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THE RIVALS

OR

"A PRETTY PAIR"

A Comic Operetta

In Two Acts

FOR

LADIES' VOICES

Book and Lyrics

BY

FRED EDMONDS

Music by

W. RHYS-HERBERT

net .75

J. FISCHER & BRO. NEW YORK

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ARGUMENT

Phyllis Fairchild has called together her girl friends to a picnic at which a secret is to be disclosed. This proves to be a scheme for forming a girls' club or society for the purpose (amongst other details) of "governing and reforming the neighborhood!" The idea is adopted with enthusiasm, a title is chosen (The Kittens), a badge selected (the Black Cat) and an expedition arranged for midnight of the same day to visit the haunted Pine-Wood Caves. Phyllis insists on excluding from the club a new-comer to the district, Caroline Carson, who is pushing and therefore little liked by most of the girls. The picnic breaks up on this note and then Caroline and an ally appear. They have been told of the picnic by a sympathizer who has attended it and returns to join them. The three conspire to introduce Caroline in disguise into the club, as there is a rule "once a member, always a member." They also resolve to act as ghosts to frighten the "Kittens" at the Pine-Wood Caves.

In the next scene the girls, with candles, explore the caves. Phyllis and a friend dress as ghosts to scare their companions, but falling in with Caroline and her friend, the rival spectres frighten each other, the girls rush in on hearing cries, and a general scare ends the act.

The second act begins with an "initiation" scene. Pointed black hoods, with holes for the eyes, are worn by the "kittens," and the veiled Caroline is introduced by her sympathizer for enrollment. At the critical moment of the initiation, a Mrs. Goodhart breaks in. She has been told in a letter from Caroline Carson that the girls vivisect cats! Caroline and her friends dramatically retire, and the mollified Mrs. Goodhart sings about kindness to animals. The following scene shows a grand philanthropic effort by the "Kittens" (with Phyllis absent). They have bribed some small children to make themselves dirty, in order to practise washing them! The children also go through some singular singing and dancing manoeuvres. At this point someone rushes in crying that Phyllis and Caroline are both drowned; corrected by a later-comer into half-drowned. The two rivals appear, wet and clinging to each other. Each is persuaded that the other has saved her life, and the story is ridiculously told in song. Overwhelmed with remorse for their late rivalry, they become bosom friends, and Mrs. Goodhart is elected President of the "Kittens."

FRED EDMONDS

CAST OF CHARACTERS.

PHYLLIS FAIRCHILD.....	Soprano
CAROLINE CARSON	Soprano
Dolly	Friends of Phyllis { Mezzo Soprano Mezzo Soprano or Alto Soprano or Mezzo Soprano Mezzo Soprano or Alto
Mabel	
Rose	
Maud	
Violet	Satellites of C. Carson { Soprano or Alto Soprano or Mezzo Soprano
Ada	
MRS. GOODHART, middle-aged or elderly—rather eccentric.....	Mezzo Soprano
Chorus of Girls and Children (ad lib.)	

ACT I

SCENE I.—A Woodland Glade

SCENE II.—Pine-Wood Caves at Midnight

ACT II

SCENE I.—Club-Room

SCENE II.—Same

8-36 Gift Bennett

The Rivals

OR

“A Pretty Pair”



FRED EDMONDS

W. RHYS-HERBERT

Cast of Characters

PHYLLIS FAIRCHILD		Soprano
CAROLINE CARSON		Soprano
DOLLY	}	Mezzo Soprano
MABEL		Mezzo Soprano or Alto
ROSE		Soprano or Mezzo Soprano
MAUD		Mezzo Soprano or Alto
VIOLET	}	Soprano or Mezzo Soprano
ADA		Soprano or Alto
MRS. GOODHART		Mezzo Soprano

Chorus of Girls and Children (ad lib)

ACT I

SCENE I. A Woodland Glade

SCENE II. Pine-Wood Caves at Midnight

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SCENE I. Club-Room

SCENE II. Same

The Rivals

OR

“A Pretty Pair”

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ACT I

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The Rivals

or
"A Pretty Pair"

ACT I

Overture

W. RHYS-HERBERT

FRED EDMONDS

3

Allegro con spirito

1

ff

cong.

Musical notation for the first system of the Overture, measures 1-8. The score is in 2/2 time and B-flat major. The upper staff (treble clef) features a melody with eighth notes and chords, while the lower staff (bass clef) provides a rhythmic accompaniment with eighth notes. A first ending bracket labeled '1' spans measures 1-8. A dynamic marking of *ff* is present at the start, and a *cong.* marking is at the end of the system.

Musical notation for the second system of the Overture, measures 9-16. The upper staff continues the melodic line with various articulations like accents and slurs. The lower staff maintains the accompaniment. A second ending bracket labeled '2' spans measures 9-16. A *cong.* marking is at the end of the system.

Musical notation for the third system of the Overture, measures 17-24. The upper staff features more complex rhythmic patterns and slurs. The lower staff continues the accompaniment. A third ending bracket labeled '3' spans measures 17-24.

Musical notation for the fourth system of the Overture, measures 25-32. The upper staff has a dense texture with many notes and slurs. The lower staff continues the accompaniment. A fourth ending bracket labeled '4' spans measures 25-32.

Musical notation for the fifth system of the Overture, measures 33-40. The upper staff features a melodic line with slurs and accents. The lower staff continues the accompaniment. A dynamic marking of *ff* is present. A fifth ending bracket labeled '5' spans measures 33-40. A *cong.* marking is at the end of the system.

Allegretto

mf

mf

mf *p*
marc. *mf*

cresc. *f rit.* *f*

a tempo

Andante, con espressione

f *mf marc. e mel.*

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes and rests. The left hand provides a steady accompaniment. A *cons.* (con sordina) marking is present in the bass line. A *ff* (fortissimo) dynamic marking is placed above the right hand in the latter part of the system.

Second system of the piano score. The right hand continues with its intricate melodic line. The left hand accompaniment remains consistent. A *poco rit.* (poco ritardando) marking is placed above the bass line. A *cons.* marking is also present in the bass line. The system concludes with a double bar line.

