bye, good - bye, good - bye, good - bye, good -

W. bye, good - bye, good - bye, good - bye, good -

Js. bye, good - bye, good - bye, good - bye, good -

S. H. bye, good - bye, good - bye, good - bye, good -

bye! Good - bye, good-bye, good - bye, good-bye, good-

bye! Good - bye, good-bye, good - bye, good-bye, good-

bye! Good - bye, good-bye, good - bye, good-bye, good-

bye! Good - bye, good-bye, good - bye, good-bye, good-

bye! Good - bye, good-bye, good - bye, good-bye, good-

Soprano
Good - bye, good-bye, good-bye, good-bye, good-bye,

Alto
Good - bye, good-bye, good-bye, good-bye, good-bye,

Tenor
Good - bye, good-bye, good-bye, good-bye, good-bye,

Bass
Good - bye, good-bye, good-bye, good-bye, good-bye,

cresc. *trem.*

The musical score is arranged in five systems. The first system contains five vocal staves: High Alto (Hg. A.), Junior Alto (Ja.), Woman (W.), Junior Soprano (Js.), and Soprano (S. H.). Each staff begins with a melodic line for the word 'bye!' followed by a series of notes for 'Good - bye, good-bye, good - bye, good-bye, good-'. The second system contains four vocal staves: Soprano, Alto, Tenor, and Bass, each with the lyrics 'Good - bye, good-bye, good-bye, good-bye, good-bye,'. The third system contains a piano accompaniment with a treble and bass clef, featuring chords and a melodic line. The word 'cresc.' is written above the piano part, and 'trem.' is written above the bass line.

Hg.
A.
bye, good - bye, good - bye!—

Ja.
bye, good - bye, good - bye!—

W.
bye, good - bye, good - bye!—

Js.
bye, good - bye, good - bye!—

S.H.
bye, good - bye, good - bye!—

Mc Ginnis

Oh

ahl good - bye, good - bye, good - bye!—

ahl good - bye, good - bye, good - bye!—

ahl good - bye, good - bye, good - bye!—

ahl good - bye, good - bye, good - bye!—

ff *p*

3 mf

Hg. Good - bye, good - bye, good - bye, good -

Juanita and Arabella

3 mf

Ja. Good - bye, good - bye, good - bye, good -

A.

3 mf

W. Good - bye, good - bye, good - bye, good -

3 mf

Js. Good - bye, good - bye, good - bye, good -

3 mf

S.H. Good - bye, good - bye, good - bye, good -

3

McG. hear a poor sail-or's re-quest, if you please!

3 mf

Good - bye, good - bye, good -

3 mf

Good - bye, good - bye, good -

3 mf

Good - bye, good - bye, good -

3 mf

Good - bye, good - bye, good -

mf *espress.*

Hg. bye! _____ Good-bye, good-bye, good-bye, good-

Ja. A. bye! _____ Good-bye, good-bye, good-bye, good-

W. bye! _____ Good-bye, good-bye, good-bye, good-

Js. bye! _____ Good-bye, good-bye, good-bye, good-

S. H. bye! _____ Good-bye, good-bye, good-bye, good-

McG. I'm wait-ing my sen-tence with shud-dering knees! In

bye! _____ Good-bye, good-bye, good-bye, good-

bye! _____ Good-bye, good-bye, good-bye, good-

bye! _____ Good-bye, good-bye, good-bye, good-

bye! _____ Good-bye, good-bye, good-bye, good-

Hg. byel _____

Ja. byel _____

W. byel _____

Js. byel _____

S.H. byel _____

MCG. cold per - spi - ra - tion I'm hold - ing my breath: Oh sen - tence me quick, or you'll

byel _____

byel _____

byel _____

byel _____

rit.

Sg. Good - bye! _____
 Ja. A. Good - bye! _____
 W. Good - bye! _____
 Ja. Good - bye! _____
 S.H. Good - bye! _____
 McG. ³ scare me to death! Good - bye! _____
 Good - bye! _____
 Good - bye, good - bye, good - bye! *cresc.* *f*
 Good - bye, good - bye, good - bye! *cresc.* *f*
 Good - bye! *cresc.* *f* Good - bye! _____
cresc. *f* *ff*

No. 27. Ensemble
All Soloists and Chorus

“Behold yon flying thing”

Allegro agitato

p *cresc.* *ff*
Ossia etc

Chorus

SOPRANO

ff Look!

ALTO

ff

Look!

TENOR

ff Look!

