

Treble Trios

A vintage-style illustration of three women in operetta costumes. The woman on the left wears a yellow dress with a floral belt. The woman in the center wears a white dress with a floral belt. The woman on the right wears a pink dress with a floral belt. They are all wearing headbands with flowers. The background is dark blue with white daisies.

Trios from turn of the century operettas for
SSA, STT, SAA, or SAT

Scrounged, compiled, and sometimes edited
by Sara DeLong
2022
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Treble Trios

Trios from turn of the century operettas

Written in English

Voicings intended by the compiler for performance by

SSA

(but may have been originally arranged for other voice types)

“Be Wise in Time”

Dorothy by Alfred Cellier

“C.O.D.”

Her Little Highness by Reginald De Koven

“What is a Maid to Say”

Haddon Hall by Arthur Sullivan

“A Rogue Lies Hid in the Wine”

The Wedding Day by Julian Edwards

“Out in the Barn-yard”

The Motor Girl by Julian Edwards

“I am Weary of my Love”

The Three Little Kittens of the Land of Pie by Henry C. Bunner

“The World that is Found at the End of a Sigh”

The Emerald Isle by Arthur Sullivan

“The Mosquito and the Midge”

The Yankee Consul by Alfred G. Robyn

“Sweetest of All of the Words of Love”

Chris and the Wonderful Lamp by John Philip Sousa

“When the Cat’s Away the Mice Will Play”

Mlle. Modiste by Victor Herbert

“Why Should We Stay Home and Sew” (the Equal Rights Trio)

The Only Girl by Victor Herbert

“We Were Taught to Walk Demurely”

The Yankee Consul by Alfred G. Robyn

“Katy Didn’t”

Cinderella and the Prince by Louis F. Gottschalk

“A Fisher’s Daughter”

A Nautical Knot by Wm. Rhys-Herbert

“The Burglars”

The Office Boy by Ludwig Englander

“The Girl With Boyish Ways”

The Pennant by Oscar J. Lehrer

WHERE YOU CAN ACCESS FULL OPERETTAS

"American Musical Theater" on the "Gilbert and Sullivan Archive"

<https://gsarchive.net/AMT/index.html#d>

A European Opera Digital Library

<http://en.opera-scores.com/SO/All/English/Popularity.html>

International Music Score Library Project (IMSLP) / Petrucci Music Library

<https://imslp.org/index.php?title=Category:Operettas&transclude=Template:Catintro>

Google Books: the world's most comprehensive index of full-text books

<https://books.google.com/>

OTHER HANDY RESOURCES

Project Gutenberg: a volunteer effort to digitize and archive cultural works

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<https://www.loc.gov/notated-music/>

The Internet Archive: a non-profit library of millions of free books, movies, software, music, websites, and more

<https://archive.org/>

Eastman School of Music - Sibley Music Library- at the University of Rochester

<https://urresearch.rochester.edu/viewInstitutionalCollection.action?collectionId=63>

The Lester S. Levy Sheet Music Collection through the Johns Hopkins Sheridan Libraries

<https://levysheetmusic.mse.jhu.edu/>

No 2.

SONG with TRIO.- (Dorothy, Lydia and Phyllis.)

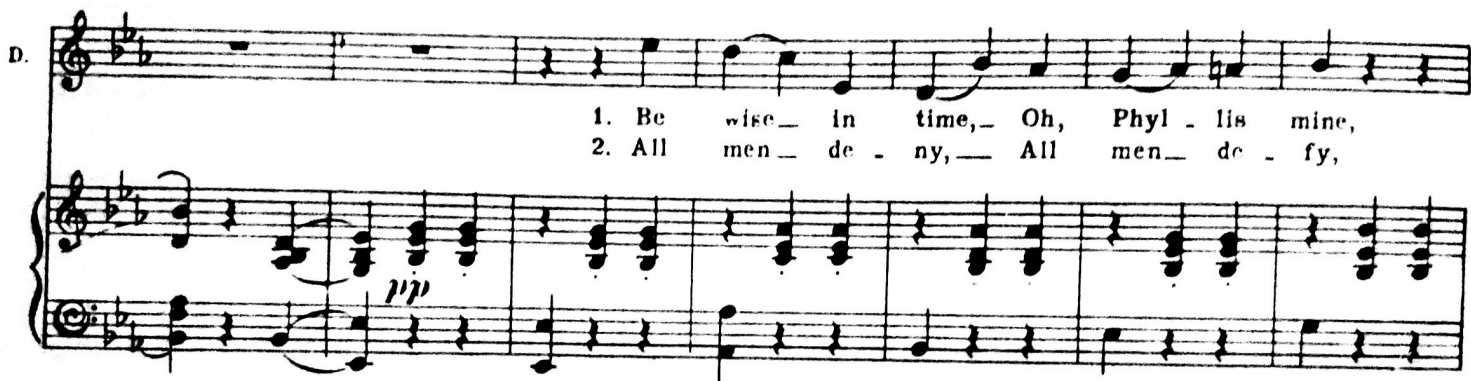
"BE WISE IN TIME."

Cue:- "As we do. Listen to me!"

Tempo di Valse Moderato.

Dorothy.

Piano.

D. 

1. Be wise in time, Oh, Phyl - lis mine,
2. All men - de - ny, All men - de - fy,

D. 

Have a care Maiden fair, Pray be - ware _____ Men that com - bine. Such
War - i - ly, Char - i - ly, Air - i - ly _____ Re - nounce the tie, and

D. 

traits di - vine, E - ver dare, Ne - ver spare, Ne - ver care. Would
ein - gle die Let all three Swear to be Ev - er free Take

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

D. you your li - ber - ty re - sign, To gain a
good ad - vice and pray be - have As pru - dent

D. gold - en ring? 'Twere best in spin - ster -
maid - ens ought; Re - call the plight you

D. - hood to shine, Than do so rash a thing,
rash - ly gave— No man is worth a thought,

Cadenza
rall. *ad lib.*

D. Ah! Than do so rash a thing, Ah! Be—
Ah! No man is worth a thought, Ah! Be—

rall. *rit.*

a tempo

D. *wise_ in time, Oh! Phyl - lis mine, Have a care Maiden*

LYDIA. *Be wise in time, Oh! Phyl - lis mine, Have a care Maiden*

PHYLLIS. *There comes a time, Oh! Mis - tress mine, Mis - tress*

D. *fair, Pray_ be - ware_ Men that_ com - bine_ Such*

L. *fair, Pray_ be - ware_ Men that_ com - bine_ Such*

P. *fair, Pray be - ware_ When maids_ un - kind Are*

rit.

D. traits di - vine, Ev - er dare, Ne - ver share, No - ver care. **1.**

L. traits di - vine, Ev - er dare, Ne - ver share, No - ver care.

P. left be - hind, Nor are there Men to share.

rit. al fine.

2.

D. care.

L. care.

P. share.

SONG

Act II. No 2

C. O. D.

Queen, Cosaca and Girls

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Music by
REGINALD de KOVEN

Allegretto gracioso

PIANO

The piano introduction is in 2/4 time, key of B-flat major. It features a lively melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). Pedal markings are present throughout.

Moderato con moto *con grazia*QUEEN *mf*

A lot of ar-ti - cles —

Sent C. O. D!

COSACA *mf*

What have you there?

What can they

GIRLS *f*

Sent C. O. D!

Moderato con moto

mf leggiero con grazia

Ped.

cresc.

Some things to wear; a few choice par-ti - cles — Of lin-ge-

be?

cresc.

Ped.

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Q. *f* rie, _____ *p* Of lin-ge-rie. *mf* I was pas-sing a S. H. O.

Cos. *f* O, gra-cious me!

Gls. *mf* Sent C. O. D!

Q. *f* P, _____ *p* And I saw a lot of love-ly things dis-play'd there— *mf* Such a

Gls. *mf* S. H. O. P.

Q. *cresc.* won-der-ful N. I. T. E, _____ *mf* And I said "I'd like to trade there." A

Gls. *mf* She means "Nightie."

Q. *cresc.*

Red. *

Red. *

Red. *

Red. *

Q. wo-man tried to sell to me, _____ And I told her I'd no mon-ey to be

paid there;— So she said— It seem'd so fun-ny— "If you hav-n't an-y mon-ey, Why

don't you or-der what you want and send it C. O. D.?" C. O. D. —

C. O. D. —

C. O. D.

f *mf* *rit.* *a tempo* *f* *rit.* *poco ff rit.*

Allegretto gracioso

Q. *mf* C. O. D. *f* That real - ly is a love-ly scheme of buy - ing.

Gls. Oh, C. O. D.

Allegretto gracioso

mf *f*

Red. *

Q. *mf* C. O. D. *f* Why need one ev-er pay, When there's such a simple way

Gls. Oh, C. O. D.

mf *f*

Q. Of sup - ply - ing.

Gls. *f* Here are stock - ings, frock - ings, col - lars.

ff *ff*

Red. * Red. Red. Red. *

Which you need - n't pay, you see,

1st Girl
Here's a bill for twen - ty dol - lars!

f *mf* *Red.* *

poco rit. *a tempo f cresc.*

'Cause the things were sent to me, They were sent me, They were sent me,

COSACA & GIRLS *f*

They were sent her,

a tempo f cresc. *rit.* *Red.* *

mf C. O. D. *mf* C. O. D.

Cos. Gls. *mf* *f* *Red.* *

Act II. No 2 - 10

Moderato con moto *con grazia*

Cos. *mf* That's ve-ry nice! Sent C. O.

Q. *f* It is em-phat-ic'-ly! We got them free!

Gls. *f* Sent C. O. D.

Moderato con moto
mf leggiero con grazia

Cos. *f cresc.* D. But still the price if view'd pragmat-ic'-ly Is high, you see.

Q. Oh, gracious

Gls. *mf* Sent C. O. D.

cresc.

