

# THE SORCERER.

## No. 8. Finale.

*Allegro.*

First system of piano introduction. Treble clef, common time. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and single notes. A dynamic marking of *f* is present at the beginning.

Second system of piano introduction. The right hand continues with a melodic line, while the left hand has a more active accompaniment with eighth notes and chords.

### CHORUS. SOPRANI.

How bril - liant, bril - liant, bril - liant this, You

### TENOR.

How bril - liant, bril - liant, bril - liant this, You

### BASS.

How bril - liant, bril - liant, bril - liant this, You

Piano accompaniment for the chorus. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with chords and single notes.

are a sor-cer-er! You've conjured up right in our midst a fai-ry-land en-tire. Both

are a sor-cer-er! You've conjured up right in our midst a fai-ry-land en-tire. Both

are a sor-cer-er! You've conjured up right in our midst a fai-ry-land en-tire. Both

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the lyrics printed below each staff. The piano accompaniment is written in grand staff notation (treble and bass clefs) and provides harmonic support for the vocal lines. The lyrics are: "are a sor-cer-er! You've conjured up right in our midst a fai-ry-land en-tire. Both".

song and dance our joy enhance, And games of chance our minds entrance, And all these pleasures at your hand,

song and dance our joy enhance, And games of chance our minds entrance, And all these pleasures at your hand,

song and dance our joy enhance, And games of chance our minds entrance, And all these pleasures at your hand,

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the lyrics printed below each staff. The piano accompaniment is written in grand staff notation (treble and bass clefs) and provides harmonic support for the vocal lines. The lyrics are: "song and dance our joy enhance, And games of chance our minds entrance, And all these pleasures at your hand,".

QUICKLY

There

All these pleasures at your hand, 'Tis brilliant, bright and gay! Yes, brilliant, bright and gay!

All these pleasures at your hand, 'Tis brilliant, bright and gay! Yes, brilliant, bright and gay!

*sf p*

are still oth - er things to scan, A snake - charm - er, a rub - ber man, a

3 3 3

Miss BIG.

sweet sing - ing monkey, a loud talk - ing horse, You'll say your time has not been lost! Of

all the an - i - mals we've seen, you are the strang - est here!

CHORUS.

A rub - ber man most won - der - full Snake

A rub - ber man most won - der - full Snake

A rub - ber man most won - der - full Snake

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "all the animals we've seen, you are the strangest here!" followed by the start of the chorus "A rubber man most wonderful Snake". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

charmer who is most skill - ful, And all these wonders at your hand, and all these wonders at your hand! 'Tis

charmer who is most skill - ful, And all these wonders at your hand, and all these wonders at your hand! 'Tis

charmer who is most skill - ful, And all these wonders at your hand, and all these wonders at your hand! 'Tis

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line repeats the lyrics "charmer who is most skillful, And all these wonders at your hand, and all these wonders at your hand! 'Tis". The piano accompaniment continues with similar chordal and melodic patterns.

VANDERGOLD.

Ah! a wed - ding!

brilliant, bright and gay! yes, brilliant, bright and gay!

brilliant, bright and gay! yes, brilliant, bright and gay!

brilliant, bright and gay! yes, brilliant, bright and gay!

A wed - ding?

A wed - ding?

A wed - ding?

The musical score is arranged in two systems. The first system contains three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'brilliant, bright and gay! yes, brilliant, bright and gay!'. The piano accompaniment features a rhythmic bass line and a more melodic right hand with arpeggiated figures. The second system contains three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'A wed - ding?'. The piano accompaniment continues with similar arpeggiated textures. Dynamics include piano (p) and mezzo-forte (mf).

VANDERGOLD.

MOLLY.