BASS

ff

Look!

mf
Behold yon fly-ing thing With

mf
Behold yon fly-ing thing With

dim. *p*

It comes on mag-ic wing, A mir-a-cle, a
 planes and wheel em-pir-i-call

It comes on mag-ic wing, A mir-a-cle, a
 planes and wheel em-pir-i-call

cresc. poco a poco *mf cresc. poco a poco tremolo*

Db. Voice of Donnybrook *f*
 (from the aeroplane) Ha ha ha ha!

mir-a-cle! Hal

mir-a-cle! Hal

Hal

ff senza trem. *p*

Db. Halt! Stay! The pris-'ner's fate de-

p *p*

lay! Re - verse the wheels of Jus-tice quick And turn the cul - prit loose a - gain! -

Chorus

SOPRANO
Halt! Stay! The pris-ner's fate de - lay! Re - verse the wheels of Jus-tice quick And

ALTO
Halt! Stay! The pris-ner's fate de - lay! Re - verse the wheels of Jus-tice quick And

TENOR
Halt! Stay! The pris-ner's fate de - lay! Re - verse the wheels of Jus-tice quick And

BASS
Halt! Stay! The pris-ner's fate de - lay! Re - verse the wheels of Jus-tice quick And

Donnybrook

Db. The laws you have em-ployed Are sim-ply null and void!

turn the cul-prit loose a-gain!

turn the cul-prit loose a-gain!

turn the cul-prit loose a-gain!

turn the cul-prit loose a-gain!

Db. Back, la-dies, to do-mes-tic scenes, ——— And do not play the goose a -

Db. gain!

J. Jones
It hath a most fa - mil - iar

S.H. Sir Hannibal
Where have I heard the voice be - fore?

Hg. Hildegarde, Juanita, Arabella
Ja. A. It can - not bel it is, it is!

W. Willie
A ghost be - fore our eyes hath riz!

J. roar.

Soloists
 I ra - ther guess 'Tis he, 'tis he! O no! O yes! it can - not be That

I ra - ther guess 'Tis he, 'tis he! O no! O yes! it can - not be That

I - rish Wiz of gloom-y phiz! It can - not be! it is, it is! It can - not be! it

I - rish Wiz of gloom-y phiz! It can - not be! it is, it is! It can - not be! it

is, it is!

is, it is!

SOPRANO *ff*

ALTO *ff*

Chorus
TENOR *ff*

BASS *ff*

A ghost has riz! That I-rish Wiz of gloom-y phiz! It can - not be! it

A ghost has riz! That I-rish Wiz of gloom-y phiz! It can - not be! it

A ghost has riz! That I-rish Wiz of gloom-y phiz! It can - not be! it

A ghost has riz! That I-rish Wiz of gloom-y phiz! It can - not be! it

is, it is! That I-rish Wiz of gloom-y phiz, Our own, our Ter-ence Don-ny-brook! Our

is, it is! That I-rish Wiz of gloom-y phiz, Our own, our Ter-ence Don-ny-brook! Our

is, it is! That I-rish Wiz of gloom-y phiz, Our own, our Ter-ence Don-ny-brook! Our

is, it is! That I-rish Wiz of gloom-y phiz, Our own, our Ter-ence Don-ny-brook! Our

own, our Ter-ence Don-ny-brook! That I-rish Wiz of gloom-y phiz, _____

own, our Ter-ence Don-ny-brook! That Wiz of gloom-y phiz, _____

own, our Ter-ence Don-ny-brook! That Wiz of gloom-y phiz, _____

own, our Ter-ence Don-ny-brook! That Wiz of gloom-y phiz, _____

— Our own, our Ter - ence Don - - ny - brook!

— Our own, our Ter - ence Don - - ny - brook!

— Our own, our Ter - ence Don - - ny - brook!

— Our own, our Ter - ence Don - - ny - brook!

sf *ff* *fff*

(ad lib.)

8

No. 28. Song
Donnybrook and Chorus of Women

“When I left you”

Allegretto scherzando
Donnybrook

When I left you study-ing bot-a-ny On that lone-some can-ni-bal

f *p*

Db. isle,— Then I cursed the deep mo-not-o-ny Of a peace-ful state as vile.

SOPRANO
Tra la la la

Chorus of Women
ALTO
Tra la la la

Db.

la la la la la la la la, Tra la la la la la la la la la!

la la la la la la la la, Tra la la la la la la la la la!

Db. Then my mind to mat-ri- mo-ny ran, _____
 SOPRANO and ALTO unison
 (O_ green are the wa-ters of Kil - lar-ney!)