Cos. Sent C. O. D! I am told that no H. E. A. D. Of a

Q. me! QUEEN & GIRLS *mf* H. E. A. D.

p *mf*

Red. *

Cos. *cresc.*
 house-hold thinks this kind of shop-ping fun - ny. Ev-'ry pa-per, mark'd with C. O.

Q. Gls.
 Mark'd C. O. D.

Cos. *mf*
 D. Is a plas-ter that draws out the mo - ney! You

Q. Gls. *mf*
 Mark'd C. O. D.

Cos. come home with a dol - lar three And a dis-po-si-tion ju-bi-lant and

Q. Gls. C. O. D.

Red. *

poco ad lib.

Cos. sun - ny. Wifey's bought a new lace col-lar_Which dis - po-ses of the dol-lar, And you

Q. Gl.s. Sun - ny!

mf *colla voce*

f *rit.* tap the ba-by's bank to fin-ish up that C. O. D. C. O. D. C. O. D.

f *rit.* C. O. D.

f *mf* *rit.* *a tempo* *f* *poco ff* *rit.*

Allegretto gracioso

Cos. C. O. D. And all the oth - er sig-nals for as-sis - tance

Q. Oh, C. O. D.

Gls. Oh, C. O. D.

Allegretto gracioso

Act II. No 2 - 10

Cos. Oh, C. O. D! Why don't some married man Try to figure out a plan
 Q. C. O. D!
 Gls. C. O. D!

Cos. Of re - sis - tance!
 Q. Here are brace - lets, rings and lock - ets!
 Gls. Here are brace - lets, rings and lock - ets!

Cos. Here are sev - en emp - ty pock - ets, So 'twere bet - ter far if you
 Q. So 'twere bet - ter far if you
 Gls.

Act II. No 2 - 10

poco rit. *f a tempo*

Cos. Took these things and then with - drew, Bet - ter take them

Q. Took these things and then with - drew, Bet - ter take them

Gls. *mf* Took these things and then with - drew, Bet - ter take them

rit. *f cresc.* *a tempo*

Red. *

mf

Cos. P. D. Q. —

Q. *mf* P. D. Q. —

Gls. *mf* P. D. Q. —

DANCE
Deciso con Allegrezza

mf *f* *mf* *cresc.*

Red. *

ff *mf* *ff*

Red. Red. Red. Red. *

No. 7.

TRIO—(Dorothy, Dorcas, & Oswald).

Allegretto moderato.

DOROTHY.

PIANO.

Oh, tell me, what is a maid to say, What is a maid to

do, When heart says "Go," and du - ty "Stay," And she'd to both be

true? Oh, tell me, what is a maid to say? Shall it be rice or

rue? When heart says "Yea," and du - ty "Nay," What is a maid to

un poco rit.

A a tempo.

do? Ah! Yea or nay? Go or stay? To which be false, to which be

Yea or nay? Go or stay? To which be false, to which be

Yea or nay? Go or stay? To which be false, to

a tempo.
colla voce.

true? When a maid - en wa - vers 'twixt yea and nay— Shall it be rice or

true? When a maid - en wa - vers 'twixt yea and nay— Shall it be rice or

which be true? When a maid - en wa - vers 'twixt yea and nay— Shall it be rice or

Ped. *

19.346.

rit. B

rue? Shall it be rice or rue?

rit.

rue? Shall it be rice or rue?

rit. OSWALD.

rue? Shall it be rice or rue? Thou ask est what is a

a tempo.

rit. *p*

maid to say What is a maid to do? I an - swer, if her

DORCAS. C

heart say yea, Her du - ty says so too. I can but tell thee what

I should say, Tell thee what I should do; I'd go in show'rs of

rice a - way, And leave be - hind the rue! Ah!

Ah!

D

Yea or nay? Go or stay? To which be false, to which be true? When a

Yea or nay? Go or stay? To which be false, to which be true? When a

Yea or nay? Go or stay? To which be false, to which be true? When a

a tempo.

Ped. *

maid - en wav - ers 'twixt yea and nay— Shall it be rice or rue?

maid - en wav - ers 'twixt yea and nay— Shall it be rice or rue?

maid - er. wav - ers 'twixt yea and nay— Shall it be rice or rue?

rit.

Shall it be rice or rue? Yea or nay?

rit.

Shall it be rice or rue? Yea or nay?

rit.

Shall it be rice or rue? Yea or nay?

rit. *p*

Ped. *

rit.

Go or stay? Rice or rue?

rit.

Go or stay? Rice or rue?

rit.

Go or stay? Rice or rue?

rit.

a tempo.

Ped.

A Rogue Lies Hid in the Wine

from *The Wedding Day*

Music by Julian Edwards

Words by Stanislaus Stange

$\text{♩} = 75$

Drink

Drink!

Drink!

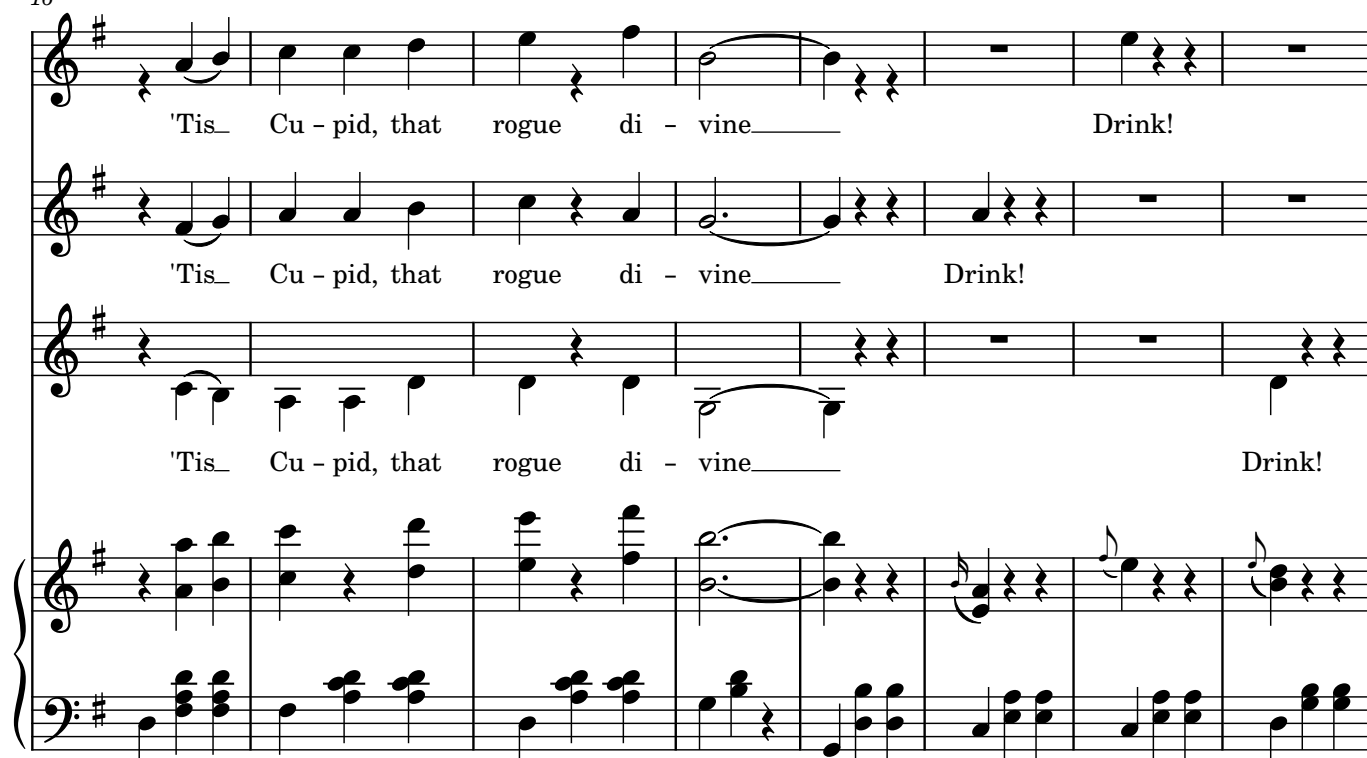
8

A rogue lies hid in the wine _____ Drink!

A rogue lies hid in the wine _____ Drink!

A rogue lies hid in the wine _____ Drink!

16



Three vocal staves and a piano accompaniment. The key signature is one sharp (F#). The vocal parts are in treble clef, and the piano is in grand staff (treble and bass clefs). The lyrics are: 'Tis_ Cu - pid, that rogue di - vine_____ Drink! The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

24



Three vocal staves and a piano accompaniment. The key signature is one sharp (F#). The vocal parts are in treble clef, and the piano is in grand staff (treble and bass clefs). The lyrics are: Love is the world's best joy._____ Drink! The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

32

Measures 32-38 of a musical score in G major. The score features three vocal staves and a piano accompaniment. The lyrics are: "To_ Cu - pid, that naugh - ty boy_ The_ bubb - les that rise to the". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A slur is present over the piano accompaniment in measures 32-38.