A couples which with-out dowry shall not pass; My pretty, what would you as a pres-ent ask? Indeed, my

tasts are ve-ry modest, My husband's, too, will ev-er be, for we have practiced long in earnest, the vir-tue

of e-con-o-my! A heart, a ti-ny cottage, are well enough for

two, But if a third be ad-ded, this lit-tle will not do. A ti-ny chest, a ta-ble, a

*rallent.*

cun-ning lit - tle chair, A cor-ner for a cra-dle and pret-ty things to wear! A

*rall.* *a tempo.*

bit of a garden, a doll's house complete, with a cellar, and parlor and twelve rooms so neat. That is

*a tempo.*

*p* *rall.* *mf*

*f* JONATHAN. VANDERG.

all that is all! And

MOLLY.

do I un-der - stand then, that this is all you wish? In - deed, I've no in - tention to ask for more than

*p*

this. Yet would I be con - tent - ed with a pal - ace for a - bode, Or

(Spoken.)  
 cas - tle bat - tle - mented, Even in Bohemia. Howev - er great the load! And diamonds and la - ces and

vel - vets and lack - ey's, four hors - es, ten dogs and twelve parrots, a groom and an e - quip - page

cost - ly, a sum - mer house too, That is all! that is all! that is all!.....  
 JONATHAN.  
 That is

*mf*



*Allegro moderato.*

.... that is all!.....

all, that is all, that is all!.....

*f* that is all!.....

CHORUS.

*f* that is all!

Piano accompaniment for the first system, featuring treble and bass staves with complex rhythmic patterns and dynamic markings. The music includes various articulations and dynamic changes such as *f*, *sf*, and *f*.

VÄNDERG.

I can not now de - ny my - self the pleas - ure, To con - trib - ute to your com - fort

Piano accompaniment for the second system, featuring treble and bass staves with sustained chords and melodic lines. The music is characterized by long, flowing lines and a steady harmonic accompaniment.

## JONATHAN to MOLLY.

in some meas - ure, in manner un - ex - pect - ed which I've thoughta - bout. Now don't you

## VANDERG.

faint, Now then look out! You told me that there nev - er was a per - son, Who sac - ri -

ficed his rich - es for a - noth - er, 'Twas thus you said,..... I'll now re -

ply!..... One thus is, yes, one..... and it is

QUICKLY.

done! You

CHORUS.

He's jok - ing! He's jok - ing!

He's jok - ing! He's jok - ing! He's jok - ing! He's jok - ing!

He's jok - ing! He's jok - ing!

VANDERG.

can not then mean. The deed of gift I'll now pre - pare, The

name of the re - ce - pient may you now..... all

share!

CHORUS.

Who can the hap - py mor - tal be? Who? I'm full of cu - ri - os - i -

Who? Who can the hap - py mortal be? Who

The first system of the chorus includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

ty. Who? Who can it be? Who can it be? Who can it

I'm full of cu - ri - os - i - ty. Who can it be? Who can it be? Who can it

The second system of the chorus continues the vocal line and piano accompaniment. The vocal line repeats the lyrics, and the piano accompaniment provides harmonic support. The system concludes with a final chord in the piano part.

be? Who can it be? Who can it be? Who?

be? Who can it be? Who can it be? Who?

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a minor key and common time. The lyrics are: "be? Who can it be? Who can it be? Who?"

*Allegro.* JONATHAN.

How? What? Your whole im-mense for - tune.

The second system features a vocal line for Jonathan and a piano accompaniment. The tempo is marked "Allegro." The lyrics are: "How? What? Your whole im-mense for - tune."

VANDERG.

It is as if I no long - er lived, Take all, thou art now mil - lion -

The third system features a vocal line for Vanderg. and a piano accompaniment. The lyrics are: "It is as if I no long - er lived, Take all, thou art now mil - lion -"

JONATHAN. QUICKLY.

aire! Mi, Mi, Mil - li, Mil - li. O - ho, he now sees stars, per - haps!

*Poco meno mosso.* TENOR. SOPRANO. MISS BIG. CATALUCCI. *Allegretto.* *p* JONATHAN.

Wine! Wa-ter! Bockbier! Brandy! Schnaps!