Third system of the piano score, marked *Allegro vivace*. The right hand features a dense, rhythmic texture with many beamed notes and accents. The left hand accompaniment is also rhythmic. A *f* (forte) dynamic marking is placed above the bass line.

Fourth system of the piano score, continuing the *Allegro vivace* tempo. The right hand has a very dense texture with many beamed notes and accents. The left hand accompaniment is rhythmic. A *f* dynamic marking is present. A measure rest of 8 measures is indicated at the end of the system.

Fifth system of the piano score, marked *animato*. The right hand continues with a dense, rhythmic texture. The left hand accompaniment is rhythmic. A *f* dynamic marking is present.

Sixth system of the piano score, marked *ff*. The right hand features a complex, rhythmic melody with many beamed notes and rests. The left hand provides a steady accompaniment. A *ff* dynamic marking is placed above the right hand. The system concludes with a double bar line.

Andante teneramente

First system of musical notation for 'Andante teneramente'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation for 'Andante teneramente'. The right hand continues its melodic line, incorporating some grace notes. The left hand maintains the quarter-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the right hand.

Third system of musical notation for 'Andante teneramente'. The right hand features a more complex texture with chords and sixteenth-note patterns. Dynamics include forte (*f*) and a ritardando (*rit.*) marking. The system concludes with a fermata over a chord in the right hand and a final note in the left hand.

Allegretto, con animato

Fourth system of musical notation for 'Allegretto, con animato'. The tempo and mood change significantly. The right hand plays a series of chords, and the left hand has a rhythmic accompaniment of eighth notes. The dynamic is forte (*f*).

Fifth system of musical notation for 'Allegretto, con animato'. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment. The dynamic increases to fortissimo (*ff*).

Sixth system of musical notation for 'Allegretto, con animato'. The right hand features a series of chords, and the left hand has a rhythmic accompaniment of eighth notes. The tempo slows down, marked as *allargando*.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are arpeggiated. The lower staff is in bass clef and features a more rhythmic accompaniment with chords and single notes.

The second system continues the piece. It includes a tempo marking of *Moderato* and a dynamic marking of *mf* (mezzo-forte). The notation shows a continuation of the arpeggiated textures in the upper staff and the rhythmic accompaniment in the lower staff.

The third system features more developed melodic lines in the upper staff, with some notes beamed together. The lower staff continues with its rhythmic accompaniment, providing a steady foundation for the melody.

The fourth system shows a change in dynamics with a *f* (forte) marking. The melodic lines in the upper staff become more pronounced, while the accompaniment in the lower staff remains consistent.

The fifth system includes a *meno mosso* (less motion) marking, indicating a slight change in tempo. It also features an *a tempo* marking towards the end of the system. The notation continues with melodic and accompanimental lines.

The sixth system concludes the page. It features a key signature change to three flats (B-flat major or D-flat minor) and a 3/4 time signature. The notation shows the final melodic and accompanimental phrases.

8 Tempo di Valse

The first system of music for 'Tempo di Valse' is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The piece begins with a forte (*f*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

The second system continues the 'Tempo di Valse' piece. It concludes with a fortissimo (*ff*) dynamic marking. The notation includes various articulations and a final cadence in 4/4 time.

Allegro con spirito

The first system of 'Allegro con spirito' is in 4/4 time with a key signature of two flats. The right hand has a more active, rhythmic melody, and the left hand features a consistent bass line with chords.

The second system of 'Allegro con spirito' shows a continuation of the rhythmic patterns. The right hand has a series of chords and eighth notes, while the left hand maintains a steady accompaniment.

The third system of 'Allegro con spirito' features a more complex texture with sixteenth-note runs in the right hand and a rhythmic bass line in the left hand.

The fourth system of 'Allegro con spirito' concludes the piece with a final cadence. The right hand has a series of chords and eighth notes, while the left hand provides a steady accompaniment.

"There is Nothing Like Nature for Bracing You Up"

Chorus with Solo (Rose) ad lib.

Brightly

2 *f*

SOP. I & II *mf*
 There is noth-ing like na-ture for brac-ing you up (All
 ALTO *mf*

mf

hail to our pud-dings and pies!) _____ So we bask in the sun-shine with

plat-ter and cup, And care not a whit for the flies. *ben marc.*
Here we

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "plat-ter and cup, And care not a whit for the flies." followed by "Here we". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

mf
Here we are, Here we are! Hur-rah! Hur-
are in this balm-y and beau-ti-ful air, (Hur-rah for our pud-dings and

The second system continues the vocal melody and piano accompaniment. The lyrics are "Here we are, Here we are! Hur-rah! Hur-" on the first line and "are in this balm-y and beau-ti-ful air, (Hur-rah for our pud-dings and" on the second line. The piano accompaniment maintains the rhythmic pattern from the first system.

cresc.
rah!_ Hur-rah! For the space of a pic-nic we have-n't a care, And
cresc.
pies!)

The third system concludes the page. The lyrics are "rah!_ Hur-rah! For the space of a pic-nic we have-n't a care, And" on the first line and "pies!)" on the second line. The piano accompaniment features a crescendo, indicated by the "cresc." marking. The system ends with a final chord.

sim - ply re-joice in the flies. For the space of a pic - nic we

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part consists of a rhythmic melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

have - n't a care, And sim - ply re-joice in the flies.

rit.

The second system continues the vocal line and piano accompaniment. It includes a *rit.* (ritardando) marking and a *mf* dynamic. The piano accompaniment features a steady rhythmic pattern.

Soprano Solo* or Chorus

a tempo *grv.....* Oh

The third system begins with a vocal line and piano accompaniment. It includes markings for *a tempo*, *grv.....* (grave), and *Oh*. Dynamics include *mf* and *f*.

where will you look for a fem - i - nine throug So win - ning and wit - ty and

The fourth system continues the vocal line and piano accompaniment. The piano part features a consistent rhythmic accompaniment. Dynamics include *mf*.