To_ Cu - pid, that naugh - ty boy_ The_ bubb - les that rise to the

To_ Cu - pid, that naugh - ty boy_

To_ Cu - pid, that naugh - ty boy_

39

Measures 39-44 of a musical score in G major. The score features three vocal staves and a piano accompaniment. The lyrics are: "wine cup's brim, are ripp - les of laugh - ter that flow_ from him He_". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A slur is present over the piano accompaniment in measures 39-44.

wine cup's brim, are ripp - les of laugh - ter that flow_ from him He_

45

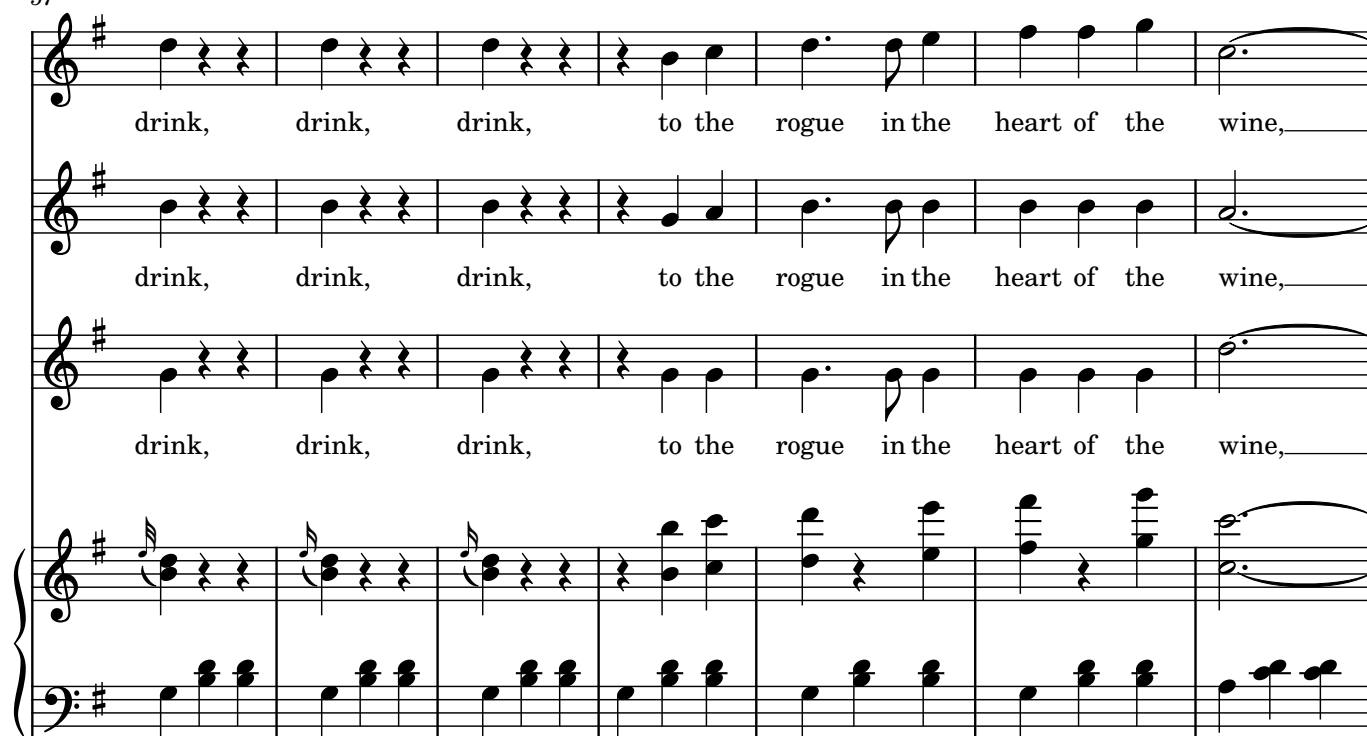
wick-ed - ly laughs as the wine cup flows! The ras-cal is sure that the

51

mis - chief grows. As we

Drink, drink, drink! Drink! As we

57



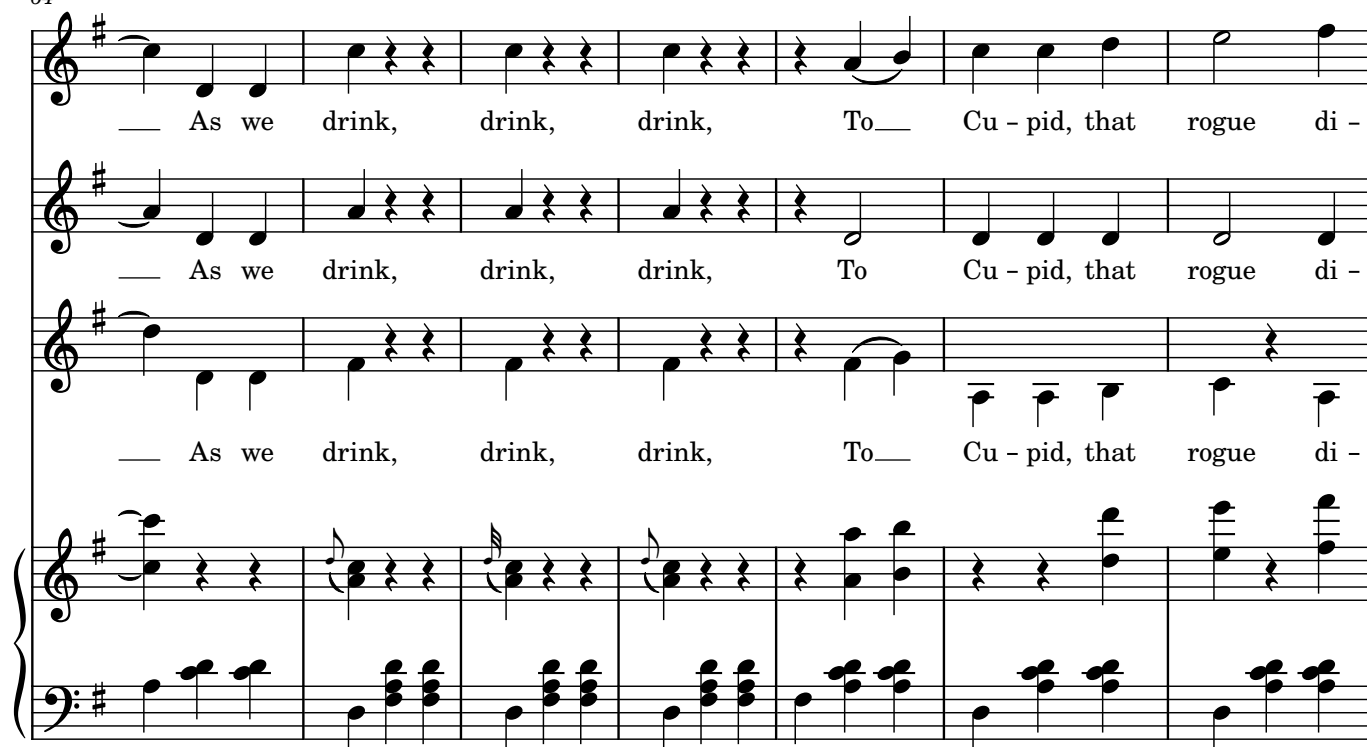
Three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "drink, drink, drink, to the rogue in the heart of the wine,_____". The piano accompaniment is in G major, with the right hand playing a melody of eighth and quarter notes, and the left hand playing a steady eighth-note accompaniment.

drink, drink, drink, to the rogue in the heart of the wine,_____

drink, drink, drink, to the rogue in the heart of the wine,_____

drink, drink, drink, to the rogue in the heart of the wine,_____

64



Three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "— As we drink, drink, drink, To— Cu - pid, that rogue di -". The piano accompaniment is in G major, with the right hand playing a melody of eighth and quarter notes, and the left hand playing a steady eighth-note accompaniment.

— As we drink, drink, drink, To— Cu - pid, that rogue di -

— As we drink, drink, drink, To Cu - pid, that rogue di -

— As we drink, drink, drink, To— Cu - pid, that rogue di -

vine._____ with his bow and his arr-ow, he smites to the marr-ow, for

vine._____ with his bow and his arr-ow, he smites to the marr-ow, for

vine._____ with his bow and his arr-ow, he smites to the marr-ow, for

The musical score for measures 71-76 consists of three vocal staves and a piano accompaniment. The key signature is one sharp (F#). The vocal parts are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "vine._____ with his bow and his arr-ow, he smites to the marr-ow, for". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

hid in the heart of the wine,_____ Yes, hid in the blood,- the

hid in the heart of the wine,_____ Yes, hid in the blood,- the

hid in the heart of the wine,_____ Yes, hid in the blood,- the

The musical score for measures 77-82 consists of three vocal staves and a piano accompaniment. The key signature is one sharp (F#). The vocal parts are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "hid in the heart of the wine,_____ Yes, hid in the blood,- the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

83

blood of the vine, lies cu - pid, that rogue di - vine. Then. drink, blood of the vine, lies cu - pid, that rogue di - vine. Let us blood of the vine, lies cu - pid, that rogue di - vine. Let us

90

Then. drink, To the rogue, the rogue di - vine then. drink! Let us drink, to the rogue di - vine drink! Let us drink, to the rogue di - vine

97

drink, _____ then. drink to that rogue, that rogue di -

Let us drink! Let us drink, to that rogue, that rogue di -

Let us drink! Let us drink, to that rogue, that rogue di -

The musical score for measures 97-102 features three vocal staves and a piano accompaniment. The key signature is one sharp (F#). The vocal parts have lyrics: "drink, _____ then. drink to that rogue, that rogue di -", "Let us drink! Let us drink, to that rogue, that rogue di -", and "Let us drink! Let us drink, to that rogue, that rogue di -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

103

vine. _____

vine. _____

vine. _____

vine. _____

The musical score for measures 103-108 continues with the same three vocal staves and piano accompaniment. The lyrics for the vocal parts are: "vine. _____", "vine. _____", and "vine. _____". The piano accompaniment continues with chords and a bass line. The score ends with a double bar line.

No 7

Out in the Barn-yard.

Lyric by
CHAS. J. CAMPBELL
and
RALPH M. SKINNER.

Wilhelmina, Bill and Bob.

Music by
JULIAN EDWARDS.