JONATHAN. VANDERG.

Where am I? In your own

JONATHAN.

MISS BIG.

home! In my own. Your ser - vants a -

JONATHAN.

GRAF.

ARABELLA.

wait about your throne! My own ser- vants. By all your bos-om friends you are served! Your lady friends a -

JONATHAN.

VAND.

wait now your word! By my young la - dy friends! There creeps the common herd..... with

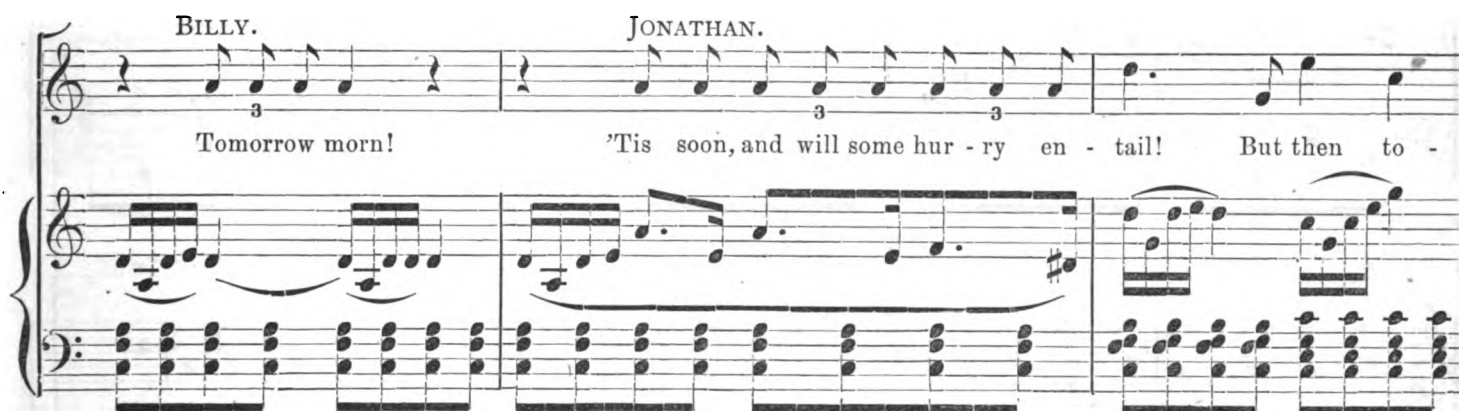
flat - ter - ies clear,.... 'round me.... All's lone - some waste.... and drear,....

*rallent.* *Allegro.* JONATHAN.