*May be sung by Rose or a member of the chorus
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cresc.

wise? We lift up our voices in chorus and song; And

cresc.

rit.

ten-der-ly, ten-der-ly talk to the flies, And ten-der-ly talk to the flies.— *a tempo*

rit. *mf*

Joyfully

Then hur-

f

cresc. *f*

rah for our no - ble mag - nif - i - cent selves So wi - li - ly wil - ful and

wise! And hur-rah for the woods, and the im-pu-dent elves Who

send the in-tel-li-gent flies. Hur-rah! Hur-rah! Hur-rah! Hur-
accel. *accel.* *accel.*

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

"Some Girls Drink Milk"

Phyllis and Chorus

Phyllis
mf

1. Some
2. In

3

Lively
2/4

mf

girls drink milk Or of that ilk Some drink that's mild and
South - ern climes Mid jui - cy limes The lem - on blush - es

gen - tle; It can - not touch, How - ev - er much They
yel - low. For joys un - told Neath rind of gold The

take, their sta - 'tus men - tal. Per - haps we err, But
earth holds not its fel - low. It's life - blood flows And

we pre - fer Our rich and fruit - y tip - ple. We'd
blight - ly glows To drown all sense of sor - row; De -

not be a - fraid Of lem - on - ade Al - though its strength were
cant - ed here It spar - kles clear, And bids us flout the

rit.

a tempo mf **Chorus**
tri - ple. Then . fill your cups up, Cups up, cups up,
mor - row.

a tempo mf

Phyllis **Chorus** **Phyllis**
Fill your cups up, Cups up, cups up. 'Tis not a brew that

Chorus

cats or pups sup *f* Fill your cups up. Then *f*

The first system of the chorus features a vocal line and piano accompaniment. The vocal line starts with a half note 'cats', followed by quarter notes 'or' and 'pups', and a half note 'sup'. The piano accompaniment consists of a bass line with a half note and a treble line with a half note. Dynamics include a forte (*f*) marking and accents (>) over the notes.

fill your cups up, cups up, cups up, Fill your cups up,

f

cong

The second system continues the chorus with the vocal line repeating 'fill your cups up, cups up, cups up, Fill your cups up,'. The piano accompaniment features a rhythmic pattern in the treble clef and a steady bass line. A forte (*f*) dynamic and a 'cong' (consonant) marking are present.

cups up, cups up, 'Tis not a brew that cats or pups sup,

The third system of the chorus has the vocal line singing 'cups up, cups up, 'Tis not a brew that cats or pups sup,'. The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over the final note of the vocal line.

Fill your cups up.

ff

cong

The fourth system concludes the chorus with the vocal line singing 'Fill your cups up.'. The piano accompaniment features a forte (*ff*) dynamic and a 'cong' marking. A repeat sign is used at the end of the system.

The fifth system shows the final piano accompaniment for the chorus, consisting of a treble and bass line with various chords and melodic fragments.

"Hurrah for the Society"

Dolly and Chorus

Dolly
mf

Andante con moto

4

1. Hur -
2. Hur -

rah for the so - ci - e - ty! The fem - i - nine so -
rah for true fe - lic - i - ty! There's noth - ing like fe -

ci - e - ty, Which means with all so - bri - e - ty To
lic - i - ty, We spell it as "Phyl - lis" - i - ty, For

earn a no - to - ri - e - ty For ev - 'ry - thing, from
Phyl - lis's com - plic - i - ty Sup - plies the e - lec -

pi - e - ty To deeds, to deeds of "der - ring - do." For
tric - i - ty Which keeps, which keeps us on the go. Sup -

rit.
ev - 'ry-thing from pi - e - ty To deeds of "der - ring - do."
plies the e - lec - tric - i - ty Which keeps us on the go.

Chorus
a tempo
f
Hur - rah for fem - i - nin - i - ty! The pluck - y fem - i -
With - out a trace of van - i - ty (A - vaunt, a - vaunt, oh

nin - i - ty A - dorn - ing this vi - cin - i - ty. With
van - i - ty!) We're free from all in - an - i - ty, And

touch - ing u - na - nim - i - ty. We've in - fi - nite af -
 don't al - low in - san - i - ty To taint the fine hu -

fin - i - ty For ev - 'ry - thing that's true, that's true, We've
 man - i - ty Which keeps, which keeps our hearts a - glow, To

rit. in - fi - nite af - fin - i - ty For ev - 'ry - thing that's true.
 taint the fine hu - man - i - ty Which keeps our hearts a -

a tempo

rit. *a tempo*

glow.

f

"Picture It, Think Of It!"

DUET

Caroline and Ada

Daintily

mf

5

mf

1. Pic-ture it, think of it,
2. Needless to tell you that

we are two spies,
we are al - lies,

f

p

f

Spies, spies, spies!
Lies, lies, lies!

p

mf

Spies, spies, spies!
Lies, lies, lies!

Cau-tious-ly us - ing our ears and our eyes,
If an e - mer - gen - cy chance to a - rise,

p

mf

Eyes, eyes, eyes. Eyes, eyes,
Rise, rise, rise. Rise, rise,

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Eyes, eyes, eyes. Rise, rise, rise." and then "Eyes, eyes, Rise, rise,". The piano accompaniment consists of two staves, with dynamic markings of *f* and *p* alternating between measures.

eyes. Care - ful - ly creep - ing in case of sur - prise,
rise. To meet the - mer - gen - cy each of us tries,

The second system continues the vocal line with the lyrics "eyes. rise. Care - ful - ly creep - ing in case of sur - prise, To meet the - mer - gen - cy each of us tries,". The piano accompaniment features a *mf* dynamic marking.

Case of sur - prise, Case of sur - prise,
Each of us tries, Each of us tries,

The third system repeats the lyrics "Case of sur - prise, Each of us tries,". The piano accompaniment includes a melodic line with a slur over several notes.

Prise, prise, prise. Prise, prise,
Tries, tries, tries. Tries, tries,

The fourth system repeats the lyrics "Prise, prise, prise. Tries, tries, tries." and "Prise, prise, Tries, tries,". The piano accompaniment includes a *p* dynamic marking and a wavy line under the final vocal notes.

mf

prise. Look - ing and feel - ing un - com - mon - ly wise, Un -
 tries. With - out an - y fuss and with - out an - y cries, With -

com - mon - ly wise, Un - com - mon - ly wise,
 out an - y cries, With - out an - y cries,

p *pp*

Wise, wise, wise. Wise, wise, wise. (Spoken) Hush!
 Cries, cries, cries. Cries, cries, cries. Tush!