Allegro. % WILHELMINA

WILHELMINA Out in the barn-yard two lit-tle ducks, Their
BOB Out in the barn-yard two lit-tle pigs, Were
BILL Up in the mountain two lit-tle bears, Went

feet in the pud - dles pad - dled, They were spoon-bill ducks, And for
root - ing, and squeal - ing and grunt - ing, With a squeak, squeak here And a
run - ning a - way from their moth - ers, The one got shot And that

love and mush All o - ver the yard ske - dad - dled.
squeak, squeak there, For some - thing to eat went hunt - ing.
ended all his cares, A bad da - go got the oth - er.

"Quack," said the he duck to the lit - tle she duck,
But the lit - tle she pig saw the lit - tle he pig,
"Uff," said the bear, "there is trou - ble "bru - in" there, When the

"Don't you think, you think you'd mar - ry me?" "Quack," said the she duck,
Had a ring that he wore thro' his nose; "Oink, oink" said she, "are you
da - go got a pole to teach him stunts, "Til dis - play my ele - gance in a

"you're the sort of he duck I'm long - ing for, you suit me to a "T"
go - ing to mar - ry me?" "Oink! oink" he answered; what do you sup - pose?"
grace - ful lit - tle dance, And he waltzed a - round with sur - ly, sav - age grunts.

"Quack, quack, quack" Said this pair of lit - tle ducks, "we know a swamp - y place to build a
"Oink, oink, oink" Said this pair of lit - tle pigs! "we'll root a - round the cab - bage patch, and
"Uff! uff! uff!" Said this clum - sy lit - tle bear, "I'd rath - er die and be a par - lor

nest, Where the far-mer would get stuck, If he ev - er chased the duck, And the
then, From the pen we'll keep a - way, On the greensward we will play, For the
rug. By the nose he leads me 'round, And a chance I've nev - er found To

pil - lows shall be down up - on our breast?"
sward for us is might - ier than the "pen?"
show him how I love him with a hug."

WILHELMINA

"Quack, quack, quack," Said this pair of lit - tle ducks, "we know a swamp-y place to build a
"Oink, oink, oink," Said this pair of lit - tle pigs, "we'll root a - round the cab-bage patch, and
"Uff! uff uff," Said this clum-sy lit - tle bear, "I'd rath - er die and be a par - lor

BILL

"Quack, quack, quack," Said this pair of lit - tle ducks, "we know a swamp-y place to build a
"Oink, oink, oink," Said this pair of lit - tle pigs, "we'll root a - round the cab-bage patch, and
"Uff! uff uff," Said this clum-sy lit - tle bear, "I'd rath - er die and be a par - lor

BOB

nest, then Rug. Where the far-mer would get stuck if he ev - er chased the duck, And the
From the pen we'll keep a - way, On the greensward we will play, For the
By the nose he leads me 'round, And a chance I've nev - er found To

nest, then Rug. Where the far mer would get stuck if he ev er chased the duck, And the
From the pen we'll keep a - way, On the greensward we will play, For the
By the nose he leads me 'round, And a chance I've nev - er found To

pil - lows shall be down up - on our breast. "Quack, quack!" "Quack,
sward for us is might - ier than the pen. "Oink, oink!" "Oink,
show him how I love him with a hug." "Uff uff" "Uff

pil - lows shall be down up - on our breast. "Quack, quack!"
sward for us is might - ier than the pen. "Oink, oink!"
show him how I love him with a hug." "Uff uff"

"Quack, quack!"
"Oink, oink!"
"Uff uff"

quack!" Said this pair of lit - tle ducks.
oink!" Said this pair of lit - tle pigs.
uff," Said this clum - sy lit - tle bear.

Said this pair of lit - tle ducks.
Said this pair of lit - tle pigs.
Said this clum - sy lit - tle bear.

DANCE.

1st & 2nd time 3rd time

D. S.

marry you, is a charming young man. Of course—well—I might say—

KITTY (*starting up from the lounge*). Yes, you are quite right. I agree with you entirely. He is unbearable. He is *too* good, *too* brave, *too* handsome, *too* generous, *too* everything. He's too good to live.

RINGTAIL (*to Malta*). And Prince Spot, whom you are to marry, is an excellent young man, although—perhaps—he's rather—

MALTA. I knew you would think so. And it's quite true. He's so lively and vivacious and frivolous and full of fun that he makes my life perfectly gloomy.

RINGTAIL (*to Angora*). And your Prince Velvet—

ANGORA. Yes, that's just it. How you *do* see things, Lord Chamberlain! He's quiet and nice and dignified

and polite, and I hate people who are quiet and nice and dignified and polite. I do wish electricity was invented now; I'd like to give him a shock and wake him up. B-r-r-r!

RINGTAIL (*aside*). Thus do I sow the seeds of discontent in their young minds. They will discard their lovers, and I shall have the Treasury Pie for my own—ha! ha!—my own. (*Aloud.*) Ladies, good-morning.

(*He goes out at back.*)

KITTY. There is no mistake about it, we are the most unhappy girls in the whole world.

MALTA and ANGORA (*together*). We are, we are, we are. So young, so beautiful, and so unhappy!

(*They weep.*)

Trio.—THE PRINCESSES.

Moderato.

KITTY.

I am wea-ry of my love, of my love so brave and true. He is

mp *p non legato.*

much too good for a - ny one, I do not think he'll do; for he nev - er does a sin - gle thing ex -

cept - ing what he should. Yet I feel that I could love him if he would-n't be so good.

MALTA,
I am wear - y of my love, for he's such a live - ly lad that he nev - er gives me chan - ces to be

poco più lento. p *legato.*

THE THREE LITTLE KITTENS OF THE LAND OF PIE

com - fort - a - bly sad; with his mer - ry ways and man - ners, and his bright and laugh - ing eye, it is

rall. ANGORA. *piu vivace.*

sel - dom I've a chance to get a good, fair cry! I am wear - y of my love, for he's so

p *rall.* *mf Allegretto grazioso e poco leggiero.*

pain - ful - ly po - lite; if he were but some-what rud - er he would just a - bout be right. But his

p

proud and for-mal man-ner, and the stiff-ness of his spine, are so ver-y ir-ri-tat-ing that he

THE THREE. *poco rall.*

nev-er can be mine. We are wear-y of our lov-ers, we are wear-y of our lov-ers, we are

cresc. *poco a poco.*

tempo.

wear-y of our lov-ers for this rea-son and for that. Yes, we know we ought to love them, but we

p. e grazioso.

THE THREE LITTLE KITTENS OF THE LAND OF PIE

don't, and that is flat. We are wear - y of our lov - ers; they are all they ought to

be, but that is just the rea - son why we nev - er can a - gree. We are

un poco crescendo.

wear - y of our lov - ers; they are all they ought to be, but that is just the

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into three systems. The first system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The second system contains the second line of the vocal melody and the next two staves of the piano accompaniment, which includes the instruction *un poco crescendo.* The third system contains the third line of the vocal melody and the final two staves of the piano accompaniment. The lyrics are written below the vocal line, with hyphens indicating syllables that span across measures.

rea - son why we nev - - - er can a - gree.
8va.....
poco rit.

KITTY. Something must be done at once; that is clear. See! (*she looks off the stage*) here they come to pay us their regular morning call. Let us tell them now, before it is too late, that it never can be. Never!

MALTA. Never!

ANGORA. Never, under any circumstances whatever!

ALL TOGETHER. It never can be!

(*Enter, at back, the three Princes. Each carries a bunch of flowers.*)

Trio.—THE THREE PRINCES. (a)

Tempo di Valse.
p legato e grazioso.
VELVET—I. We

(a) SPOT R; TORTOISESHELL C; VELVET L.

Nº 5.

TRIO:- (Molly, Terence and Murphy.)

Arthur Sullivan.

Allegretto moderato.

MOLLY.

Molly.

On the heights of Glantaun there's no

Piano.

10L. voice that is hu - man, But some - times, at night - fall, the lone pas - ser - by Will

10L. hear on the West wind the song of a wo - man, That calls him to - fol - low the

MURPHY.

10L. sound of - her sigh. It is Clee - na who calls him, 'Tis Clee - na the Fai - ry, (Or

MUR. so tells the old coun - try le - gend, not I.) And if he be foo - lish, or

MUR. bold, or un - wa - ry, He'll fol - low the sound of that mu - si - cal sigh! And

MOLLY.


JOL. there in her Cav - ern of Dreams he'll lie dream - ing, A laugh on his lips while his

MURPHY. *mf*

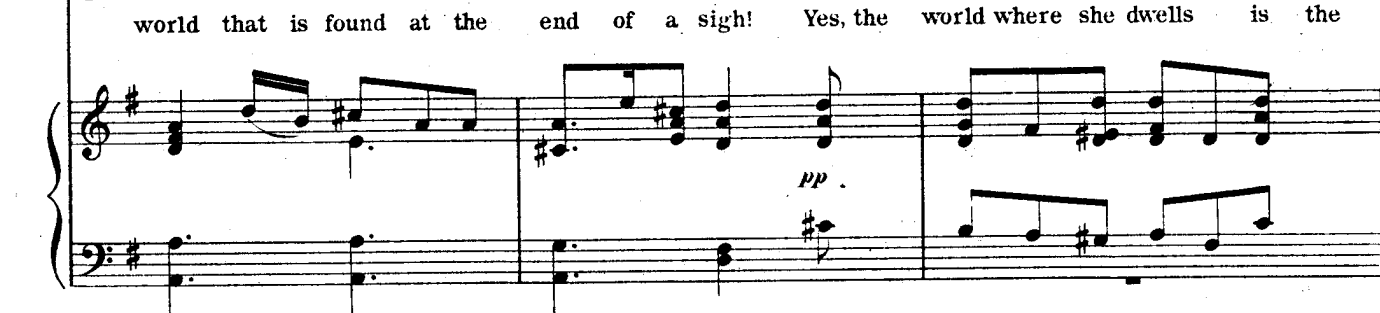
JOL. life rush - es by, - For the world where she dwells is the fair World of Seem - ing, The


mf

TERENCE.


