

NOR LET YOUR PATIENCE WEARY?

No. 14.

FINALE.

Allegro non troppo.

Piano introduction in G major, 2/4 time. The music is marked *mf* and consists of six measures of arpeggiated chords in the right hand and a steady bass line in the left hand.

VANDERG.

“On! On! On! Nor let your pa - tience wea - ry; 'Tis

Vocal line: Treble clef, G major. The melody begins with a whole rest, followed by quarter notes G4, A4, B4, G4, F4, E4, D4. The piano accompaniment is in G major, 2/4 time, with a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *p*.

but a fool who in the world laughs not when good wines flow! So on! on! on! a

Vocal line: Treble clef, G major. The melody continues with quarter notes C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with the same rhythmic pattern.

gain one more drink cheery, And thus we'll give one last day here to friendship's fes - tal glow! With

Vocal line: Treble clef, G major. The melody continues with quarter notes C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a triplet of eighth notes in the right hand in the final measures. Dynamics include *f* and *p*.

mug so brim - ming in the hand, Hol - - la - ju - he! We'll laugh up - on the

sf *mf* *sf*

lip, I stand, And bid the world a - dieu! Let us klink, then, klink the glass - es!

rall. *a tempo.*

rall. *a tempo.*

klick, klack, klick, klack, Drink a-way! Thus for - tune pass -es, klick, klack, klick, klack,

Once more to the Peo - ple all, klick, klack, klick klack, klick your glasses one and all, yes

JONATHAN.

Once more to the Peo - ple all, klick, klack, klick klack, klick your glasses one and all, yes

V.

klick them one and all! Good health!..... Good health!....
 like a shot and all! Good health!..... Good health!....

f *p*

QUICKLY. **JONATHAN.**

Bra - vo! bra - vo! friend, to thee! For you know, this is what I'd see! We here are drinking,

QUICKLY.

fel - low-ship, It makes us one, the wine we sip! So now my friend take heed and when some

pa - tience you would need, be gay, then, Klink the glass - es!

rall. *a tempo.*

tr *tr* *tr* *a tempo.*

rall.

MOLLY.

Klink the glass - es! klick, klack, klick, klack, Thus the die falls, for -tune pass -es!

ARABELLA.

Klink the glass - es! klick, klack, klick, klack, Thus the die falls, for -tune pass -es!

VANDERG.

klick the glass -es! klick the glasses! Thus the die falls, for -tune pass -es!

JONATHAN.

Klink the glass - es! klick, klack, klick, klack, Thus the die falls, for -tune pass -es!

QUICKLY.

Klink the glass - es! klick, klack, klick, klack, Thus the die falls, for -tune pass -es!

GRAF.

Klink the glass - es! klick, klack, klick, klack, Thus the die falls, for -tune pass -es!



klick, klack, klick, klack, Thus to end, to end the ball, klick, klack, klick, klack!



klick, klack, klick, klack, Thus to ond, to end the ball, klick, klack, klick, klack!



klick, klack, klick, klack, Thus to end, to end the ball, thus to end, to end the ball!



klick, klack, klick, klack, Thus to end, to end the ball, klick, klack, klick, klack!



klick, klack, klick, klack, Thus to end, to end the ball, klick, klack, klick, klack!



klick, klack, klick, klack, Thus to end, to end the ball, klick. klack, klick, klack!



Gay - ly one will click our glass-es, klick them one and all!

Gay - ly one will click our glasses, klick them one and all!

Gay - ly one will click our glass- es, klick them one and all! E -

Gay - ly one will click our glass- es, klick them one and all!

Gay - ly one will click our glass- es, klick them one and all!

Gay - ly one will click our glass- es, klick them one and all!

The piano accompaniment features a melody in the right hand and chords in the left hand, with a dynamic marking of *f* (forte) in the middle section.

VANDERG.

- nough, e -nough, your wine you've quaff'd! come friend, you've now had your last

The piano score consists of two staves, treble and bass clef. It begins with a dynamic marking of *p* (piano). The melody is primarily in the right hand, with accompaniment in the left hand.

QUICKLY.

draught! Al-read-y tar-ry me too late, enough, now will we meet our fate! Will meet our

VANDERG. *Poco meno.*

fate! What does it mean, pray? It means, Wire float-ing now out in-to space, and

rall. *Tempo I.*

then, and then, then, Klink the glass-es, klink the glass-es, piff, paff, piff, paff, and

QUICKLY. VANDERG. *rall.* JONATHAN,

then our earth-ly sor-rows done! And what then! Come, come! Stop! stop! Wait,

something yet is still to be, One thought is mem - ry bring - ing,

The first system of the score features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "something yet is still to be, One thought is mem - ry bring - ing,". Below the vocal line is a piano accompaniment consisting of a right-hand part in a treble clef and a left-hand part in a bass clef. The piano part includes a dynamic marking of *pp* at the beginning.

The fare - well mel - o - dy! We'll go when we have heard its

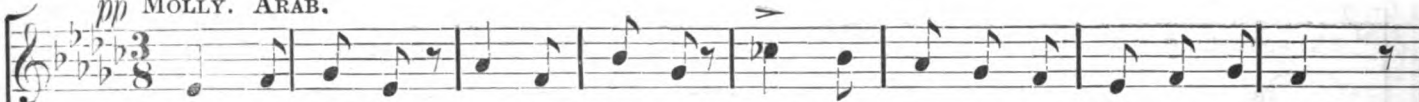
The second system continues the vocal line with the lyrics "The fare - well mel - o - dy! We'll go when we have heard its". The piano accompaniment continues with a dynamic marking of *mp*.

VANDERG. JONATHAN.
sing - - ing, The part-ing song, What haste is there? No drink is this ex -

The third system introduces two vocal parts: VANDERG. and JONATHAN. The lyrics are "sing - - ing, The part-ing song, What haste is there? No drink is this ex -". The piano accompaniment continues.

- cel - ling, let's tar - ry, broth - er; One more glass, then comes the fi - nal act.

The fourth system concludes the vocal line with the lyrics "- cel - ling, let's tar - ry, broth - er; One more glass, then comes the fi - nal act." The piano accompaniment includes a dynamic marking of *rall.* and ends with a 3/8 time signature.

*Allegro.**mp* MOLLY. ARAB.

From the fet - ters, save him let us; But to res - cue him how can it be?
 VANDERG.