Faster

f

"Conspirators Three We Be"

TRIO

Caroline, Violet and Ada

Allegretto

6 *f*

Caroline and Violet *mf* *f* *sung or spoken*
 - Con - spir - a - tors three we be, we be, (Ha - ha! ho, ho! and a -
mf Ada *f*

mf *f*
 way we go!) When - ev - er that we a - gree, a - gree, There is
mf

noth-ing but woe for the wil - y foe, Oh ho, for the wil - y

foe! — Oh, Phyl-lis may find she's

blind, she's blind, (Ha - ha! ho, ho! and a - way we go!) Her

cresc.

poor lit-tle mind's not kind, not kind, So there's noth-ing but woe for the

cresc.

cresc.

rit. *mf*

wil - y foe, Oh, ho, for the wil - y foe: _____ Con -

rit. *mf*

rit. *mf*

a tempo *f* *sung or spoken*

spir - a - tors three we be, we be, (Ha - ha! ho, ho! and a -

a tempo *f*

a tempo *f*

way we go!) When - ev - er that we a - gree, a - gree, There is

noth - ing but woe for the wil - y foe, Oh ho, for the wil - y foe, — Oh

no retard
ho, for the wil - y foe! —

no retard

no retard *f*

"Slowly Winds Our Grand Procession"

Chorus

Moderato pomposo

7

f

cong

mf TUTTI

Slow - ly winds our grand pro - ces - sion Through the fear - some

mf

8

yawn - ing cave; Who would dare to make con - fes - sion

8

That we are not o - ver-brave? Can the "game be

f

8

worth the can - dle?" Is the job - be - yond our powers?

On - ly think, the - aw - ful scan - dal - Of this es - ca -

pade of ours! We should be - a - sleep and snor - ing

mf

mf

cons

Each with - in her peace - ful bed; Not the hol - low

f

f

hills ex-plor-ing, Tons of stra-ta o-ver-head.

rit.

f a tempo *p* *rit.*

ALTI *p* *misterioso*

Shad-ows dark-er fall and deep-er As we wend our

p

on-ward way, Shall we wake some fear-ful sleep-er,

SOPRANI

Shrink-ing from the light of day? If we meet a

mf

ghast-ly spec-tre, If a gris-ly ghost ap-pear,

simile

Will each girl at once col-lect her Wits and show no

sign of fear? Will each la-dy say po-lite-ly

TUTTI

mf

"Hope you're well," or "How d'ye do," "Do you come on

du - ty night - ly?" "Sure, it must be dull for you!"

rit.

f a tempo

mf

Slow - ly winds our grand pro - ces - sion Through the fearsome yawn - ing cave;

mf

f
Who would dare to make con-fes - sion That we are not o - ver-brave?



Who would dare to make con-fes - sion That we are not



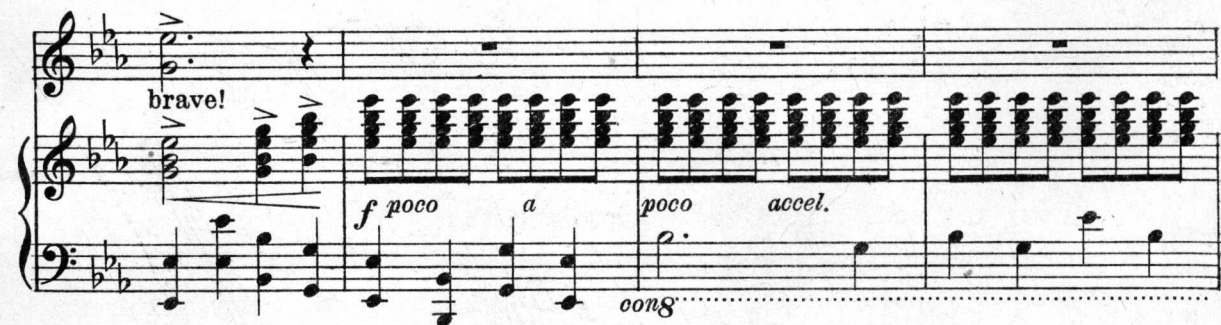
o - ver-brave! O - ver - brave! O - ver -



brave!

f poco a poco accel.

cong



"Sunshine and Rain"

Mabel and Chorus

Andante con moto

Mabel *mf*

Gleams of sunshine bright-en

8

p *mf* *p*

This se-ques-tered dell, And myspirits light-en More than I can tell.

Bytheir nec-ro-man-cy I am caught a-way To those realms of fan-cy

rit.

Where the fair - ies play, Where the fair - ies play.

a tempo

Gold - en gleams of sun - shine, I a - dore you so!

mf a tempo

rit.

Lin - ger near me, soothe and cheer me, Do not fade and go.

rit.

8.....

Chorus
SOPRANO I & II

Humming

ALTO

f

Gold - en gleams of sun - shine, I a - dore you so!

f a tempo

rit.

Lin - ger near me, soothe and cheer me, Do not fade and go.

rit.

8

Mabel

Solo

mf

Raindrops light-ly fall-ing,

p

mf

p

Gladeach thirsty flower, Pinks and ros-es call-ing Blessings on the shower.

Thus dis-solves the weather In-to summer tears, Smiles and tears to-gether

rit. *a tempo*

Slay the far-mer's fears, Slay the far-mer's fears. Crystalcrystal rain-drops,

rit. *p* *mf a tempo*

I admire you so, Pat-ter, pat-ter, bless-ings scat-ter, Do your work and go!

rit. *rit.*

Chorus *a tempo*

Humming

f a tempo

Crys-tal, crys-tal rain - drops, I ad-mire you so,

rit. *rit.*

Pat - ter, pat - ter, bless - ings scat-ter, Do your work and go!

"Whats That Shriek?"