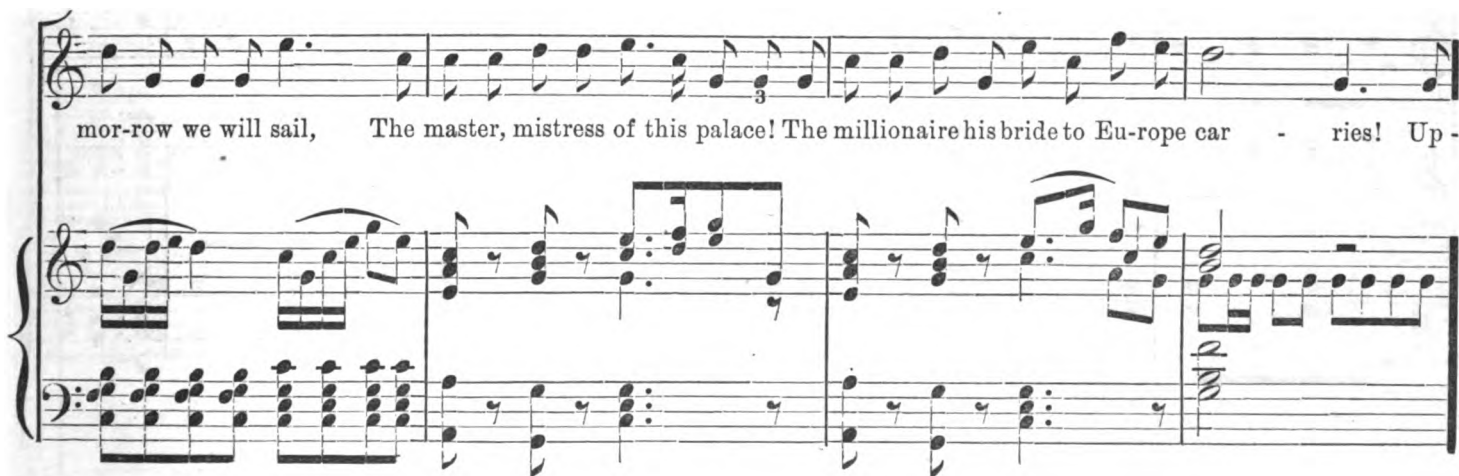


'round me all's lone-some waste..... and drear! Now tell us when the steamer sails for Eu - rope?

BILLY. JONATHAN.



Tomorrow morn! 'Tis soon, and will some hur - ry en - tail! But then to -



mor-row we will sail, The master, mistress of this palace! The millionaire his bride to Eu-rope car - ries! Up -

*Marschtempo.*



on our wed - ding trip we will go, Gold in pien - ty we have now, To Par - is straight and to the theater,



## MOLLY.

Up - on our wed-ding trip we will go, Gold in plen - ty

JON.  
Then to Vien - na and its Prater! Up - on our wed-ding trip we will go, Gold in plen - ty

*mf*

we have now, To Lon-don, Ber - lin and the great cit - ies all, We will vis - it them all, vis - it all!

*f*

*Allegretto.*

## VANDERGOLD.

But there is one thing for - got - ten,

*p*

## JONATHAN.

I must make one stip - u - la - tion. Will you the con - di - tion men - tion?

## VANDERGOLD.

## JONATHAN.

You re - ceive this pres - ent up - on one con - di - tion. There's a con -

di - tion!

*Allegro.* VANDERG.

Should ei - ther of us in his new life re - pin - ing, And his ex - is - tence

to change has in - tent, He then to the oth - er will make it known by sign - ing,

JONATHAN. VANDERG.  
and both shall per - ish by mu - tual con - sent! What bosh! So you'll not?

JONATHAN.  
Just let me see! What shall the sign then

*Moderato.* VANDERG.  
be? 'Tis this, the song which she just now did sing!

JONATHAN.

VANDERG.

Yes, I have heard it but just now! Should ei - ther of us sing this lay, Take care, take care,

So will we bid the world a - de, a - de!

*Allegro moderato.*

VANDERG.

I've rent.... the bonds of friendship false which

bound me, I'll go a - way to some far coun - try, Of Mam-on's hea - vy

fet - ters I now am free, And now a new life be - gun shall be! Out

*Allegro.*

in - to the world I will now a - way, to com - bat and to fight, A pris'-ner in my own

house not stay, I'm free from Mamon's might, Now will I bat - tle and strug - gle,

*rall.* HARRIET.

will my hap-pi-ness doub - le, Now shall I at last know no more troub - le! And

*a tempo.*

I must a-way, out in-to the world, my bread to earn be-gin, Must seek ap-pro-val,

fame, ap - plause and glo - ry now to win. Must bear a laughing mien ev - er

and my heart dis - close nev - er, Yes, in - to the world, in - to the

JONATHAN. MOLLY.

world a - way! Lit - tle wife, so goes it, see! Sly but be!

JONATHAN.

You were once the ser - - vant, Now you shall the

MOLLY.

JONATHAN.

MOLLY.

mis - tress be! Mis - tress be! Changed, all in a mo - ment! Hus - band,

JONATHAN.