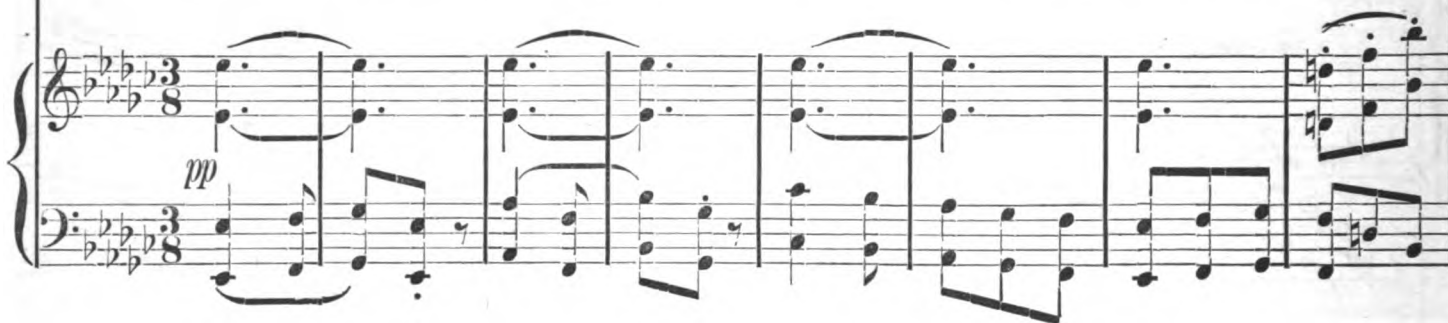
JONATHAN.



thing!

mp QUICKLY. GRAF.

From the fet - ters, save him, let us; But to res - cue him, how shall it be!



M. & A.



What be - gin - ning speeds our win - ning? No way is there broad e - nough to see!

V.

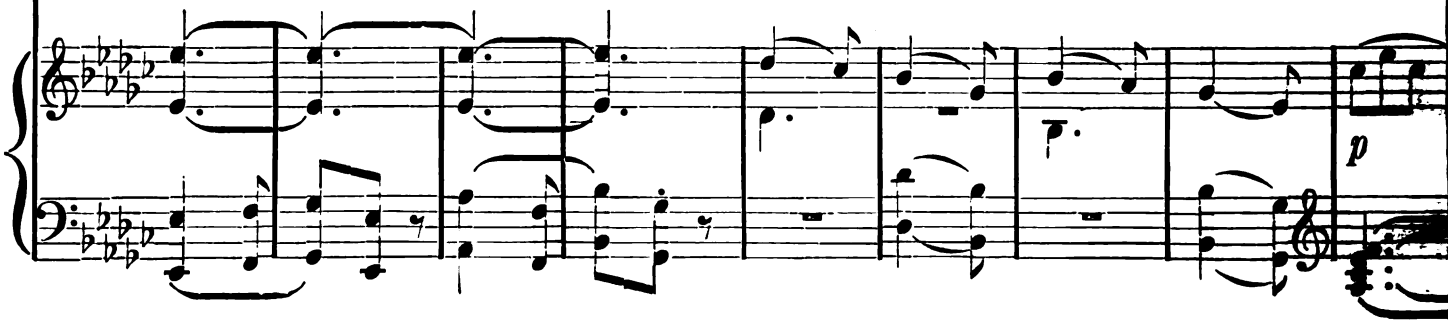


- dy!

Q. & G.



What be - gin - ning speeds our win - ning? No way is there broad e - nough to see!



VANDERG.

The mel-o - dy! What is it then? Can I not now re - call a - gain? No!

QUICKLY.

Yes! At last its come and he shall suf - fo - cate at the first

Andantino.

mf VANDERG.

p

tone! Will you my loved one stay?

Etwas schneller.

mf Langsamer.

Nay, nay, nay, nay! Will you, my loved one stay? Nay, nay, it cannot be!

f Allegro moderato.

I have it now, I see, I see! Will you my loved one be!

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "I have it now, I see, I see! Will you my loved one be!". The piano accompaniment starts with a piano (*p*) dynamic and features a mix of chords and moving lines in both hands.

JONATHAN.

Hell and Death! What then is that? If I may trust my own ear's sto-ry.

The second system features a vocal line and piano accompaniment. The vocal line is marked "JONATHAN." and begins with a treble clef. The lyrics are: "Hell and Death! What then is that? If I may trust my own ear's sto-ry.". The piano accompaniment continues with a mix of chords and moving lines in both hands.

VANDERG.

Some - thing out of "Tro-va - tore! I did mis - take but now it comes to me!

The third system features a vocal line and piano accompaniment. The vocal line is marked "VANDERG." and begins with a treble clef. The lyrics are: "Some - thing out of "Tro-va - tore! I did mis - take but now it comes to me!". The piano accompaniment continues with a mix of chords and moving lines in both hands.

p Allegretto non tanto. QUICKLY.

Will you my loved one be? From the "Ban - ker" I think of Ros-si - ni!

VANDERG. *Allegretto moderato.*

Now I have found it, that's it, yes, yes! Will you my loved one be?

GRAF.

I'd like to wa - ger that in the "La - - dy White" I heard it,

VANDERG. *p Allegretto.*

Then is it this, I'm right I guess! Will you my loved one be?

p MOLLY. ARAB. VANDERG.

From Mo - zart's "Don Ju - an!" Ha, ha, ha, ha, ha! That is I meant this,

p JONATHAN.

From Mo - zart's "Don Ju - an!" Ha, ha, ha, ha, ha!

p QUICKLY. GRAF.

From Mo - zart's "Don Ju - an!" Ha, ha, ha, ha, ha!

Allegro moderato. M. & A.

V. En - trancing is that mel - o - dy, If it, mis -

Will you my loved one be?

J. En - trancing is that mel - o - dy, If it mis -

Q. & G. En - trancing is that mel - o - dy, If it mis -

fortune sure, Not from Ri - go - let to were! We clasp our hands con - tent - ed, for his

pp

It is dis - turbing, it is annoying!

fortune sure, Not from Ri - go - let to were! We clasp our hands con - tent - ed, for his

fortune sure, Not from Ri - go - let to were! We clasp our hands con - tent - ed, for his

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs). The music is in a minor key and features a variety of rhythmic patterns and dynamics, including a *pp* marking.

thoughts are all en - tangled now! But here we'll stay 'till all is end - ed,

It sets me cra-zy it sets me wild, What can have happened? 'Tis on my tongue's end

thoughts are all en - tangled now! But here we'll stay 'till all is end - ed,

thoughts are all en - tangled now! But here we'll stay 'till all is end - ed,

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs). The music continues with similar rhythmic and harmonic patterns as the first system.

Dark and trou - led, see! his puz - - zled brow!

Who does it now to my mem - 'ry re - call? Who? Who?

Dark and trou - led, see! his puz - - zled brow!

Dark and trou - led, see! his puz - zled brow!

Allegro moderato.

HARRIET.

f Ah!..... Ah!.....

QUICKLY.

One hears the Di - va dim - - ly,

ARABETLA.

rall.

Musical notation for Arabetla's vocal line, featuring triplets and a 'rall.' marking.

QUICKLY.

up the scales run nim - bly, Spite of all she sings!