Chorus

Allegro vivace

9

Piano accompaniment for the first system of the chorus. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked with a forte 'f' dynamic. The right hand features a complex, rhythmic pattern of chords and single notes, while the left hand plays a simpler, steady accompaniment.

Piano accompaniment for the second system of the chorus. It continues the musical texture established in the first system, with the right hand playing chords and the left hand providing a rhythmic base.

Vocal line and piano accompaniment for the first part of the chorus. The vocal line is written in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "Whats that shriek? Whats that yell? Oh, oh, oh, oh, oh, oh!". The piano accompaniment is in a grand staff, marked with a forte 'f' dynamic, and features a rhythmic accompaniment with chords and single notes.

Vocal line and piano accompaniment for the second part of the chorus. The vocal line continues with the lyrics: "Speak, oh, speak, Tell, oh, tell, Oh, oh, oh, oh, oh, oh!". The piano accompaniment is marked with a *simile* dynamic, indicating it should be played in a similar style to the previous section.

SOPRANO

mf

Are you dead? Where's my hat? Oh, oh, oh, oh, oh!

ALTO SOP. ALTO

Oh, oh, oh, oh, oh! What's a - head? What was that?

Oh, oh, oh, oh, oh! Oh, oh, oh, oh, oh! 'Tis - n't fun

Here to - day. Oh, oh, oh, oh, oh! Oh, oh, oh, oh, oh!

faster to the end

Let us run Right a-way! Let us run Right a-way!

Oh, oh, oh, oh, oh, oh! Let us run Right a-way! oh, oh,

(2.)
oh!
(Curtain)

Act II "Grimly Calling"

Chorus

Moderato con misterioso

10

mf (Gong) (Gong)

1. Grim-ly call-ing,	Boom!	Note ap-pall-ing	Boom!
2. Make no er-ror,	Boom!	'Tis a ter-ror	Boom!

(Gong) *f* *cresc.* *f* *D.S.*

Hear the toll-ing	Boom!	Hear the roll-ing, Boom,boom,boom!
Don't dis-sem-ble	Boom!	Trem-ble, trem-ble, Boom,boom,boom!

Recitative

Phyllis, Caroline, Violet, Mrs. Goodhart and Chorus

mf Phyllis

Kneel down. Do you desire to become a member of the ancient and honorable order of

11a

mf

Detailed description: This system contains the first musical staff. The vocal line is in treble clef with a key signature of three flats and a 4/4 time signature. It begins with a rest followed by a series of eighth notes. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three flats and a 4/4 time signature. It features a series of chords and moving lines in both hands.

"Kittens," Not those intolerable absurdities that we read of in history as having lost their

Detailed description: This system contains the second musical staff. The vocal line continues with a few more notes. The piano accompaniment continues with chords and moving lines.

mit-tens, But a set of noble and truehearted com-rad - ess-es

Detailed description: This system contains the third musical staff. The vocal line continues with a few more notes. The piano accompaniment continues with chords and moving lines.

Who have a soul a - bove such triv - ial things as hats and dresses?

Detailed description: This system contains the fourth musical staff. The vocal line continues with a few more notes. The piano accompaniment continues with chords and moving lines.

Caroline Chorus Phyllis Violet
(in a *p*)

I do. You do? That's bul-ly for you! Who is your sponsor? I

cong

Chorus Phyllis

pipng voice *f (gruffly)*

am. She am. Do you guarantee that the candidate is a fit and proper

p *f* *gliss.* *or*

per - son to as - so - ci - ate with our no - ble

Violet Chorus
(in a *pipng voice*) (*gruffly*)

selves? I do. She do.

p *f* *gliss.* *or*

Phyllis - (to the candidate, spoken) Then you must take the oath. But you are not a "Kitten" until you feel the badge of the "black cat" upon your shoulders. When once you have felt the "black cat," you are a member of the Society, and no one can turn you out, except for murder, arson, robbery under arms, or high treason. Hold this sceptre and repeat. (*hands sceptre.*)

In strict time **Phyllis** **Caroline** **Phyllis**
ad lib. *a tempo*

I here-by swear I here-by swear By

Caroline
ad lib.

all the can-dy I have ev-er eat-en By all the can-dy I have ev-er

Phyllis
(a tempo)

eat-en That as a true "kit-ten" I will nev-er know when I am

Caroline
ad lib.

beat-en - That as a true "kit-ten" I will nev-er know when I am

Phyllis

(a tempo)

beat-en - For an - ti - kit - tens I'll do my best to prove my-self a

The musical score for Phyllis consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a rhythmic pattern of eighth and quarter notes in the right hand and a bass line in the left hand.

Caroline

ad lib.

match, For an - ti - kit - tens I'll do my best to prove my-self a

The musical score for Caroline consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. It begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff with a key signature of two flats, featuring a rhythmic pattern of eighth and quarter notes in the right hand and a bass line in the left hand.

Phyllis

(a tempo)

match, And (this is the fin-al clause) I will al-ways come up to the

The musical score for Phyllis consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. It begins with a quarter rest followed by a series of eighth and quarter notes, including a triplet of eighth notes. The piano accompaniment is in a grand staff with a key signature of two flats, featuring a rhythmic pattern of eighth and quarter notes in the right hand and a bass line in the left hand.

Caroline

ad lib.

scratch. - And (this is the fin-al clause) I will al-ways come up to the

The musical score for Caroline consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. It begins with a quarter rest followed by a series of eighth and quarter notes, including a triplet of eighth notes. The piano accompaniment is in a grand staff with a key signature of two flats, featuring a rhythmic pattern of eighth and quarter notes in the right hand and a bass line in the left hand.

Phyllis Mrs. Goodhart

scratch. - Pre - pare to - Hold!

Murd'ers of cats be - ware! I have traced you to your

lair, to your lair.

"Be Kind to All Creatures"

Mrs. Goodhart, Chorus and Phyllis.

Mrs. Goodhart

*Recit.**mf*

12

Andante

f

My dear young friends, I

hope that you'll allow me so to call you, What I would say is

p

meant to win and not to gall, — and not to gall you.