MUR. 

world that is found at the end of a sigh! Yes, the world where she dwells is the



TER. 

fair World of Seem-ing, The world that is found at the end of a sigh, of a



MOL. 

The world where she dwells is a

TER. 

sigh The world where she dwells is a

MUR. 

The world where she dwells is a



MOL. fair world of seem - ing, The world that is found at the

TER. world of seem - ing, The world that is found at the

MUR. world of seem - ing, The world that is found at the

MOL. end of a sigh, The world that is found at the

TER. end of a sigh, The world that is found at the

MUR. end of a sigh, The world that is found at the

or

MOL. end of a sigh *dim.*

TER. end of a sigh *dim.*

MUR. end of a sigh *dim.*

21266

MOL. *pp* a sigh

TER. *pp* a sigh

MUR. *pp* a sigh

MOL. *dim.* *rall.* The world that is found at the

TER. *dim.* *rall.* The world that is found at the

MUR. *dim.* *rall.* The world that is found at the

MOL. end of a sigh!

TER. end of a sigh!

MUR. end of a sigh!

The Mosquito and the Midge.

No 11.

Papinta and Chorus of eight Girls.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegro moderato.

Piano. *mf*

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegro moderato' and the dynamic is 'mf'.

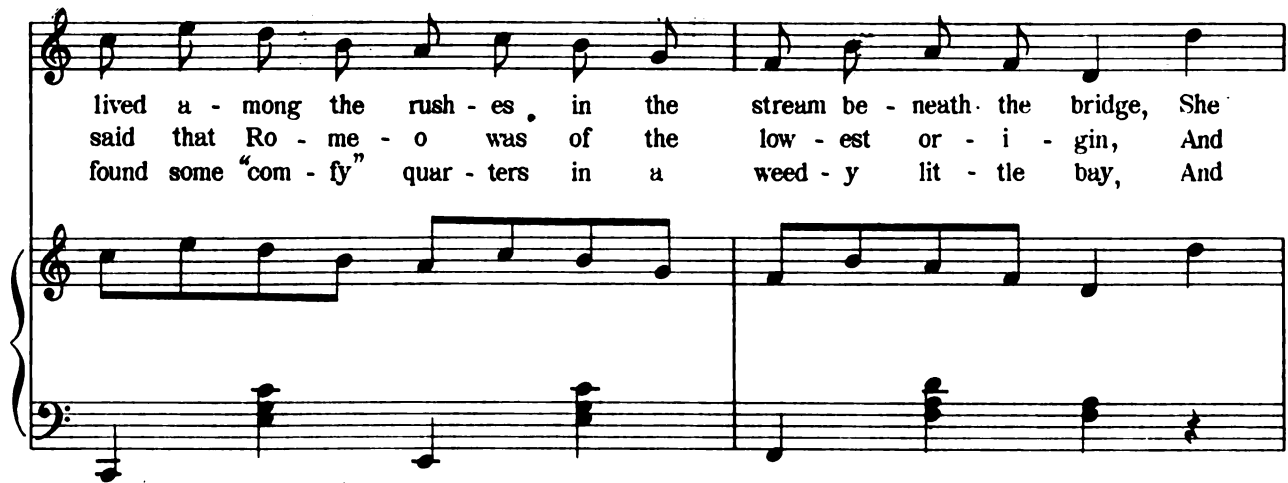
PAPINTA.

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

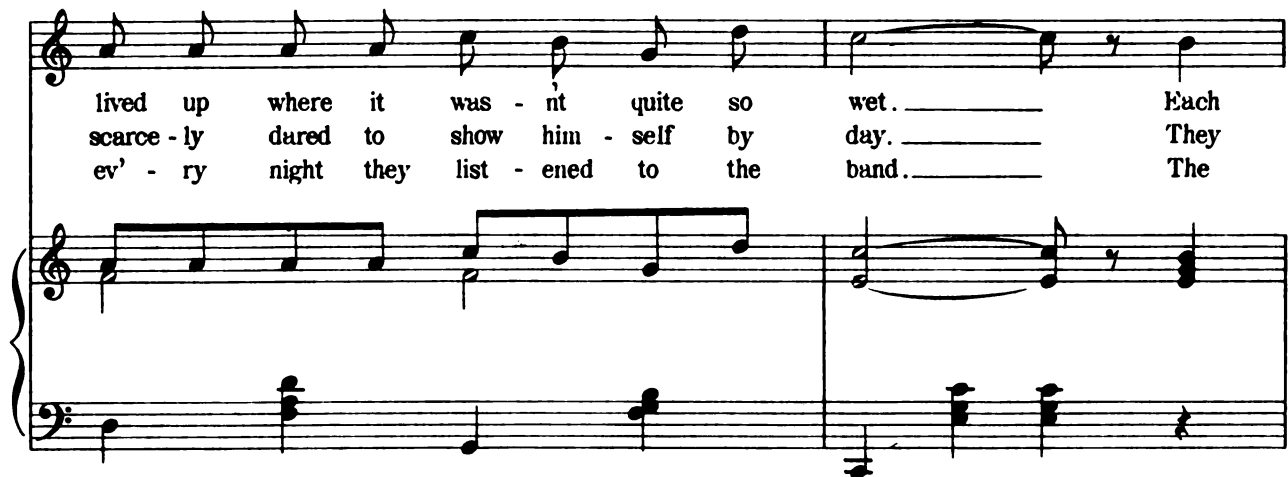
The first vocal entry of Papinta is shown on a single staff. The melody begins with a half note, followed by eighth and sixteenth notes. The piano accompaniment continues with chords and single notes. Dynamics include 'f' and 'p'.

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

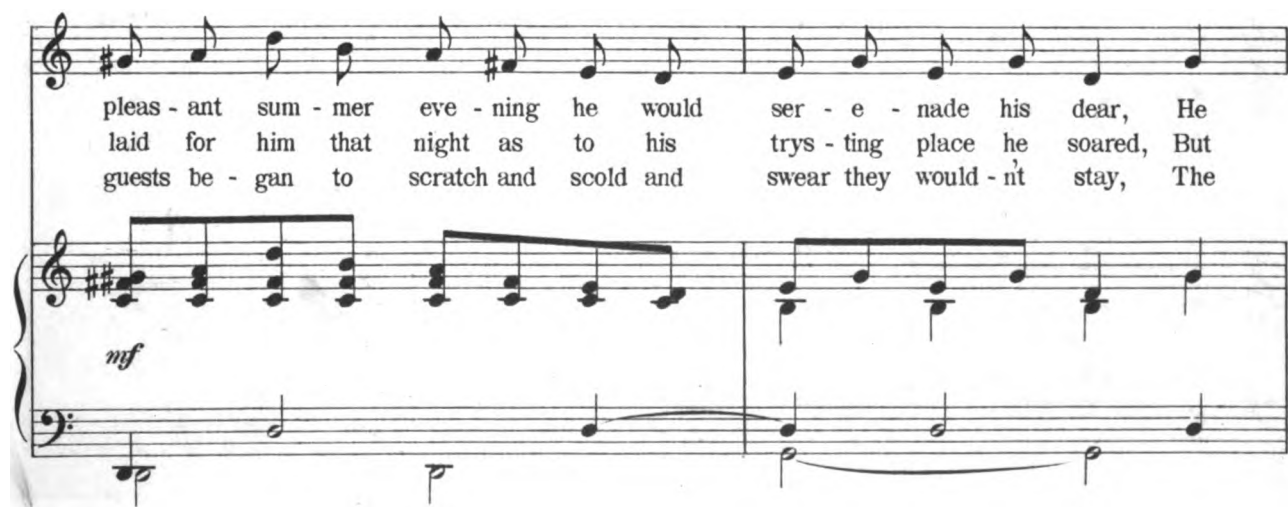
The chorus of eight girls is shown on a single staff. The melody is simple and catchy, with a final cadence. The piano accompaniment provides a steady harmonic support. Dynamics include 'p'.



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



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



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

mf

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

rall.

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

Tempo.

this was the song he sang. Ping!
 this was the song he sang. Ping!
 thus 'twas he sad-ly sang. Ping!

rall. *mf*

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

FEMALE CHORUS.

(Humming.)

me. Ping! — Ping! — Ping! — Ping! —
 me. Ping! — Ping! — Ping! — Ping! —
 die. Ping! — Ping! — Ping! — Ping! —

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

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

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

1. & 2. *D. C.* 3.
 Ping! Ping! Ping! Ping!
 Ping! Ping! Ping!
 Ping!

p *D. C.*

DANCE.

A piano score for a dance piece, measures 127-131. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#), and the time signature is 3/4. The melody consists of eighth and sixteenth notes, often beamed together. The bass line is primarily composed of chords and single notes. Measure 127 starts with a piano (p) dynamic marking. Measure 128 includes a crescendo hairpin. Measure 129 includes a piano (p) dynamic marking. Measure 130 includes a decrescendo hairpin. Measure 131 ends with a final chord marked with an accent (^) and a fermata.

Trio: "Sweetest of all of the words of love."

FANNY, ALADDIN, AND CHRIS.

N^o 10.

Moderato.

CHRIS.

1. What maid could read a-miss An
girl who knows her book, Could

at-ti-tude like this, Or re-ward such deep de-vo-tion with the
won be by a look, If 'twere giv-en with this el-o-quent ex-

FANNY.

While a-ny dam-sel knows, A per-son in this pose, By the
You'll find this type of gaze, Will ten-der tu-mults raise, Mid the
mit-ten?
pression.

beau - ty of her charms is deep - ly smitten.
heartstrings of a dam - sel of dis - cretion.

ALADDIN.

Do you think I can con - vey, By
Ver - y well, then I shall try The

FANNY (critically.)