Piano accompaniment for Arabetla's section, including a 'rall.' marking.

Musical notation for Jonathan's vocal line, including 'Ah!...' exclamations.

JONATHAN.

Friend, to your thoughts some wool now clings!

Piano accompaniment for Jonathan's section, including a 'pp' marking.

Moderato.

HARRIET.

Will you my loved one stay? Nay, nay, Nay, nay! Art thou sad?

JONATHAN.

Oh, my! that song!

Piano accompaniment for Harriet and Jonathan's section.

H.

When I am by? Aye, aye, aye, aye! I wait be - fore your door,

QUICKLY. JONATHAN.

Is now all past! She sings me so - ber, by my faith!

The first system of the musical score consists of three staves. The top staff is a vocal line for a soprano, starting with a treble clef and a common time signature. It contains the lyrics 'When I am by? Aye, aye, aye, aye! I wait be - fore your door,' with a fermata over the final note and a triplet of eighth notes. The second staff is a vocal line for a tenor, with lyrics 'Is now all past! She sings me so - ber, by my faith!' and a fermata over the final note. The third staff is a piano accompaniment, with a grand staff (treble and bass clefs) and a common time signature. It features a series of chords and moving lines in both hands.

f *p*

Then wait right there! For I now have a - noth - er's care, for I now have a -

VANDERG.

That song! That song! I hear again that voice so

mf *p*

The second system of the musical score consists of three staves. The top staff is a vocal line for a soprano, starting with a treble clef and a common time signature. It contains the lyrics 'Then wait right there! For I now have a - noth - er's care, for I now have a -' with a fermata over the final note. The second staff is a vocal line for a tenor, with lyrics 'That song! That song! I hear again that voice so' and a fermata over the final note. The third staff is a piano accompaniment, with a grand staff (treble and bass clefs) and a common time signature. It features a series of chords and moving lines in both hands, with dynamic markings *mf* and *p*.

noth - er's care, My love - ly boy just wait right there for I now have a - noth - er's

strong, and wonder I can hear so long! Yes, how can I hear so

The third system of the musical score consists of three staves. The top staff is a vocal line for a soprano, starting with a treble clef and a common time signature. It contains the lyrics 'noth - er's care, My love - ly boy just wait right there for I now have a - noth - er's' with a fermata over the final note. The second staff is a vocal line for a tenor, with lyrics 'strong, and wonder I can hear so long! Yes, how can I hear so' and a fermata over the final note. The third staff is a piano accompaniment, with a grand staff (treble and bass clefs) and a common time signature. It features a series of chords and moving lines in both hands.

H.
can!
M & A.

V.
My poor, poor man! the play is lost! The mel-o - dy, sad was its

J.
long! And thro' the soul now thrills with

Q & G.
Now it is past, a poor fool I! The melody to him sang she!

Now it is past, a poor fool he! The melody to him sang she!

The first system of the musical score consists of five staves. The top staff is a vocal line for the Soprano (Soprano part), starting with a fermata and the lyrics 'can!'. The second staff is a vocal line for the Alto (Alto part), starting with the lyrics 'My poor, poor man! the play is lost! The mel-o - dy, sad was its'. The third staff is a vocal line for the Tenor (Tenor part), starting with the lyrics 'long! And thro' the soul now thrills with'. The fourth staff is a vocal line for the Bass (Bass part), starting with the lyrics 'Now it is past, a poor fool I! The melody to him sang she!'. The fifth staff is the piano accompaniment, featuring a grand staff with treble and bass clefs, with a melodic line in the right hand and a bass line in the left hand.

cost! Ah! that fate - - ful song! Which now e'en such

joy her sweet, sweet song!

He hears the song, for - got and hap - less is my lot! Now it is past, A poor fool I!

He hears the song, for - got and hap - less is his lot! Now it is past, A poor fool I!

The second system of the musical score consists of five staves. The top staff is a vocal line for the Soprano (Soprano part), starting with the lyrics 'cost! Ah! that fate - - ful song! Which now e'en such'. The second staff is a vocal line for the Alto (Alto part), starting with the lyrics 'joy her sweet, sweet song!'. The third staff is a vocal line for the Tenor (Tenor part), starting with the lyrics 'He hears the song, for - got and hap - less is my lot! Now it is past, A poor fool I!'. The fourth staff is a vocal line for the Bass (Bass part), starting with the lyrics 'He hears the song, for - got and hap - less is his lot! Now it is past, A poor fool I!'. The fifth staff is the piano accompaniment, featuring a grand staff with treble and bass clefs, with a melodic line in the right hand and a bass line in the left hand. The piano part includes a dynamic marking of *mf* (mezzo-forte).

mis - - - 'ry doth pro - long, our mis - 'ry doth

f
still it draws me on!

The mel - o - dy to him sang she, to him sang she! The mel - o - dy! Now sav'd is she!

The mel - o - dy to him sang she, to him sang she! The mel - o - dy! Now sav'd is she!

Allegro vivace.

now pro - - - - - long!

sweet and strong!

A fail - ure is the plan, Tell what to do who can?

A fail - ure is the plan, Tell what to do who can? **QUICKLY.** Say what's the

f
sf

CATAL. BROST.

next thing com - - ing? Speak! O, Sir! O, Sir!

This system contains the first musical system. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has lyrics: "next thing com - - ing? Speak! O, Sir! O, Sir!". The piano accompaniment includes a dynamic marking of *p* (piano) in the middle section.

QUICKLY. CATAL. QUICKLY. CATAL.

What do you bring? The Di -va, Is she here? The Di -va,

BROST.

Di -va,

This system contains the second musical system. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has lyrics: "What do you bring? The Di -va, Is she here? The Di -va, Di -va,". The piano accompaniment includes a dynamic marking of *p* (piano) in the middle section.

QUICKLY. CATAL. QUICKLY. CATAL.

Sing brightly, now! O, Sir! Come to the point! The

B. Di -va! O, Sir!

This system contains the third musical system. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has lyrics: "Sing brightly, now! O, Sir! Come to the point! The Di -va! O, Sir!". The piano accompaniment includes a dynamic marking of *p* (piano) in the middle section.

CAT. QUICKLY. CAT.

Di - va, What ails her now? Off she ran!

BROST.

Di - va, Off she

QUICKLY.

Gone! How did she go? Oh sil - ly talk! 'Twas

ran! Gone!

sf sf mf

Q. CATAL. BROST. CATAL.

just ere this she sang a song, It was, It was, So she de-

Poco meno mosso.
QUICKTY.

C. BROST. CATAL.

- clared, her fare, her fare. Her farewell song! Her fare-well song, I am

ARABELLA.

Once more a pri-ma don-na gone!

VANDERG. *rall.*

She is gone, I follow her, Who else could keep me here? What

CATAL.

Once more a pri-ma don-na gone!

GRAF.

lost! Once more a pri-ma don-na gone!