Allegretto

mf

- 1. Be
- 2. Get your
- 3. If a

Allegretto

kind to all crea - tures, who - ev - er they be, The
 lodg - ers to - geth - er, and feed them with buns, Then
 dog wants to bite you, pray, why should he not? It

li - on, the ti - ger, the spi - der, the flea, The
 treat them to sto - ries and rid - dles and puns, Till the
 may be the one grain of com - fort he's got. Be

clam and the oys - ter, the snake and the toad, And
 kind al - li - ga - tor stands up on his head, And the
 kind to the mi - crobes that swarm all a - bout, For

take them to live in your hum - ble a - bode. Pray —
 good hip - po - pot - a - mus wad - dles to bed. Don't —
 ev - en a mi - crobe has feel - ings no doubt. You must

pat the poor puss - y, and milk the poor cow, Treat
 sit on the hedge-hog, it in - jures his quills. Show
 pit - y the pig who is roll - ing in slosh, And

ev - 'ry - thing kind - ly, you ought to know how. The
 mer - cy by dos - ing the pan - ther with pills. If
 take him right in - to your bed - room to wash. Be

ducks will go quack and the don - keys will sing With
 good to a griz - zly to you he will cling, He's
 pa - tient with in - sects that chase you and sting, And

plea - sure, and that is the prin - ci - pal thing.
hap - py, and that is the prin - ci - pal thing.
love them, for that is the prin - ci - pal thing.

Chorus *faster*

f
Pray - pat the poor puss - y, And milk the poor cow, Treat
Don't - sit on the hedge - hog, it in - jures his quills, Show
You must pit - y the pig who is roll - ing in slosh, And

f
Pray - pat the poor puss - y, And milk the poor cow, Treat
Don't - sit on the hedge - hog, it in - jures his quills, Show
You must pit - y the pig who is roll - ing in slosh, And

f
con 8

ev - 'ry - thing kind - ly, you ought to know how. The
mer - cy by dos - ing the pan - ther with pills. If
take him right in - to your bed - room to wash. Be

ev - 'ry - thing kind - ly, you ought to know how. The
mer - cy by dos - ing the pan - ther with pills. If
take him right in - to your bed - room to wash. Be

con 8

ducks will go quack and the don-key will sing With
 good to a griz-zly to you he will cling, He's
 pa-tient with in-sects that chase you and sting, And

plea-sure, and that is the prin-ci-pal thing.
 hap-py and that is the prin-ci-pal thing.
 love them, for that is the prin-ci-pal thing.

Phyllis *Chorus (sung or spoken)* **At repetitions only*

Three cheers for Mrs Good-hart! Hur-rah, Hur-rah, Hur-rah.

"This is the Way"

Action Chorus

Moderato

13

1st Semichorus 1 This is the way we wash your face, Wash your face, wash your face,
 2nd Semichorus 2 This is the way we rub you dry, Rub you dry, rub you dry,
 1st Semichorus 3 This is the way we brush your hair, Brush your hair, brush your hair,
 2nd Semichorus 4 This is the way we clean your teeth, Clean your teeth, clean your teeth,

This is the way we wash your face, With a phil - an-throp - ic wash - ing.
 This is the way we rub you dry, With a phil - an-throp - ic rub - bing.
 This is the way we brush your hair, With a phil - an-throp - ic brush - ing.
 This is the way we clean your teeth, With a phil - an-throp - ic clean - ing.

Tune to be played once without singing between each verse of chorus
 J.F.&B. 4235 - 74

“Billy Bangs His Little Brother”

Chorus-Children

Moderato

14

mf

mf

Bil-ly bangs his lit-tle brother with his lit - tle fist,

p

What will Bil - ly's bro-th-er do? Ought he to re - sist? No, be -

cause he is so ti - ny, but he ought to scowl, And the

saf - est thing of all is just to start a howl. Oh it's

meno mosso

howl - howl - howl - for his moth - er. Oh it's

howl - howl - howl - for his moth - er. If your

troubles are so great your woes you can-not smother Then

During symphony between verses, children "howl" ending with
howl, oh howl for your mother.

f a tempo

"mother, mummy"

mf
Ma - ri - a calls you nasty names, and

p

treads up - on your toes, She takes her lit - tle tem - per with her

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

ev - 'ry - where she goes, But if she makes an ug - ly face and

The second system continues the vocal line and piano accompaniment. The vocal line has a slight melodic rise and includes a fermata over the word 'But'. The piano accompaniment maintains its rhythmic pattern.

frightens you to death, The wis - est thing is just to shriek when

The third system shows the vocal line continuing with a descending melodic line. The piano accompaniment provides harmonic support with chords and a consistent bass line.

meno mosso
you can get your breath. Oh it's shriek, shriek, shriek for your

meno mosso

The fourth system is marked with the tempo instruction 'meno mosso'. The vocal line features a series of repeated eighth notes for the words 'shriek, shriek, shriek'. The piano accompaniment also has a 'meno mosso' marking and features a more active right-hand part with chords and moving lines.

moth-er, Oh it's shriek, shriek, shriek for your

moth-er. If your troubles are so great your

woes you cannot smother, Then shriek, oh shriek for your mother.

f a tempo

Children "shriek" during final symphony

"Everywhere is Toil"

Mabel & Chorus

Andante teneramente

15

1. Ev - 'ry - where is toil_ and strife,
2. How is a - ny - one_ to bear

"What a bit - ter pill_ is life," So_ our mi - nor
Dai - ly wor - ry, wear and tear, If_ we shut our

proph - ets say, So_ our mi - nor proph - ets say,
hearts and say, If_ we shut our hearts and say,

mf

Though things do seem
"Pa - tience is a
marc.

rath - er mad, Life is not so ver - y bad When the
vir - tue great, But that hour I sim - ply hate When the

chil - dren laugh and play, When the chil-dren laugh and
chil - dren laugh and play, When the chil-dren laugh and

mf

play. } Chil - dren, lit - tle chil - dren, How your voic - es throb with glee
play. }

When re-joic - ing, You are voic - ing All the glad - ness that you see.