Oh
Not

stand - ing in this way, That the i - dol of my heart be - yond my reach is?
tel - e - path - ic eye, And look my in - fat - u - a - tion in this fash - ion,

yes, that's rath - er good,
bad, in - fact, quite fair,

CHRIS.

It would be un - der - stood Slightly bet - ter than a string of soul - ful
Its cer - tain with that stare, You could move a wood - en im - age to com -

ALADDIN.

Soul-ful speeches.
Real com-passion.

Soul-ful speeches.
To com-passion.

speeches.
passion.

Than a string of soul-ful
Wood-en im-age to com-

Moderato appassionato.

Ah! Sweet-est of all of the words of love, Are the

Ah! Sweet-est of all of the words of love, Are the

speeches.
pas-sion.

Moderato appassionato.

Sweet-est of all of the

rit.

f a tempo

words that are un-said, Tru-est of all of the

words that are un-said, Tru-est of all of the

words of love, Are the words that are un-said.

vows of love, Are the vows byglanc - es sped.

vows of love, Are the vows byglanc - es sped.

Tru - est of all are the vows of love, Are the vows by lov - ingglanc - es

ff Lit - tle the need for speech to voice. A pas - sion deep or

ff Lit - tle the need for speech to voice. A pas - sion deep or

ff sped. Lit - tle the need for speech to voice. A

grand. Tell her your sto - ry with your eyes, And

grand. Tell her your sto - ry with your eyes, And

pas - sion deep or grand, Tell your sto - ry with your eyes, And

rit. 1 2

she will un - der - stand, stand.

she will un - der - stand, stand.

she will un - der - stand, A stand.

DANCE.
espressivo

p rit. *a tempo* *p*

Nº2. When The Cat's Away The Mice Will Play.

Lyric by
HENRY BLOSSOM.

TRIO.
Fanchette, Nanette and Mde. Cecile.

Music by
VICTOR HERBERT.

FANCHETTE.

NANETTE.

MDE CECILE.

Animato.

Piano.

trite, but true, It des-cribes it neat-ly, Tells us what a lot of

trite, but true, ful-ly and complete-ly. Tells us what a lot of

girls will do When the one in charge of them is not in view.

girls will do When the one in charge of them is not in view.

Now we'll tell you what the wise men say,
When the cats a-way,

We don't like to think of mice like
then the mice will play. We don't like to think of mice like

that, But
that, But

I don't like to think that I'm the cat.

p *f* *sfz* *p* *f* *molto rit.* *a tempo.* *p* *molto rit.* *a tempo.* *p*

Poco meno mosso.

though there are a few per - haps, who doubt it, flout it,
 though there are a few per - haps, who doubt it, flout it,

f Poco meno mosso.

Oth - ers find it true from day to day. And
 Oth - ers find it true from day to day. And
 from day to day

of - ten those who do not bear in mind that, find that
 of - ten those who do not bear in mind that, find that

rit.

f *a tempo.*

When the cat's a-way, the mice will play.

When the cat's a-way, the mice will play.

poco a poco a tempo.

fp

p *dim.* *pp*

When the cat's a-way, the mice will play.

p *dim.* *pp*

When the cat's a-way, the mice will play.

rit *pp*

Why Should We Stay Home And Sew

No 17

(Equal Rights)

TRIO

Lyric by
HENRY BLOSSOM

Music by
VICTOR HERBERT

Moderato grazioso

A- ges a - go, as you well know, we were
Men are self-willed and spoiled like chil- dren, you

f *poco rit.* *p* *a tempo*

JANE

MARGARET

slaves; Lived in caves— Hus- bands, of course, then ruled by force! Sav- age
know; That is so — Real- ly they ought to all be taught to o -

poco rit. *a tempo*

BIRDIE

MARGARET

kings, Hor-rid things— They took wives then by the score, as they chose,
bey, As you say;— We know what is best for them and we should,

poco rit. *a tempo*

JANE

MARGARET

good-ness knows They'll do that no more. One's e-nough. As in days of
for their good, Tell them what to do. Ver-y true. And then see it

MARGARET

poco tranquillo

yore Great-ly in-deed We have been freed I would then like to ask the
through Where-fore should they Have their own way? Or if so, won't you let us
BIRDIE
Things have changed great-ly Yes! ask the
Good i-dea! where-fore Yes! let us
JANE

poco rit. poco a poco a tempo

men. Why should we stay home and sew and do the cook-ing, — When there's
know.
men. Why should we stay home and sew and do the cook-ing, — When there's
know.
poco a poco a tempo

plea-sure that we know we pos-si-bly are o-ver-look-ing, ——— If the

plea-sure that we know we pos-si-bly are o-ver-look-ing, ——— If the

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The music is in 4/4 time. The vocal melody features eighth and sixteenth notes with accents. The piano accompaniment includes chords and moving lines in both hands.

men have rights to stay out nights, Why, fair-ly, square-ly, An-y-where that they go

men have rights to stay out nights, Why, fair-ly, square-ly, An-y-where that they go

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in grand staff. The vocal melody continues with eighth and sixteenth notes and accents. The piano accompaniment features chords and moving lines in both hands.

1. 2.

we should all go, too. too.

we should all go, too. too.

DANCE

f *mp*

8

8

8

ff

We Were Taught To Walk Demurely.

No 7.

TRIO.

Bonita, Papinta and Teresa.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Andante religioso.


BONITA.  We_ were_ taught to walk_ de_

PAPINTA & TERESA.  We were taught to walk de -

Piano. 

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

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



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

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

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

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

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

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

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

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

p

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

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

Allegro.

PAPINTA.

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

mf

choose — Be gay and sing, Stu-dys a bore, Al-ways gave

BONITA.

If life is a dance then trip it a - long, And

me the blues. —

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

on, For on - ly too soon 'tis fled. Ah! life is a dance,

PAPINTA.

TERESA. Life is a dance

Trip it a - non, Gai-ly its maz - es thread _____ Let it ad -

Trip it a - non, Gai-ly its maz - es thread _____ Let it ad -

vance mer - ri - ly on, 'On - ly too soon 'tis fled. _____

vance mer - ri - ly on, On - ly too soon 'tis fled. _____

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

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

The first system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "Ah! _____ Te - di - um may a - bet _____" and "Sur - feit of joy of - fered all day Te - di - um may a - bet _____".

_____ Pleas - ure may cloy giv - en full sway, Mer - ri - ment bring re -

_____ Pleas - ure may cloy giv - en full sway, Mer - ri - ment bring re -

The second system of the musical score. It continues with two vocal staves and piano accompaniment. The lyrics are: "_____ Pleas - ure may cloy giv - en full sway, Mer - ri - ment bring re -" and "_____ Pleas - ure may cloy giv - en full sway, Mer - ri - ment bring re -". There are markings "rall." above the vocal staves and below the piano accompaniment.

Andante.

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

The third system of the musical score. It begins with the tempo marking "Andante." and the dynamic marking "gret.". The lyrics are: "gret. Ear - ly - les - sons in - good - breed - ing all fri -". The piano accompaniment includes dynamic markings "ff" and "p".

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

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

lead - ing wick - ed — world at best.

Katy Didn't.

67

SONG.

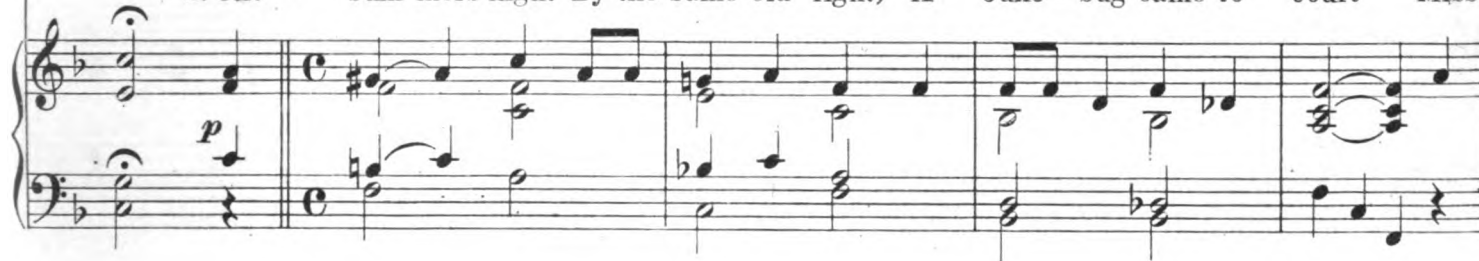
No.16.

(CINDERELLA.)

LOUIS F. GOTTSCHALK.

Tempo di Valse.*Allegretto.*

1. Be - hind the screen Of a for - est green A ka - ty - did lived and throve, The
2. One - sum - mer's night By the same old light, A June - bug came to court Miss



pop - u - lar And shin - ing star Of all the Kates in the grove. But she
Ka - ty - did, Who was for - bid All fool - ish - ness of the sort. Said the



had her way When she sang her lay For which she was oft - en chid; One
June-bug: "Miss Will you give me a kiss? Now did she the kiss be - stow? I



minute 't would be: "She did-n't!" You see, And then she would chirp: "She did!"
might re - mark that the night was dark, So no one will ev - er know.

REFRAIN.

Ka - ty did - n't! Ka - ty did! In con - tra -
Ka - ty did - n't! Ka - ty did! In con - tra -

dic - tion the facts are hid, 'Tis far from a - mus - ing And ve - ry con -
dic - tion the facts are hid, But that does - n't mat - ter, We're sick of her

fus - ing To find out wheth - er she did - n't or did!
chat - ter, And don't care wheth - er she did - n't or did!