BROST.

Once more a pri-ma don-na gone!

tr *rall.*

Allegro agitato.

VANDERG.

binds me here yet lon - ger? She has left, yes, left the place, Through the world I still will

p

wan - der, 'Till I see once more her face, Still her voice it holds its ring - ing sound and

8va. *p*

bears me back to life! How can I reach her once a - gain, My hope, my joy a -

8va.

- 'mid all strife! my love, my all, my life,..... Her, my for - tune, she, my gladness, yes, my best

8va.

VANDERG.

JONATHAN.

bless - ing is she! Why does he haste?

Sva.

f *mf* *p* *pp*

Detailed description: This block contains the musical score for the first system. It features two vocal staves at the top. The left staff is for Vanderg. with the lyrics "bless - ing is she!". The right staff is for Jonathan. with the lyrics "Why does he haste?". Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes dynamic markings: *f*, *mf*, *p*, and *pp*. There are also markings for *Sva.* (Soprano) above the piano part. The key signature has three flats, and the time signature is 2/4.

MOLLY & ARABELLA.

Haste!

CATALUCCI.

Haste!

JONATHAN.

Haste!

Real -ly went he?

So it would seem?

It is to

QUICKLY.

Haste! Haste!

GRAF.

Haste!

BROST.

Haste!

Detailed description: This block contains the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music is in the same key signature as the first system (three flats) and 2/4 time. The piano part features a series of chords and melodic lines, with some notes marked with accents. The dynamics are consistent with the first system, including *f*, *mf*, *p*, and *pp*.

J. **QUICKLY.**

me a dream! He hears her a - lone, and he thinks not of that haunting

Detailed description: This block contains a musical score for a section labeled 'J. QUICKLY.'. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'me a dream! He hears her a - lone, and he thinks not of that haunting'. The piano part includes chords and melodic lines that support the vocal melody.

MOOLY & ARAB.

CATAL.

JONATHAN.

QUICKLY.

GRAF.

BROST.

He hur - ries there fas - ter as if from dis-as - ter! we're res -

tone! He hur - ries there fas - ter as if from dis-as - ter! we're res -

He hur - ries there fas - ter as if from dis-as - ter! we're res -

He hur - ries there fas - ter as if from dis-as - ter! we're res -

Detailed description: This block contains a musical score for a section with multiple vocal parts. The vocal parts are labeled 'MOOLY & ARAB.', 'CATAL.', 'JONATHAN.', 'GRAF.', and 'BROST.'. The lyrics are: 'He hur - ries there fas - ter as if from dis-as - ter! we're res -' followed by 'tone!' for the 'CATAL.' and 'GRAF.' parts. The score includes a vocal line for each part and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes chords and melodic lines that support the vocal parts. The tempo marking 'QUICKLY.' is present. Dynamics markings like 'f' (forte) are used throughout the score.

JONATHAN.

Q. they will kill me, O my God! Once *p* more you see poor Jo - na - than, what shall I

af - ter this become? I'm ly - ing here un - der the ta - ble, to be a - ble to es -

M. A. & C.

p Jo - nathan, Jo - nathan, hap - py be, Luck - i - ly soon you the

J.

cape from this wild Indian man!

Q. & G.

p Jo - nathan, Jo - nathan hap - py be, Luck - i - ly soon you the

BROST.

p

end shall see; Now you may hope this af - fair is all past, which is Luck!

Don't

end shall see; Now you may hope this af - fair is all past, which is Luck!

end shall see; Now you may hope this af - fair is all past, which is Luck!

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are repeated across the vocal staves. A dynamic marking 'f' is present at the beginning of the first vocal line.

Hush! Hush!

Make no noise, be still as mice! Hush!

QUICKLY. GRAF.

Hush! your spir - it's tame! Hush!

Hush! Hush!

8va. p 8va. p

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The vocal parts have various dynamic markings and performance instructions. The piano accompaniment includes an 8va. (octave) marking and a piano (p) dynamic. The lyrics include 'Hush!', 'Make no noise, be still as mice!', 'QUICKLY. GRAF.', and 'Hush! your spir - it's tame! Hush!'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

QUICKLY.

Be qui - et then, nor shout so loud a - gain....

M.

Jonathan, Jonathan, hap - py be, Luck-i - ly soon you the end.

A.

Jonathan, Jonathan, hap - py be, Luck-i - ly soon you the end.

C.

Too loud, still low-er, low-er!

J.

Jonathan, Jonathan, hap - py be, Luck-i - ly soon you the end.

Q & G.

Jonathan, Jonathan, hap - py be, Luck-i - ly soon you the end.

B,

Jonathan, Jonathan, hap - py be, Luck-i - ly soon you the end.

Jonathan, Jonathan, hap - py be, Luck-i - ly soon you the end.

pp M. *Sehr leise.*

Let this ju-bi-lee song be more qui - - et; 'till safe - ty come, to sing

A.

Jon - a-than, Jon - a-than, hap - py be, luck - i - ly soon you the end shall see, be

pp C.

Let this ju-bi-lee song be more qui - - et; 'till safe - ty come, to sing

J.

Let mother hear the joy - ful song, While I am safe, its notes pro - long, and

pp Q.

Jon - a-than, Jon - a-than, hap - py be, luck - i - ly soon you the end shall see, now

G.

Jon - a-than, Jon - a-than, hap - py be, luck - i - ly soon you the end shall see, now

pp B.

Jon - a-than, Jon - a-than, hap - py be, luck - i - ly soon you the end shall see, now

pp *sempre.*



light - ly, light - - - ly, now,..... oh let us try, For



Joy - ful and gay, Yet quite light - ly,.... ev - er bright - ly,.... yet quite light-ly, quite light-ly, Now



light - ly, light - - - ly, now,..... oh let us try, For



Joy - ful and gay, Yet quite light - ly,.... ev - er bright - ly,.... yet quite light-ly, quite light-ly, Now



Joy - ful and gay, Yet quite light - ly,.... ev - er bright - ly,.... yet quite light-ly, quite light-ly, Now



Joy - ful and gay, Yet quite light - ly,.... ev - er bright - ly,.... yet quite light-ly, quite light-ly, Now



Joy - ful and gay, Yet quite light - ly,.... ev - er bright - ly,.... yet quite light-ly, quite light-ly, Now





should he come once a - gain, Will our pleas - ure turn in - to pain, Therefore



joy - ful - ly we our hands will clasp, Hop - ing, yes, hop - ing the dan - ger's past.