Db. And I thought with a bach-e - lor thrill: _____ If _____
 unison
 (O_ green are the wa-ters of Kil - lar-ney!)

Db. one wife's good for a sin-gle man, Then two must be bet-ter still! If _____
 Single man! What's that?

Db. one wife's good for a sin-gle man, Then two must be bet-ter still!
 Single man! Tra la la! O_ _____
 con grazia

Db. *So I*
accel.
 my! Tra la la la la la la, Tra la la! Fie, fie! Tra la la la la la la la!

Db. *Tempo I*
 chose two maids in dark-est se-pia shades, And pro-posed to them straight-

Db. *Tempo I*
p
poco arpeggiato

Db. way, Till the jung-le throngburst forth in-to song On my du-pli-cate wed-ding-

tr *tr* *tr* *espress.*

Db. day! Ah ha!

On his du-pli-cate wed-ding-day!

Db. *p* Two lit-tle can-ni-bal la - dies, _____ One named Boo and the
 La - dies!

p dolce *grazioso* *p leggiero e dolce* 3

Db. oth - er named Goo; _____ Co-coa-nut-brown their shade is, _____ But they
 Shade is!

pp *p dolce*

Db. *rit.* think the world of me. _____ *a tempo* Stran-ger, stran-ger, 'ware of
 Tra la la, tra la la, tra la la, tra la la, tra la

rit. *a tempo* *p grazioso* *espress.*

Db. dan-ger, Ways of peace must be for - sook, _____ For a
 la, tra la la, tra la la, tra la la, tra la la, tra la la, tra la la!

accel. e cresc. poco a poco

Db. dou - ble life with a double wife _____ Means war in the house of

Dou-ble wifel

p *p accel. e cresc. poco a poco*

cresc. ed accel.

f

Db. Don - ny - brook! Means war in the house of Don - ny - brook, the

cresc. ed accel. *f*

Vivace

Db. house of Don - ny - brook! Tra _____

rit. *Vivace* Tra la la, tra la la, tra la la, tra la

colla voce *rit.* *f* *3*

Db. la, _____ la, _____ la la!

la tra la la, tra la la, tra la la la la la la la la!

No. 29. Ensemble

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

"Three magic rings"

Andante Donnybrook

Three ma - gic rings in - the air I'll
make, And bid the world from its
trance a - wake; Van - - ish,
Dove, to some dis-tant sphere!

p *f* *fp* *tr* *mp*

The score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The tempo is marked 'Andante' and the piece is titled 'Donnybrook'. The lyrics are: 'Three magic rings in the air I'll make, And bid the world from its trance awake; Vanish, Dove, to some distant sphere!'. The piano accompaniment includes various dynamics such as *p*, *f*, *fp*, *tr*, and *mp*. There are also performance markings like '8' and '3' above notes in the piano part.

Db. *f* Ea - gle, perch on our flags once

Trumpet *f* ossia

pp *p*

Db. *Più vivo* more!

f

ff

Ped. *

Db. *Donnybrook* It's the world waking

Chorus and all Soloists except Db.

SOPRANO What's that?

ALTO What's that?

TENOR What's that?

BASS What's that?

8 What's that?

fff

Db.

up!

Allegro vivace

f Ha ha ha ha ha ha ha ha! Ha ha ha ha!

f Ha ha ha ha ha ha ha ha! Ha ha ha ha!

f Ha ha ha ha ha ha ha ha! Ha ha ha ha!

f Ha ha ha ha ha ha ha ha! Ha ha ha ha!

Allegro vivace *f* *ossia* *ff*

Vivace, alla Marcia

Dove of Peace, Bird of the broken wing, Half pa - thet - ic and

Dove of Peace, Bird of the broken wing, Half pa - thet - ic and

Dove of Peace, Bird of the broken wing, Half pa - thet - ic,

Dove of Peace, — Bird of the broken wing, Half pa - thet - ic,

Vivace, alla Marcia *f sempre*

poor old use-less thing! Now thoughts of war-fare fill our dream.

poor old use-less thing! Now thoughts of war-fare fill our dream,

poor old use-less thing! Now thoughts of war-fare fill our dream,

poor old use-less thing! Now thoughts of war-fare fill our dream,

now thoughts of war-fare fill our dream, Far and near, O hear the

now thoughts of war-fare fill our dream, And far and near, O hear the

now thoughts of war-fare fill our dream, And far and near, O hear the

now thoughts of war-fare fill our dream, And far and near, O hear the

mf small notes ad lib.