GIRLS.

mf
 Ka - - ty did - n't! Ka - - ty did! In con - tra -
 Ka - - ty did - n't! Ka - - ty did! In con - tra -

MEN.

mf

mf

dic - tion the facts are hid, 'Tis far from a - mus - ing And
 dic - tion the facts are hid, But that does - n't mat - ter, We're

mf

ver - y con - fus - ing To find out whether she did - n't or did!
 sick of her chat - ter, And don't care whether she did - n't or did!

mf

A Fisher's Daughter

Nº 17

Daisy, Dora, Delia and Chorus of Girls

Allegretto
mf leggiero

mf

A. *

1. Daisy: A
2. Dora: The
3. Delia: The

f

p

fish-er's daugh-ter fish ing on the quay, While fish - ing sang with
fish - es in the har - bor heard the lay And told a por - poise
fish - er's daugh-ter fished and sang her rune, Her bas - ket filled, she

heart so full of glee, That creat-ures in the air and wa - ter
sun - ning in the bay, Who straightway came to hear the ease With
changed her lit - tle tune, And sang in - stead so sad a wail, The

* Introduction for verses 2 and 3 can be commenced here.

B

Came to hear the love-ly daugh-ter As she tune and time did slaughter.
 which she sang in di-vers keys, In sharps or flats, her taste to please.
 lit - tle fish - es all turned tail And e'en the por-poise grew quite pale.

Daisy, Dora and Delia

1-2. This is the burd - en of the tune She
 3. This is the burd - en of the lay With

C

sang that pleas-ant day in June, Cor - rect in me-tre and in
 which she closed that pleasant day, Which frightn'd fish-es far and

rhyme, To an - y key, all sorts of time.
 near And made them all go home in fear.

Chorus

mf

1-2. Come out, come out, the day is clear To -
 3. Be - - ware, be - ware, O sail - - or mine, To -

mf

rit. *a tempo*

mor - row may be cold and drear. Sing high, sing low, the
 mor - row's storm up - on the brine. Be - ware, be - ware, the

rit. *a tempo*

rit.

sun's a - glow, And soft the o - cean breez - es blow.
 roll - ing wave, That roll - eth ev - er o'er thy grave.

rit.

Trio.
The Burglars.

Allegro moderato.


Claire.  There is

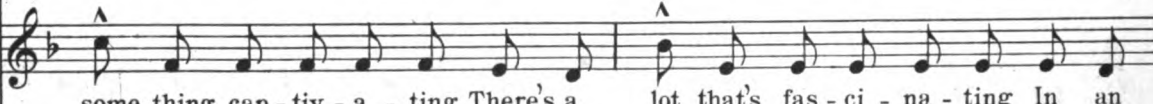
Reggy.  There is

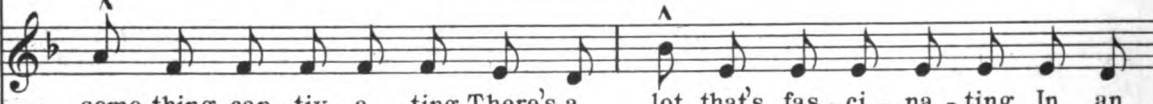
Percy.  There is


Allegro moderato.

Piano. 

C.  some-thing cap - tiv - a - ting, There's a lot that's fas - ci - na - ting In an

R.  some-thing cap - tiv - a - ting, There's a lot that's fas - ci - na - ting In an

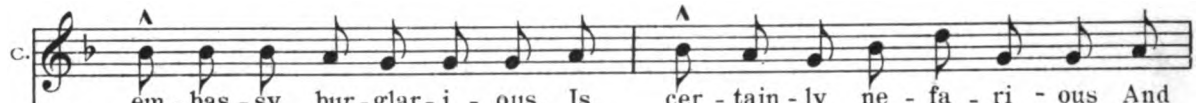
P.  some-thing cap - tiv - a - ting, There's a lot that's fas - ci - na - ting In an




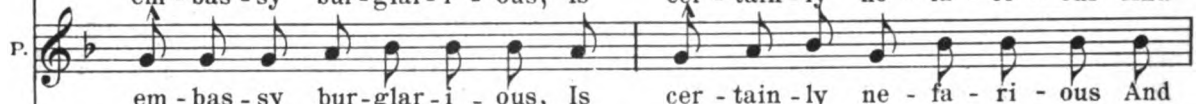
C. en - ter - pris - ing crim - i - nal ca - reer; Though with
 R. en - ter - pris - ing crim - i - nal ca - reer; Though with
 P. en - ter - pris - ing crim - i - nal ca - reer; Though with


C. dan - ger it is fraught, Still I've ver - y oft - en thought With—
 R. dan - ger it is fraught, Still I've ver - y oft - en thought With—
 P. dan - ger it is fraught, Still I've ver - y oft - en thought With—


C. sen - ti - ments the op - po - site of fear; An
 R. sen - ti - ments the op - po - site of fear; An
 P. sen - ti - ments the op - po - site of fear; An

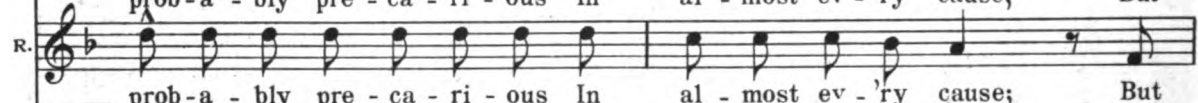
C.  em - bas - sy bur - glar - i - ous, Is cer - tain - ly ne - fa - ri - ous And


R.  em - bas - sy bur - glar - i - ous, Is cer - tain - ly ne - fa - ri - ous And


P.  em - bas - sy bur - glar - i - ous, Is cer - tain - ly ne - fa - ri - ous And

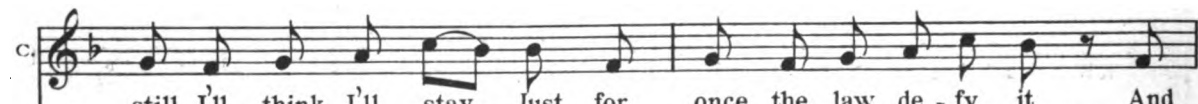


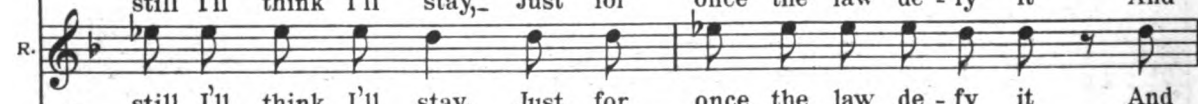
C.  prob - a - bly pre - ca - ri - ous In al - most ev - 'ry cause; But

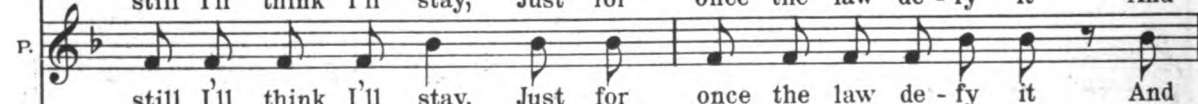
R.  prob - a - bly pre - ca - ri - ous In al - most ev - 'ry cause; But

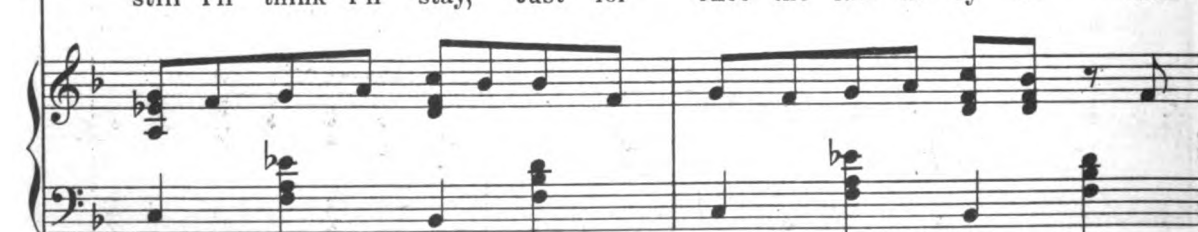
P.  prob - a - bly pre - ca - ri - ous In al - most ev - 'ry cause; But



C.  still I'll think I'll stay, Just for once the law de - fy it And

R.  still I'll think I'll stay, Just for once the law de - fy it And

P.  still I'll think I'll stay, Just for once the law de - fy it And



C. if I make nothing of it, I will have ex- -pe-ri-ence; Oh! ex-
 R. if I make nothing of it, I will have ex- -pe-ri-ence; Oh! ex-
 P. if I make nothing of it, I will have ex- -pe-ri-ence; Oh! ex-

C. pe - ri - ence ac - cord - ing to the Card, Is a
 R. pe - ri - ence ac - cord - ing to the Card, to the Card, Is a
 P. pe - ri - ence ac - cord - ing to the Card, to the Card, Is a

Sva

C. teach-er who is des - per - ate - ly hard But
 R. teach-er who is des - per - ate - ly hard ver - y hard But
 P. teach-er who is des - per - ate - ly hard ver - y hard But

C. I'll tac-kle her this time; All a - board for deeds of
 R. I'll tac-kle her this time; All a - board for deeds of
 P. I'll tac-kle her this time; All a - board for deeds of

rit.