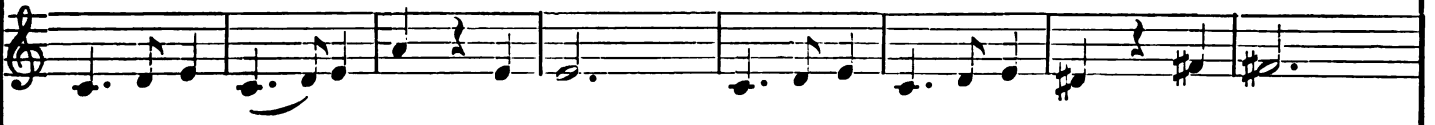
should he come once a - gain, Will our pleas - ure turn in - to pain, Therefore



joy - ful - ly we our hands will clasp, Hop - ing, yes, hop - ing the dan - ger's past,



joy - ful - ly we our hands will clasp, Hop - ing, yes, hop - ing the dan - ger's past,



joy - ful - ly we our hands will clasp, Hop - ing, yes, hop - ing the dan - ger's past,



joy - ful - ly we our hands will clasp, Hop - ing, yes, hop - ing the dan - ger's past,





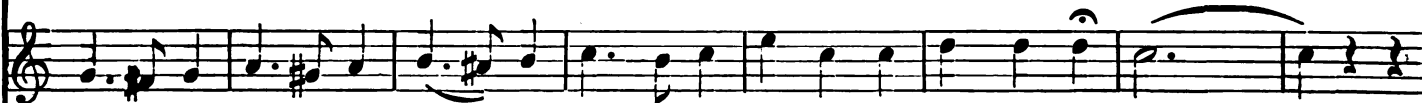
sing we not 'till dan - ger's by, No noise, not a sound, not a cry!.....



Hop-ing our ter - ror has all.. gone by, But no noise, not a sound, not a cry!.....



sing we not 'till dan - ger's by, No noise, not a sound, not a cry!.....



Hop-ing our ter - ror has all.. gone by, But no noise, not a sound, not a cry!.....



Hop-ing our ter - ror has all.. gone by, But no noise, not a sound, not a cry!.....



Hop-ing our ter - ror has all.. gone by, No noise, not a sound, not a cry!.....



Hop-ing our ter - ror has all.. gone by, No noise, not a sound, not a cry!.....

M. & A.

M. & A. Pst, pst, pst, pst!

C. & J.

C. & J. Pst, pst, pst, pst!

Q. & G.

Q. & G. Pst, pst, pst, pst!

B.

B. Pst, pst, pst, pst! Where is he? Speak!

BILLY.

BILLY. Master Vander-gold! Sir Van-der-gold—

BILLY.

QUICKLY.

BILLY.

BILLY. On the Duke's yacht he will sail!..... Have you then seen him? With-in five

QUICKLY.

BILLY.
(Signal-shot.)

BILLY. minutes — They weigh anchor. Dear God! the ship has gone!

M. & A. *Allegro.*

Then is friend Jon - a - than quite safe, yes!

C. & J. *ff*

At last your Jon - a - than is safe, yes!

Q. & G. *ff*

Then is friend Jon - a - than quite safe, yes!

B. *ff*

Waltz tempo.

Ring the ju - bi - lee song, And no long - - er sorrow prolong, He is

Ring the ju - bi - lee song, And no long - - er sorrow prolong, He is

Jon - athan, Jon - athan, hap - py be, For luck - i - ly now you the end can see, And

M.

free, is free!..... yes, free!

A.

free, is free!..... yes, free!

C.

free, is free!..... yes, free!

J.

free, yes, free! yes, I am free, yes, free!

Q.

fi - nally all dangers past, you are free, you are free, yes, free!

G.

fi - nally all dangers past, you are free, you are free, yes, free!

B.

End of Act II.

ACT. III.

"WORK WILL STOP TO-DAY."

No. 15. CHORUS.
Allegro agitato.

The first system of the piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It begins with a forte (*sf*) dynamic and features a series of chords and eighth-note patterns. The left hand starts with a bass clef and provides a steady accompaniment of eighth notes.

The second system continues the piano introduction. The right hand maintains the chordal and eighth-note patterns, while the left hand continues with its accompaniment. The music is marked with a forte (*f*) dynamic.

The third system of the piano introduction concludes with a key signature change to two flats (B-flat and E-flat) in the final measure. The right hand features a melodic line with accents, and the left hand continues with the accompaniment.

CHORUS.

The chorus section includes vocal lines and piano accompaniment. The vocal parts are written on two staves, with lyrics: "Longer you are not to car-ry, All these wor-ries, they'll not tar-ry; Longer". The piano accompaniment is on two staves below, featuring a strong rhythmic accompaniment with chords and eighth notes. The music is marked with a forte (*f*) dynamic.

man shall not thus grieve, And this house we now shall leave! Dai-ly work-ing, slav-ing ev-er, Rest nor

man shall not thus grieve, And this house we now shall leave! Dai-ly work-ing, slav-ing ev-er, Rest nor

pleasure find-ing nev-er, Still we tramp it lone and sad, Meals and wa-ges both are

pleasure find-ing nev-er, Still we tramp it lone and sad, Meals and wa-ges both are

ACT. III.

"WORK WILL STOP TO-DAY."

No. 15. CHORUS.
Allegro agitato.

The piano introduction consists of two staves (treble and bass clef) in 2/4 time. It begins with a forte (sf) dynamic. The melody is characterized by eighth-note patterns and chords, with a key signature of one flat (B-flat major or D minor).

The second system of piano accompaniment continues the two-staff format. It features a mix of chords and moving lines, maintaining the rhythmic intensity of the introduction.

The third system of piano accompaniment continues the two-staff format. It features a mix of chords and moving lines, maintaining the rhythmic intensity of the introduction.

CHORUS.

The chorus section includes two vocal staves and a piano accompaniment. The vocal lines are in a single treble clef with lyrics underneath. The piano accompaniment is in two staves (treble and bass clef). The lyrics are: "Longer you are not to car-ry, All these wor-ries, they'll not tar-ry; Longer". The piano accompaniment features chords and moving lines, with a key signature of one flat.

man shall not thus grieve, And this house we now shall leave! Dai-ly work-ing, slav-ing ev-er, Rest nor

man shall not thus grieve, And this house we now shall leave! Dai-ly work-ing, slav-ing ev-er, Rest nor

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "man shall not thus grieve, And this house we now shall leave! Dai-ly work-ing, slav-ing ev-er, Rest nor" on the first line, and "man shall not thus grieve, And this house we now shall leave! Dai-ly work-ing, slav-ing ev-er, Rest nor" on the second line.

pleasure find-ing nev - er, Still we tramp it lone and sad, Meals and wa - ges both are

pleasure find-ing nev - er, Still we tramp it lone and sad, Meals and wa - ges both are

The second system of the musical score also consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music continues in the same key and time signature. The lyrics are: "pleasure find-ing nev - er, Still we tramp it lone and sad, Meals and wa - ges both are" on the first line, and "pleasure find-ing nev - er, Still we tramp it lone and sad, Meals and wa - ges both are" on the second line.