ea - gle scream, the ea - gle scream, hear the ea - gle *cresc.*

ea - gle scream, the ea - gle scream, hear the ea - gle *cresc.*

ea - gle scream, the ea - gle scream, hear the ea - gle *cresc.*

ea - gle scream, the ea - gle scream, hear the ea - gle *cresc.*

ff *cresc.*

scream, the ea - gle scream! *ff*

scream, the ea - gle scream! *ff*

scream, the ea - gle scream! *ff*

scream, the ea - gle scream! *ff*

ff *meno f*

Senators and Sailors

TENORS and BASSES unis.

Our work we must be - gin a - gain With add - ed an - i - mos - i - ty, Our

mf legato

word - y in - sults and our threats Of pon - der - ous ver - bos - i - ty! La - dies, give us

legato sempre *sf* *p*

back our seats, We ask with stren - u - os - i - ty; We're brim - ming with com - bat - ive - ness And

sf *p* *poco cresc.*

Chorus of Women

SOPR. and ALTO unis.

You power - ful men, your might - y desks We
bub - bling with get - at - ive - ness!

mf dolce

give you with a - gil - i - ty, A - pol - o - giz - ing for our acts In

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a treble clef and contains the lyrics 'give you with a - gil - i - ty, A - pol - o - giz - ing for our acts In'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

ag - o - nized hu - mil - i - ty. Let the ten - der plead - ing of Our

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'ag - o - nized hu - mil - i - ty. Let the ten - der plead - ing of Our'. The piano accompaniment includes dynamic markings: *mfz* and *p*. The key signature changes to one flat (B-flat major) in the second measure of this system.

fe - male im - be - cil - i - ty Ap - peal to your get - at - ive - ness, And

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'fe - male im - be - cil - i - ty Ap - peal to your get - at - ive - ness, And'. The piano accompaniment includes dynamic markings: *mfz*, *p*, and *cresc.*. The key signature remains one flat.

sof - ten your com - bat - ive - ness!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'sof - ten your com - bat - ive - ness!'. The piano accompaniment includes a dynamic marking of *f*. The key signature remains one flat.

Chorus of Women
SOPRANO



We on - ly ask_ you let us, let us live!

ALTO



We on - ly ask_ you let us, let us live!

TENOR



We will most glad - ly let you,

Senators

BASS



We will most glad - ly let you,



p *cresc.* *f*



Our mad presumption pray for-give! And let us go a - way!



Our mad presumption pray for-give! And let us go a - way!



let you live! Your_ mad pre-sumption we'll for-



let you live! Your mad pre-sumption we'll for-



p *fp*

Let us go a-way! If you in - sist- if you in -

Let us go a-way! If you in - sist- if you in -

give, But we'll not let you go a - way, For many a hap - py,

give, But we'll not let you go a - way, For many a hap - py,

cresc. poco a poco

sist- Why then, of course, we cer-tain-ly would much ra-ther stay!

sist- Why then, of course, we cer-tain-ly would much ra-ther stay!

hap - py day! For many a

hap - py day! For many a

f *cresc.* *ff*

For man-y a hap - py, hap - py day!

For man-y a hap - py, hap - py day!

hap - py day! For man-y a hap - py day!

hap - py day! For man-y a hap - py day!

mf *dim.*

Hildegarde (kneeling before Willie)

Hg. O sweet-heart mine! _____

Ja. _____ (kneeling before Jones)
Juanita

O sweet-heart mine! _____

p dolce *p* *poco cresc.* *p*

Hg. Our reck-less deed, we rue it! An im-pulse wild, _____

Ja. Our reck-less deed, we rue it! An

p *mp* *f* *p*

Hg. *mf*
it went and made us do it! We

Ja. *mf*
im-pulse wild, it went and made us do it!

poco cresc. *p* *poco cresc.* *mf*

Hg. *mf*
call on heav-en to for - give - Our aw - ful

Ja. *mf*
We call on heav-en to for - give -

legato sempre *espress.* *mf*

Hg. *mf*
treach - er - y and ar - son!

Ja. *mf*
Our aw - ful treach - er - y and ar - son!

mf *rit.*

Il doppio più lento
Willie *mf*

W. *f*

Jones (to Willie) If that's the case, We'd bet-ter call a par - - son!

J.s.

They call on Heav'n!
Il doppio più lento

p *espress.* *tremolo* *p* *cresc.* *legato*

Hildegarde (ecstatically) *ff*

Hg. *ff*

A par - - - - son!