Chorus

f Chil - dren, lit - tle chil - dren, How your voic - es throb with glee

When re-joic - ing, You are voic - ing All the glad - ness that you see.

Dance*

Lightly

Nº 16

p

Moderato

mf

* Known as "The Brownies' Dance," from "The Brownies' Whispers" operetta for juveniles by W. Rhys-Herbert (Fischer Edition Nº 3247)
J.F.& B. 3247-36 (4235)

61

The first system of music consists of four measures. The right hand features a melodic line with eighth notes and dotted rhythms, while the left hand provides a steady accompaniment of quarter notes. The key signature has one sharp (F#).

The second system continues the piece with four measures. The right hand's melody includes some chromatic movement and rests. The left hand accompaniment remains consistent with the previous system.

The third system contains four measures, featuring more complex right-hand passages. Fingerings are indicated with numbers 1, 3, 5, and 8. A dotted line above the staff indicates an octave shift for the eighth note in the second measure.

The fourth system has four measures. The right hand continues with intricate eighth-note patterns, including triplets. The left hand accompaniment is simple and rhythmic.

The fifth system consists of four measures. The right hand's melody is highly technical, involving many sixteenth notes and triplets. The left hand accompaniment consists of quarter notes.

The sixth system is the final system on the page, containing four measures. It features similar technical right-hand passages to the previous systems. The piece concludes with a final chord and a fermata. The word "Fine" is written at the end of the system.

Fine

faster

mf

f

First system of musical notation. The treble clef staff features a series of chords with a melodic line on top, marked with accents (>) and slurs. The bass clef staff contains a simple harmonic accompaniment of chords.

Second system of musical notation. The treble clef staff continues with chords and a melodic line, including a dynamic marking of *mf*. The bass clef staff continues with the harmonic accompaniment.

Third system of musical notation. The treble clef staff shows chords and a melodic line with slurs. The bass clef staff continues with the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff features chords and a melodic line. The bass clef staff continues with the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff includes a triplet of chords in the final measure. The bass clef staff concludes the piece with a final chord and a fermata.

"We Were Down By the Pool"

DUET

Phyllis, Caroline & Chorus

Allegro vivace

Phyllis *mf*

We were down by the pool, I

17 *f* *mf*

Caroline

Both

know it seems sil-ly, We each of us want-ed the same wa-ter - lil-y. I

Phyllis

reached, and she reached, and we both reached to- geth - er, So

Caroline

when we had come to the end of our teth-er, We slid and we slipped and we

Phyllis

Car.

slopped in the wa-ter As if we had meant to com-mit su-i-slaugh-ter. The

Both

wa-ter was wet, we were aw-ful-ly fright-ened But she grabbed me tight with a

ad lib.

grip that still tight-ened, She caught at a branch that hung o-ver the riv-er, And

pulled me right out with a start and a shiv-er. And saved my life! Fare-

rit. Chorus *f* *a tempo* Phyllis

well to strife You saved my life. She saved your life No, you

rit. *a tempo*

Caroline Both Chorus

saved my life No, you saved my life No, you saved my life An

(a little slower) *a tempo*

end to strife She saved your life. The el - e - ments she braved, Your

colla voce *a tempo*

a little slower

pre-cious life she saved. An end to strife She saved your life, The

a little slower

a tempo

el- e-ments she braved, Your pre-cious life she saved, saved, saved,

a tempo

accel.

accel.

cong.....

(2.)

saved, saved, saved, saved, saved.

8.....

8

"Since Life is Short"

Phyllis, Caroline & Chorus

Moderato con moto *mf*

18

mf

Phyllis 1. Since
Caroline 2. 'Tis

life is short, What woe is wrought By an - y sort of wran - gle! It
not worth while To prac - tice guile Up - on your hap - less neigh - bor. It

weaves a net Of fume and fret That's hard to dis - en - tan - gle. Since
is - n't right To har - bor spite, It's waste of time and la - bor. 'Tis

life is short, What woe is wrought By an - y sort of wran - gle! It
not worth while To prac - tice guile Up - on your hap - less neigh - bor. It

weaves a net Of fume and fret That's hard to dis - en - tan - gle.
is - n't right To har - bor spite, It's waste of time and la - bor.

rit.

Duet - Phyllis & Caroline 1st time

Chorus - 2nd time

Tempo di Valse

So — let — us now make up our } mind Who -
So — shall we not make up our } mind

ev - er will, we won't be blind, But — leave all jeal - ous -

ies — be - hind And be — as Prov - i - dence de - signed,

Ah! Just friends for ev - er -

more; — No mat - ter what's in store, in store, Just friends for -

ev - er, ev - er - more, Just friends for ev - er - more, — for

cong.

rit. ev - er - more. *a tempo* Ah!

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a *rit.* (ritardando) marking and the lyrics "ev - er - more." followed by a long note and then "Ah!" with a long note. The piano accompaniment starts with a *ff.* (fortissimo) dynamic and includes a *a tempo* marking. The piano part consists of chords and moving lines in both hands.

Just friends for ev - er - more; No mat - ter

The second system continues the vocal line with the lyrics "Just friends for ev - er - more; No mat - ter". The piano accompaniment provides harmonic support with chords and melodic fragments.

what's in store, in store, Just friends for - ev - er, ev - er - more, Just

The third system features the lyrics "what's in store, in store, Just friends for - ev - er, ev - er - more, Just". The piano accompaniment continues with a steady accompaniment.

friends for ev - er - more, for ev - er - more.

ff. *rit.*

The fourth system concludes the phrase with "friends for ev - er - more, for ev - er - more." The piano accompaniment features a *ff.* dynamic and a *rit.* marking. The system ends with a fermata over the final note.