bad! Teased and troubled, tor-tures doub-led, plagued and wor-ried, racked and hur-ried,

bad! Teased and troubled, tor-tures doub-led, plagued and wor-ried, racked and hur-ried,

This system contains two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "bad! Teased and troubled, tor-tures doub-led, plagued and wor-ried, racked and hur-ried,"

Bad the wa-ges, now, for all, might-y small! Short and good, we

Bad the wa-ges, now, for all, might-y small! Short and good, we

This system contains two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "Bad the wa-ges, now, for all, might-y small! Short and good, we"

plain - ly speak it: If we can't have bet - ter pay, much more, much more,

plain - ly speak it: If we can't have bet - ter pay, much more, much more,

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "plain - ly speak it: If we can't have bet - ter pay, much more, much more,". The piano accompaniment features chords and moving lines in both hands, with some dynamics like *ff* (fortissimo) indicated.

mon - ey earn we and we seek it; then the work will stop to - day,

mon - ey earn we and we seek it; then the work will stop to - day,

The second system of the musical score also consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The lyrics are: "mon - ey earn we and we seek it; then the work will stop to - day,". The piano accompaniment continues with chords and moving lines, maintaining the same key and time signature as the first system.

yes, the work will stop to-day, will stop to - day!

yes, the work will stop to-day, will stop to - day!

Sva

sf

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The lyrics are "yes, the work will stop to-day, will stop to - day!". The piano accompaniment is in bass clef and features a series of chords in the left hand and a more active line in the right hand, including a triplet of eighth notes. The tempo is marked *Sva* and the dynamic is *sf*.

Meno mosso. BILLY.

How, ri - ot? keep

f

Yes!

f

Yes!

f

p.

sf p

Detailed description: This system features a vocal line and piano accompaniment. The tempo is marked *Meno mosso.* and the character is *BILLY.* The vocal line is in treble clef with a key signature of one flat. The lyrics are "How, ri - ot? keep". The piano accompaniment is in bass clef and includes a triplet of eighth notes in the right hand. Dynamics include *f*, *sf p*, and *p.*

quiet! How, re - bel you?

No! Yes!

No! Yes!

f *f* *f* *f*

p *f* *p*

Detailed description: This system contains the first vocal entry. The vocal line begins with a rest, followed by the lyrics 'quiet!' and 'How, re - bel you?'. The piano accompaniment consists of chords and arpeggiated figures. Dynamics include *f* (forte) and *p* (piano).

Stop, I tell - you, stop, I tell you!

Nothing do we for this man, naught for him we under-

Nothing do we for this man, naught for him we under-

Detailed description: This system contains the second vocal entry. The vocal line begins with a rest, followed by the lyrics 'Stop, I tell - you, stop, I tell you!'. The piano accompaniment continues with chords and arpeggiated figures. Dynamics include *f* (forte) and *p* (piano).

stand, we un - der - stand!.... Yes, splendid must it be, now, real - ly

stand, we un - der - stand!.... Yes, splendid must it be, now, real - ly

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a bass line in bass clef. The bottom two staves are piano accompaniment in grand staff notation. A piano (*p*) dynamic marking is present above the first vocal staff and above the piano accompaniment. The music is in a key with one sharp (F#) and common time (C).

on - ly to rest!..... No trouble, need nor pain so dreary; noth-ing to do, how

on - ly to rest!..... No trouble, need nor pain so dreary; noth-ing to do, how

The second system of the musical score also consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a bass line in bass clef. The bottom two staves are piano accompaniment in grand staff notation. The piano accompaniment features a steady rhythmic pattern of chords. The music continues in the same key and time signature as the first system.

blest! To slum - ber all the long, long, day, the long, long day!

blest! To slum - ber all the long, long, day, the long, long day!

pp

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a major key and 4/4 time. The vocal lines are marked *pp* (pianissimo). The piano accompaniment features a steady bass line and chords in the right hand.

f Piu mosso.

Oh, would we not be quite con-ten-ted could we but live this way? No, no, you can - not use your

Oh, would we not be quite con-ten-ted could we but live this way? No, no, you can - not use your

f

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is marked *f Piu mosso* (forte, more movement). The vocal lines are marked *f* (forte). The piano accompaniment features a more active bass line and chords in the right hand.

force, here no, you can-not make us work here, For wa - ges such as we touch!

Tempo 1.

Short and good, we plain - ly speak it, If we can't have bet - ter pay

much more, much more! mon - ey earn we and we seek it;

much more, much more! mon - ey earn we and we seek it;

The first system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines in the piano part.

then the work will stop to-day, then the work will stop to-day, will stop to - day!

then the work will stop to-day, then the work will stop to-day, will stop to - day!

The second system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues with a similar rhythmic pattern. A section of the piano accompaniment is marked *Sra* (Sforzando) and *f* (forte). The system concludes with a double bar line.

"FAN AUTOGRAPHS."

No. 16. DUET.

Moderato.

MOLLO.

(Spoken. Edison writes.) 1. The
2.

JCNATHAN.

Musical score for the first system, including vocal staves and piano accompaniment. The piano part includes triplets and a piano (*p*) dynamic marking.

beau-ti-ful Fan-la -dy came up - on my threshold ear - ly, She soared a - bove me like a fai - ry
Ask me for my Autograph, and cheerfully I send you, May all the fai - ries ev - 'ry gift in

Musical score for the second system, including vocal staves and piano accompaniment. The piano part includes triplets.

'mid the clouds so pear - ly, My name is writ - ten on the sky in au - tograph e - lec - tric, To
sweet pro - fu - sion lend you, Be ev - 'ry grace and ev - 'ry joy your her - i - tage for - ev - er, And

Musical score for the third system, including vocal staves and piano accompaniment. The piano part includes triplets.

know what I have done requires no lan-guage di - a - lec - tic!
may you al - ways have your wish, And blos - som each en - deav - or!

JONATHAN. *Allegretto.*

(Rothschild writes.) This is all my writ - ing plain, all the oth - ers
(Paul Lindau writes.) Come you here to greet me near; is it prose or

are dic-ta - ted; Should a leg - a - cy be com-ing, its worth is es - ti - ma - ted,
verse you're bringing? When a "Blue stocking" I see, I don mine and off I'm spring - ing.

MOLLO. *Andantino.*

Weaves a spell the Fan - wand now; When 'tis set a - mov - ing, Mor - tals all un-

JONATHAN.

ritard.

to it bow, and it's pow'r 'tis prov - ing, and it's air, air, air, air, air, air, air, still

to it bow, and now it's pow'r 'tis prov - ing, and it's air, air, air, air, air, air, air, still

ritard.

pp

mov - ing!

pp

a tempo.

pp *mf* *sf*

(Blumenthal writes.) You
(Bismark writes.) My

Moderato.

love-ly child I do not write, I have no lit - tle dit - ty; The language of Fan po - e - try I

speak not, 'tis a pi - ty; The Fan has of-ten kingdoms won where cannon shot would fail us! What

hearts are lost be - neath the sun When Fans in youth as - sail us.