Juanita (ecstatically) *ff*

Ja. *ff*

A par - - - - son!

Chorus

SOPRANO

We'd bet-ter call a par - - - son!

ALTO

We'd bet-ter call a par - - - son!

TENOR

We'd bet-ter call a par - - - son!

BASS

We'd bet-ter call a par - - - son!

non trem.

mf *cresc.* *do* *ff molto espress.* *dim.* *f* Cello

8va bassa.....

(The senate chaplain enters)

mf *dim.* *p dolce* *attacca*

No 30. Choral
 "As long as men love women"
 and
 Finale: "For U. S. spells us, by jingo!"

All Soloists and Chorus

Briskly, but with feeling

mf

Hildegarde As long as men love wo-men, And as long as girls love boys, From

Juanita As long as men love wo-men, And as long as girls love boys, From

Arabella As long as men love wo-men, And as long as girls love boys, From

Willie As long as men love wo-men, And as long as girls love boys, From

Donnybrook As long as men love wo-men, And as long as girls love boys, From

Jones As long as men love wo-men, And as long as girls love boys, From

Sir Hannibal As long as men love wo-men, And as long as girls love boys, From

mf

Briskly, but with feeling

Hg. heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

Ja. heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

A. heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

W. heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

Db. heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

Js. heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

S.H. heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

f *mf*

Hg. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

Ja. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

A. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

W. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

Db. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

Js. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

S.H. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

Hg. *mf* love is war! While fate de-crees that war is love, And *ff* love is *p dolce*

Ja. *mf* love is war! While fate de-crees that war is love, And *ff* love is *p dolce*

A. *mf* love is war! While fate de-crees that war is love, And *ff* love is *p dolce*

W. *mf* love is war! While fate de-crees that war is love, And *ff* love is *p dolce*

Db. *mf* love is war! While fate de-crees that war is love, And *ff* love is *p dolce*

Js. *mf* love is war! While fate de-crees that war is love, And *ff* love is *p dolce*

S.H. *mf* love is war! While fate de-crees that war is love, And *ff* love is *p dolce*

allargando

Hg. war! As —

A. war! As —

Ja. war! As —

W. war! As —

Db. war! As —

Js. war! As —

S.H. war! As —

Soloists in unison with Chorus

Grandioso molto

SOPRANO in unison

ALTO As — long as men love wo - men, And as

TENOR As — long as men love wo - men, And as

BASS As — long as men love wo - men, And as

Ossia Grandioso molto

etc.

long as girls love boys, From heart to heart the

long as girls love boys, From heart to heart the

long as girls love boys, From heart to heart the

flames shall dart A thou - sand bat - tle - joys! For the

flames shall dart A thou - sand bat - tle - joys! For the

flames shall dart A thou - sand bat - tle - joys! For the

love of war and the war of love Youth nev - er shall ab -

love of war and the war of love Youth nev - er shall ab -

love of war and the war of love Youth nev - er shall ab -

cresc.

hor, While fate decrees that war is love, And

hor, While fate decrees that war is love, And

hor, While fate decrees that war is love, And

cresc. *ff*

love is war! While fate decrees that war is love, And

love is war! While fate decrees that war is love, And

love is war! While fate decrees that war is love, And

ff *ff* *ff* *ff pesante*

love is war!

love is war!

love is war!

love is war!

dim. *p* *Dialogue* *ff*

Women Soloists with SOPRANOS & ALTOS
Men Soloists with TENORS & BASSES

SOPRANO Tempo di Marcia

S
U
P
R
A
N
O

ALTO

TENOR

BASS

For U. S. spells us, by Jin-go! by Jin-go! Who

For U. S. spells us, by Jin-go! by Jin-go! Who

For U. S. spells us, by Jin-go! by Jin-go! Who

For U. S. spells us, by Jin-go! by Jin-go! Who

Tempo di Marcia

ff

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

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

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

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

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

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

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

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

piu f *cresc. molto* *fff* *ff*

(Bass Drum)

ff U. S. by Jin-go! U. S. A., _____ by Jin-go!

ff U. S. by Jin-go! U. S. A., _____ by Jin-go!

ff (Willie) U. S. by Jin-go! U. S. A., _____ by Jin-go!

ff U. S. by Jin-go! U. S. A., _____ by Jin-go!

sf *accel.*

Allegro molto

f sempre *f ad lib.*

ff poco marcata la melodia
Ossia

f