C. crime, He's going to be the bur - glar's merry pard;
 R. crime, I'm going to be the bur - glar's merry pard;
 P. crime, I'm going to be the bur - glar's merry pard;

a tempo

C. Pst! Pst! Pst! Pst! Pst! So it's hist!dowse the glim! Let us
 R. Pst! Pst! Pst! Pst! Pst! So it's hist!dowse the glim! Let us
 P. Pst! Pst! Pst! Pst! Pst! So it's hist!dowse the glim! Let us

C. div - vy on the swag, We'll crack a crib and do it ver - y

R. div - vy on the swag, We'll crack a crib and do it ver - y

P. div - vy on the swag, We'll crack a crib and do it ver - y

C. soon; It will no doubt be

R. soon; And do it ver - y soon; It will no doubt be

P. soon; And do it ver - y soon; It will no doubt be

C. great_ and im - mense And a new ex - pe - ri -

R. great_ and im - mense And a new ex - pe - ri -

P. great_ and im - mense And a new ex - pe - ri -

C. *ence;* While we bur - gle in the dark of the

R. *ence;* While we bur - gle in the dark of the

P. *ence;* While we bur - gle in the dark of the

C. moon, Hist! hush! Yes! we bur - gle in the dark of the

R. moon, Hist! hush! Yes! we bur - gle in the dark of the

P. moon, Hist! hush! Yes! we bur - gle in the dark of the

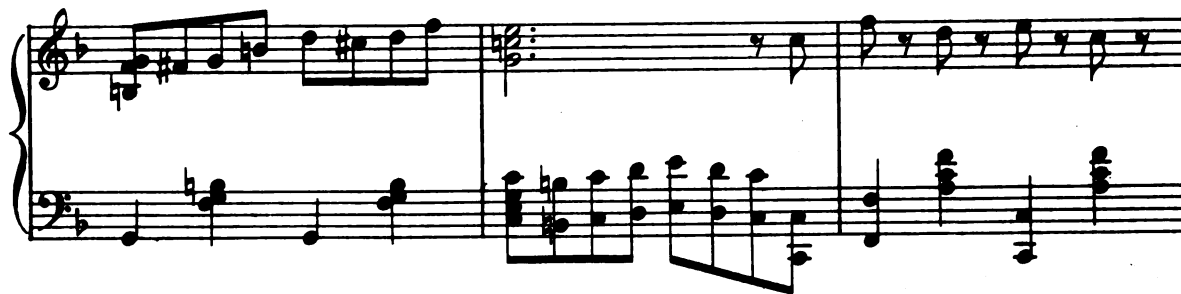
C. moon.

R. moon.

P. moon.

Dance

pp



No.5 The Girl With Boyish Ways

23

Trio: MISSES DORIS, YOUNG and SWEET

Tempo di Valse

The piano introduction consists of two systems of music. The first system is in 3/4 time, key of D major, and features a forte (*ff*) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The second system continues the pattern, with the right hand playing a more melodic line of eighth notes and the left hand maintaining the bass line. The piece concludes with a final chord in the right hand and a sustained note in the left hand, marked with a forte (*f*) dynamic.

DORIS *mf* A lass of health and vig-or, — With a wealth of

YOUNG *mf* A lass of health and vig-or, — With a wealth of

SWEET *mf* A lass of health and vig-or, — With a wealth of

The vocal parts for Doris, Young, and Sweet enter with a mezzo-forte (*mf*) dynamic. They sing the lyrics "A lass of health and vig-or, — With a wealth of". The piano accompaniment, also marked *mf*, provides a harmonic support with chords and moving lines in both hands. The melody is simple and catchy, typical of a valse.

chest-nut hair, — A hap - py, cheer - y whis-tle, — And a

chest-nut hair, — A hap - py cheer - y whis-tle, — And a

chest-nut hair, — A hap - py cheer - y whis - tle, And a

The vocal parts continue with the lyrics "chest-nut hair, — A hap - py, cheer - y whis-tle, — And a". The piano accompaniment continues with the same harmonic support, featuring chords and moving lines in both hands. The melody is simple and catchy, typical of a valse.

man - ner de - bon - air: She shocks her tim - id

man - ner de - bon - air: She shocks her tim - id

man - ner de - bon - air: She shocks her tim - id

sis - ters By her calm con - tempt of stays For she loves the

sis - ters By her calm con - tempt of stays For she loves the

sis - ters By her calm con - tempt of stays For she loves the

air of free - dom, The girl with boy - ish ways.

air of free - dom, The girl with boy - ish ways.

air of free - dom, The girl with boy - ish ways.

And she un - der-stands the

She's quite a fan at base - ball,

And she un - der-stands the

mf *f*

3

This system contains measures 1 through 8. It features three vocal staves and a piano accompaniment. The first vocal staff has a rest in measure 1, followed by a melodic line starting in measure 2. The second vocal staff begins with a melodic line in measure 1. The third vocal staff has a rest in measure 1, followed by a melodic line starting in measure 2. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand, including a triplet in measure 4. Dynamics include *mf* and *f*.

game, With all her

She roots and guys the um - pire

game, With all her

f

This system contains measures 9 through 16. The vocal parts continue their lines, with the first vocal staff having a rest in measure 9. The piano accompaniment features a more active melodic line in the right hand, including a triplet in measure 12. Dynamics include *f*.

might and main, And at

She's an ex - pert with a rac - quet.

might and main, And at

mf *f*

3

This system contains measures 17 through 24. The vocal parts continue their lines, with the first vocal staff having a rest in measure 17. The piano accompaniment features a more active melodic line in the right hand, including a triplet in measure 20. Dynamics include *mf* and *f*.

golf she al - ways plays

A win - ning game, we

golf she al - ways plays

f *mf*

This system contains the first two systems of music. It features three vocal staves and a piano accompaniment. The lyrics are: "golf she al - ways plays", "A win - ning game, we", and "golf she al - ways plays". The piano part includes dynamic markings *f* and *mf*.

As the girl with boy - ish ways.

know her

As the girl with boy - ish ways.

rall.

This system contains the third and fourth systems of music. The lyrics are: "As the girl with boy - ish ways.", "know her", and "As the girl with boy - ish ways.". The piano part includes the marking *rall.*

When it

Lento *atempo*

f *mf*

This system contains the fifth and sixth systems of music. The lyrics are: "When it". The piano part includes the markings *Lento*, *atempo*, *f*, and *mf*.

comes to hunt - ing sea - son ——— She's al - ways in the

And she deft - ly shoots a ri - fle ——— With a
And she deft - ly shoots a ri - fle ——— With a
chase, ———

strik - ing aim and grace ———
strik - ing aim and grace ——— *mf*
And at eve a - round the

She's *f*
She's

camp-fire When we gos - sip o'er its blaze,

The first system of a musical score. It consists of three staves. The top two staves are for a vocal duet, and the bottom staff is for piano accompaniment. The key signature has one sharp (F#). The vocal parts enter with the lyrics 'She's' and 'She's' on a high note. The piano accompaniment begins with a series of chords and a melodic line in the right hand.

full of spark - ling sto - ries, — This girl with boy - ish

full of spark - ling sto - ries, — This girl with boy - ish

The second system of the musical score. It continues the vocal duet and piano accompaniment. The lyrics 'full of spark - ling sto - ries, — This girl with boy - ish' are repeated on both vocal staves. The piano accompaniment features a more active melodic line in the right hand.

ways. — And I

mf ways. She's a crank on au - to tour - ing, —

And I

The third system of the musical score. It continues the vocal duet and piano accompaniment. The lyrics 'ways. — And I' and 'ways. She's a crank on au - to tour - ing, —' are present. The piano accompaniment includes a triplet figure in the right hand. The system concludes with the lyrics 'And I'.

First system of the musical score. It consists of four staves: two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The lyrics are: "tell you she has nerve, —" on the first vocal staff, and "For she nev - er screams or" on the second vocal staff. The piano accompaniment features chords and moving lines in both hands.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "As we dash a - round a curve, —" on the first vocal staff, and "fid - gets, —" on the second vocal staff. The piano accompaniment continues with chords and moving lines. The key signature remains one sharp (F#).

Third system of the musical score. It continues the vocal and piano parts. The lyrics are: "The fas - ter that we spin a - long" on the first vocal staff, and "The" on the second vocal staff. The piano accompaniment includes a triplet of eighth notes in the right hand. The key signature remains one sharp (F#).

more she thinks, it pays, ———

For she be -

more she thinks it pays, ———

f *f* *mf*

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line has two staves. The first staff has the lyrics "more she thinks, it pays, ———" and the second staff has "For she be -". The piano accompaniment has two staves. The first staff has the lyrics "more she thinks it pays, ———" and the second staff has "For she be -". The piano accompaniment includes dynamic markings *f* and *mf*.

This girl with boy - ish

lieves in scorch-ing ———

This girl with boy - ish

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line has two staves. The first staff has the lyrics "This girl with boy - ish" and the second staff has "lieves in scorch-ing ———". The piano accompaniment has two staves. The first staff has the lyrics "This girl with boy - ish" and the second staff has "lieves in scorch-ing ———". The piano accompaniment includes dynamic markings *f* and *mf*.

ways. ———

ways. ———

ways. *rall.*

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line has two staves. The first staff has the lyrics "ways. ———" and the second staff has "ways. ———". The piano accompaniment has two staves. The first staff has the lyrics "ways. ———" and the second staff has "ways. *rall.*". The piano accompaniment includes dynamic markings *f* and *mf*.

mf

There's to the lass of vig - or, — With a wealth of

mf

There's to the lass of vig - or, — With a wealth of

mf

There's to — the lass — of vig - or, With a wealth of

chest - nut hair, — With her catch - y song and whis - tle, —

chest - nut hair, — With her catch - y song and whis - tle, —

chest - nut hair, — With her catch - y song and whis -

— And her man - ner de - bon - air, — Though

— And her man - ner de - bon - air, — Though

tle, And her man - ner de - bon - air, — Though

shock - ing to the prud - ish, Her way is

shock - ing to the prud - ish, Her way is

shock - ing to the prud - ish, Her way is

one that pays, For she's the i - dol

one that pays, For she's the i - dol

one that pays, For she is the i - dol

of the hour, This girl with boy - ish ways.

of the hour, This girl with boy - ish ways.

of the hour, This girl with boy - ish ways.

GREEN: What would we do without you girls at the game. You're worth a hundred of the best rooters on the other side.

DORIS: Let us alone for that. When it comes to rooting, the girl with the boyish ways is just the thing at a football game.