JONATHAN.

Allegretto.

(Molke writes.)

And the rest is si - lence!

MOLLY. *Andantino.*

Weaves a spell the Fan-wand now; When 'tis set a-mov-ing, Mor-tals all un-

JONATHAN.

to it bow, and its pow'r 'tis prov-ing, and its air, air, air, air, air, air, still

to it bow, and now its pow'r 'tis prov-ing, and its air, air, air, air, air, air, still

ritard.

mov-ing!

pp *mf* *sf* *f*

"CHORUS OF WELCOME."

No. 17.

Allegro non troppo.

LADY STUDENTS.

“ She comes, she comes, and she is here !

mf

This system contains the first five measures of the piece. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment (grand staff) starts with a whole rest, then a series of eighth notes in the right hand and chords in the left hand. The tempo is marked *Allegro non troppo* and the dynamic is *mf*.

Make room for her, Hur - rah, hurrah ! Make now free way !

This system contains the next five measures. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4. The piano accompaniment continues with similar rhythmic patterns, including triplets in the right hand. The dynamic remains *mf*.

Now she ap - pears, re - jice all at once with ma - - ny cheers.

This system contains the final five measures. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4. The piano accompaniment concludes with a series of chords and eighth notes. The dynamic remains *mf*.

f Allegro.

See! she comes now, best of maid-ens dear, Loud should it ring, our

HARRIET. *Moderato.*

Ju-bi-lee song here! I thank you so, but crush me not, To me my home's the brightest

Big. **STUDENT.**

spot!... Ex-cit-ed so, I'm growing faint: So quick some stomach bit-ters here! Now

is she here! Hurrah! Hurrah! A cheer, a cheer to wel-come her!

REPORTER. 1.

Be - fore all the rest tell the day of your birth?

REPORTER. 2.

view! How oft has her voice, Made

Piano accompaniment for Reporter 1 and 2, featuring a grand staff with treble and bass clefs.

REP. 1.

And what mu - sic,

REP. 2.

oth - ers re - jice?

REP. 3.

How oft has she bro - ken, now, her contract?

Piano accompaniment for Reporter 1, 2, and 3, featuring a grand staff with treble and bass clefs.

HARRIET.

In short you'd have my en - tire Bi - og - ra - phy, Now

pleas - es her best, and what act!

Piano accompaniment for Harriet, featuring a grand staff with treble and bass clefs, including a forte (f) dynamic marking.

HARRIET.

Moderato.

then give ear to me! To tell my birth's date I now

hes - i - tate to tell if I am young or old; To pump us la - dies

is not the best taste, And 'tis e - nough that I was born! . . . With pup - pets played I, When I

was a child; Now tell me does it in - ter - est?

That ma - ny men are puppies big, This lit - tle fact I not much la - ter guessed! I

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The lyrics are: "That ma - ny men are puppies big, This lit - tle fact I not much la - ter guessed! I". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note bass line and chords in the right hand.

learned a lot of things, Doctor's ti - tle e - ven had! And since I've sang in Opera, I've years of travel had. From

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "learned a lot of things, Doctor's ti - tle e - ven had! And since I've sang in Opera, I've years of travel had. From". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the first measure. The musical notation continues with eighth-note patterns in the bass and chords in the treble.

sta - tion to the stage, And from stage to train a - gain, I have ai - ways been the rage, And in

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "sta - tion to the stage, And from stage to train a - gain, I have ai - ways been the rage, And in". The piano accompaniment maintains the eighth-note bass line and chordal accompaniment in the right hand.

luck I still re - main. Thus fly - ing I get thro' the world, the en - gine

The first system of the musical score features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "luck I still re - main. Thus fly - ing I get thro' the world, the en - gine". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

puffs that pleas - es me! The wheels they roll, I'd change it not, for fin - est

The second system continues the vocal line with the lyrics "puffs that pleas - es me! The wheels they roll, I'd change it not, for fin - est". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

mu - sic that could be!.....

BIG & STUDENTS.

isch, isch, isch, isch, isch, isch, isch, isch,

6 6 6 6

The third system begins with the vocal line and the lyrics "mu - sic that could be!.....". Below this, a section titled "BIG & STUDENTS." is introduced. The vocal line for this section consists of a rhythmic pattern of eighth notes with the syllable "isch" repeated. The piano accompaniment features a complex rhythmic pattern with sixteenth notes and is marked with the number "6" above the staff. The system concludes with a final vocal note and a fermata.

HARRIET.

Ah!

BIG & STUDENT.

isch, isch. isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,

REPORTER. 1, 2, 3, 4.

Write it quick with the hand, News it is great and grand, Not one mo - ment,

..... Ah!

isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,

stay our traf - fic, Write it quick, nev-er we take a rest as you see; Ev - 'ry - thing is

isch, isch, isch, isch, isch, isch, isch. isch, isch, isch, isch,

sten - o - graph - ic, Write it quick with the hand, News it is great and grand

6 6 6 6 6 6

Detailed description: This system contains the first three measures of the piece. It features a vocal line with a melodic line and a rhythmic line. The piano accompaniment consists of a treble and bass clef with a steady eighth-note pattern. The lyrics are 'isch, isch, isch, isch, isch, isch, isch. isch, isch, isch, isch, sten - o - graph - ic, Write it quick with the hand, News it is great and grand'. There are six '6' markings above the piano accompaniment, indicating sixteenth-note groups.

Ah!

isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,

Let the pen now have no rest, Write it quick, news the best, All will read and be-grudge you

6 6 6 6 6 6 6 6

Detailed description: This system contains the next three measures. The vocal line continues with a melodic line and a rhythmic line. The piano accompaniment continues with the same eighth-note pattern. The lyrics are 'Ah! isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, Let the pen now have no rest, Write it quick, news the best, All will read and be-grudge you'. There are eight '6' markings above the piano accompaniment, indicating sixteenth-note groups.

Take no rest, writers true! Men know the liv - ing on the

Take no rest, writ - ers true!

such a piquant in - ter - view!

f *p*

HARRIET.

stage, too; the wor-ri - ments which al - most kill; And one must laugh tho' in a rage, too, To please the

crit - ic Pub - lic still, With peo - ple star - ing, laughing, chaff - ing; Hissing voic - es thro' the

house, the Pub-lic of-ten ve-ry crank-y, or from its stu-por hard to rouse, Once 'twill loudly sound your

prais-es and next day pick you to pie - - - - ces, In all this bright ex-cit-ing

life I spend, is but one hap-py moment mine, 'Tis when the last act comes to

its end, When the drop falls, foot-lights no more shine! Ha! then one soon un-to his

train departs, Nor cares one for the pleading hearts, "O, lin-ger here,

"O turn a-round," Whistle, Now lis-ten how I an-swer them!