Finale - Act II

Principals and Full Chorus

Allegro con spirito

19

Principals and Chorus *f*

Hoo-ray! Hoo-ray! Hoo-

ray! To the Pine - Woods a - way. Hoo-ray! Hoo-ray! Hoo-

ray! To the Pine - Woods a - way. Hoo-ray! Hoo-ray! Hoo-

ray! To the Pine - Woods a - way. We'll go there to-mor-row, we

con 8.....

can't go to-day, We'll go there to-mor-row, we can't go to-day; There is

8.....

noth- ing like life when you're young, so they say, And sun- shine and peace have come

f

f

con 8.....

hith- er to stay, And sun- shine and peace have come hith- er to stay. Hoo-

8.....

accel. e cresc.

ray! Hoo-ray! Hoo-ray! Hoo - ray! Hoo-ray! Hoo-ray! Hoo - ray! Hoo-ray! Hoo-ray! Hoo-

ff

accel. e cresc.

ray! Hoo-ray!

ff

f a tempo

Principals only *mf* Andante con moto

Hur - rah for our so -

mf

rit. e cresc.

ci - e - ty! The fem - i - nine so - ci - e - ty, Which means with all so -

bri - e - ty To earn a no - to - ri - e - ty For ev - 'ry-thing, from

pi - e - ty To deeds, to deeds of "der-ring do," For ev - 'ry-thing, from

rit.

pi - e - ty To deeds of "der-ring do," Hur - rah for fem - i -

Tutti *a tempo*

f

nin - i - ty! The pluck - y fem - i - nin - i - ty A - dorn - ing this vi -

f

cin - i - ty. With touch - ing u - na - nim - i - ty We've in - fi-nite af -

fin - i - ty For ev - 'ry-thing that's true, that's true, We've in - fi-nite af -

fin - i - ty For ev - 'ry-thing that's true.

Moderato con moto



Allegro con spirito

So— let us now make

cresc. *f*

up our mind, Who - ev - er will, we wont be blind, But leave all jeal-ous-

ies— be-hind, And be— as Prov - i - dence de-signed,

Tempo di Valse

Ah! Just friends for ev - er - more. No

cresc. *ff*

mat - ter what's in store, in store, Just friends for - ev - er, ev - er -

cong.....

more, Just friends for ev - er - more, for ev - er -

rit.

rit.

8.....

more! (Curtain)

ff *a tempo*

FISCHER OCTAVO EDITION
OF
Choruses for Treble Voices

3678	.03	SCHLOEDER, J.H.	We Pledge Allegiance to Our Flag	Unison
3679	.12	HARRISON, J.	Under the Greenwood Trees	S.S.A.
3680	.12	HARRISON, J.	Fairy Songs	S.S.A.
3682	.10	EDWARDS, P.	Fairies of the Forest	Unison
3689	.10	BRAHMS, J.	Lullaby	S.A.
3698	.12	SILVER, ALFRED J.	Snowdrops	S.A.
3701	.15	SILVER, ALFRED J.	Piping down the Valleys Wild	S.S.A.
3702	.12	SILVER, ALFRED J.	The Pedlars' Caravan	Unison
3706	.12	SILVER, ALFRED J.	The Wayside Inn	Unison
3707	.10	LOESCH, M.	Gypsy Birthdays	Unison
3718	.15	SILVER, ALFRED J.	Now is the Month of Maying	S.S.A.
3744	.12	DAVIES, E. T.	Winter	S.A.
3745	.10	DAVIES, E. T.	Now April's Here	S.A.
3746	.12	DAVIES, E. T.	Song of Holiday	S.A.
3747	.15	DAVIES, E. T.	Flower Song (Vocal Waltz)	S.A.
3748	.10	PERMAN, A. J.	O Happy Hour	Unison or S.A.
3749	.12	DAVIES, E. T.	The Boy for Me	Unison
3751	.15	DAVIES, E. T.	Robin Redbreast	S.A.
3752	.12	DAVIES, E. T.	Merry-eyed May	Unison
3759	10	GOUNOD, CH.	Praise Ye the Father	Unison or S.A.
3760	.06	SCHUMANN, R.	In Heavenly Love Abiding	Unison or S.A.
3765	.05	FISCHER'S SCHOOL SONGS for all Grades; Series XII	S.A.	
3766	.05	FISCHER'S SCHOOL SONGS for all Grades; Series XIII	S.S.A.	
3767	.05	FISCHER'S SCHOOL SONGS for all Grades; Series XIV	S.A.	
3779	.10	MENDELSSOHN, F.	Alone with Thee	Unison or S.A.
3780	.06	GOTTSCHALK, L.M.	Evening Song	Unison or S.A.
3781	.10	GOUNOD, CH.	Father of Heaven	Unison or S.A.
3782	.12	PINSUTI-BIEDERMANN	Welcome Pretty Primrose	S.A.
3809	.10	HANDEL, G. F.	On Mountain Heights	Unison
3812	.15	HAYDN-RABOCH	The Heavens are Telling	S.S.A.
3828	.15	THOMPSON-PAUL	Come Where the Lilies Bloom	S.S.A.A.
3833	.15	COWEN-ALFRED	Bridal Chorus	S.S.A.
3876	.10	GRUBER, Fr.	Silent Night, Holy Night	Unison or S.A.
3907	.12	THOMAS-SILVER	Festive Fays	S.A.
3908	.12	TSCHAIKOWSKY-SILVER	Come, Come, Singing	S.A.
3914	.05	FISCHER'S SCHOOL SONGS for all Grades; Series XV	Unison	
3915	.05	FISCHER'S SCHOOL SONGS for all Grades; Series XVI	S.A.	
3916	.05	FISCHER'S SCHOOL SONGS for all Grades; Series XVII	S.A.	
3918	.06	RHYS-HERBERT, W.	Arr. Morning Marching Song	Unison
3920	.15	SINNHOLD, R.	Month of Roses	S.A.
3924	.10	SILVER, ALFRED J.	Little Brown Brother	Unison
3932	.10	GILLETTE, J. R.	Evening Song	S.S.A.A.
3942	.15	RHYS-HERBERT, W.	(Saturday's Song Moon Fairies Butterflies Fairytale	Unison
3943	.15	RHYS-HERBERT, W.		Unison
3955	.12	DVORAK-SILVER	Caledonian Cradle Song	S.A.
3957	.12	GRIEG-SILVER	Anitra's Dance	S.A.

J. Fischer & Bro..

New York

FISCHER OCTAVO EDITION

Choruses

FOR
TREBLE VOICES.

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