8va.

sf

HARRIET.

Ah!

BIG & STUDENTS.

isch, isch. isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,

REPORTER. 1, 2, 3, 4.

Write it quick with the hand, This is news great and grand, Not one mo-ment

6 6 6 6 6 6

Ab!.....

isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,

stay our traf - fic, Write it quick, nev-er we take a rest, as you see; Ev - 'ry - thing is

6 6 6 6 6 6 6 6

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a melodic phrase and then has a dotted line with the text "Ab!.....". The second staff is a vocal line with a treble clef, containing a series of rhythmic notes with the lyrics "isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,". The third staff is a vocal line with a treble clef, containing the lyrics "stay our traf - fic, Write it quick, nev-er we take a rest, as you see; Ev - 'ry - thing is". The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a consistent sixteenth-note pattern in both hands, with the number "6" written above the treble staff in each measure.

f

isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,

sten - o - graph - ic, Write it quick with the hand, All is news great and grand

6 6 6 6 6 6

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It begins with a melodic phrase marked with a forte (*f*) dynamic and then has a dotted line. The second staff is a vocal line with a treble clef, containing a series of rhythmic notes with the lyrics "isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,". The third staff is a vocal line with a treble clef, containing the lyrics "sten - o - graph - ic, Write it quick with the hand, All is news great and grand". The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a consistent sixteenth-note pattern in both hands, with the number "6" written above the treble staff in each measure.

Ah!

isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,

Let the pen now have no rest, Write it quick, news the best, All will read and begrudge you

6 6 6 6 6 6 6

The first system of the musical score features a vocal line with a melodic phrase starting on a high note, followed by a series of eighth notes. Below the vocal line, there are two piano accompaniment staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. The key signature is one flat, and the time signature is 4/4. The system concludes with a fermata over the final note of the vocal line.

.....

Take no rest, writ - ers true!

such a piquant in - ter - view!

f *f* *f*

The second system continues the musical score. It begins with a vocal line that has a fermata over the final note of the previous system. The piano accompaniment continues with the same rhythmic pattern. The vocal line includes the lyrics "Take no rest, writ - ers true!" and "such a piquant in - ter - view!". The piano accompaniment features dynamic markings of *f* (forte) in several places. The system ends with a double bar line.

"A-HOY! A-HOY!"

No. 18.

SONG.

Allegro non troppo.

VANDERGOLD.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef, showing a series of rests. The piano accompaniment is written on two staves (treble and bass clefs) and begins with a forte (*f*) dynamic. The music is in 2/4 time and features a key signature of two flats (B-flat and E-flat).

The second system continues the musical score. The vocal line begins with the lyrics: "1. Ev - 'rywhere I've trav - elled, o - ver" and "2. Hur - ry seur - ry, rouse you sail - or!". The piano accompaniment continues with chords and melodic lines, including a piano (*p*) dynamic marking.

The third system continues the musical score. The vocal line has the lyrics: "All the wide wide world around, But 'mid dreams no more a - ro-ver, Now contentment have I found!" and "Here's a storm in yon-der cloud! Tremble not to hear the gale, Or see the flash mid din so loud!". The piano accompaniment continues with chords and melodic lines.

Sail - or life did well to cure me, Yes, for jol - ly times have they; Mel - an - chol - y -
 Man the yard to haul the sail in; Soon there'll music mer - ry be! Thun - der, lightning,

ne'er endure we, Sail - ing the o - cean gay! A - hoy! A - hoy! Who's
 you - der gale in, While to the land go we!

8va.

climb - ing up the mast? A - hoy! A - hoy! What name has our new

8va.

guest? Hey - a - ho! My name is joy - ful sprite, Hey - a -

gradually.

etwas schneller.

f

- ho! With me you sail to delight! Hey a - ho! To work now gai-ly we

Tempo I.

go! La - bor brings back mirth! for - ev - er, New-born gladness, Life and pleas - ure,

sf

La - bor keeps the heart a - glow! Hey-O! Hey-O! Hey-O!

sf *f*

8va.

"ENSEMBLE!"

No. 19.

FINALE.

Moderato.

HARRIET.

Yes, yes, yes, yes!

p VANDERGOLD.

Wilt thou my loved one be!

Art thou glad

pp

VANDERG.

HARRIET.

VANDERG.

HARRIET.

that I am near?

yes, here!

yes, here!

Do you to wed now fear?

No, dear!

8va

mf

HARRIET.

No, dear!

Then tell me why we wait still lon - ger dear?

VANDERG.

JONATHAN.

Then tell me why we wait still lon - ger dear?

I will re-

8va.

JONATHAN. *rall.* *Full waltz time.*

- main if please you so, Still from your gold I fain would go, And still be the

same poor Jon - a - than, 'Mor-row the work will a - gain go on! And you from your

MOLLY.

My

JONATHAN.

millions shall save me; ... Give to oth - ers, ... what but troub-les, an - noys me, Friend

QUICKLY. GRAF.

Friend

HARRIET.

At last van-ish-es ev-'ry dark sor - - row; af - ter its wea-ry gloom,

MOLLY.

Jon - a - than, Jon - a - than, now be gay, Wor - ry and sor - row have flown a - way!

VANDERG.

At last van-ish-es ev-'ry dark sor - - row; af - ter its wea-ry gloom,

JONATHAN.

Jon - a - than, Jon - a - than, now be gay, Wor - ry and sor - row have flown a - way!

QUICKLY.

Jon - a - than, Jon - a - than, now be gay, Wor - ry and sor - row have flown a - way!

GRAF.

Jon - a - than, Jon - a - than, now be gay, Wor - ry and sor - row have flown a - way!

CHORUS.

Jon - a - than, Jon - a - than, now be gay, Wor - ry and sor - row have flown a - way!

Jon - a - than, Jon - a - than, now be gay, Wor - ry and sor - row have flown a - way!

f

H. & M.

rall.

a tempo.

Pleasure and joy -fulness come to us all, Yes, thro' thee now my good luck doth fall!

V. & J.

Pleasure and joy -fulness come to us all, Yes, thro' thee now my good luck doth fall!

Q. & G.

Pleasure and joy -fulness, come to us all And 'tis la - bor makes luck for us all!

Pleasure and joy -fulness, come to us all, And 'tis la - bor makes luck for us all!

Pleasure and joy -fulness, come to us all, And 'tis la - bor makes luck for us all!

rall.

ff a tempo.

The piano accompaniment consists of three systems of musical notation. The first system is a grand staff with treble and bass clefs. The second system is a grand staff with treble and bass clefs. The third system is a grand staff with treble and bass clefs. The music features various chords, arpeggios, and melodic lines.