MOLLY.

this you owe to me! Owe to thee! To my mod - est man - -

JONATHAN.                      MOLLY.

ner,            You   to   me   must   thankful   be.   Must   thankful   be!            To   my   sage   de -

HARRIET.

A - way!.....

MOLLY.

meanor!

A - way!.....

VANDERG.

A - way!.....

*f*

They   earn   it,   de - serve   it,   this   un - ex - pect - ed   luck!            The   stu - pid,   the

CHORUS. *f*

They   earn   it,   de - serve   it,   this   un - ex - pect - ed   luck!            The   stu - pid,   the

*f*

They   earn   it,   deserve   it,   un - ex - pect - ed   sud - den   luck!            The   stu - pid,

*f*



A - way,.... a - way,.... a - way!.....

A - way,.... a - way,.... a - way!.....

QUICKLY.

A - way,.... a - way,.... a - way!..... And

simple, the fool-ish, all have luck! Yes, yes, yes, yes, they well de-serve their luck!

simple, the fool-ish, all have luck! Yes, yes, yes, yes, they well de-serve their luck!

the simple, Yes, the fool-ish, all have luck!.... Yes, yes,.... they well de-serve their luck!

*Etwas langsamer.*

I, the im - pre - sa - ri - o, Am sat - is - fied with things just so, pro - vid - ing that the

HARRIET.

Ah!.....

MOLLY & ARABELLA.

Farewell, farewell, we greet you all and ev - er shall be

VANDERGOLD.

Fare - well!.....

CATALUCCI & GRAF.

Farewell, farewell, we greet you all, may no mis-hap to

QUICKLY.

Pub - li - co the Di - va but en - chant!

Farewell, farewell, I greet you all and ev - er shall be

JONATHAN.

Farewell, farewell, I greet you all and ev - er shall be

STUDENTS WITH 1st & 2d SOP.

Farewell, farewell, we greet you all, may no mis-hap to

CHORUS.

Farewell, farewell, we greet you all, may no mis-hap to

Farewell, farewell, we greet you all, may no mis-hap to

The piano accompaniment at the bottom of the page consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of textures, including block chords, arpeggiated figures, and flowing melodic lines. A forte (f) dynamic marking is present in the lower right portion of the accompaniment.

*stringendo.*

..... farewell,                      fare-well,....                      fare-well,....                      farewell,

friends to all,                      fare-well,....                      fare-well,....                      farewell,

friends to all,                      fare-well,....                      fare-well,....                      farewell,

you be-fall, we wish you now long life,      we wish you all long life,      we wish you all long life,      we

friend to all, and wish you all long life,      we wish you all long life,      we wish you all long life,      we

friend to all, and wish you all long life,      we wish you all long life,      we wish you all long life,      we

you be-fall, we wish you now long life,      we wish you all long life,      we wish you all long life,      we

you be-fall, we wish you now long life,      we wish you all long life,      we wish you all long life,      we

you be-fall,                      we wish to all,                      to all long life,                      to all fare-

*stringendo.*

H.

*Piu mosso.*

All fare - - - well! Fare-well, fare-well, yes, all fare-well, we wish you all, we wish you all . . . .

M. & A.

All fare - - - well! Fare-well, fare-well, yes, all fare-well, we wish you all, we wish you all . . . .

V.

All fare - - - well! From Mamon's fet - ters I am free, now a new life be-gun shall be . . . .

C. & G.

wish you all farewell, long life, fare - well! Fare-well, farewell, yes, all fare-well, we wish you all, we wish you all . . . .

Q. & J.

wish you all farewell, long life, fare - well! Fare-well, farewell, yes, all farewell, we wish you all, we wish you all . . . .

All

fare - - - well! Fare-well, farewell, yes, all farewell, we wish you all, we wish you all . . . .

wish you all fare - well, long life, fare - well! Fare-well, farewell, yes, all farewell, we wish you all, we wish you all . . . .

well, fare - - - well! Fare-well, farewell, yes, all farewell, we wish you all, we wish you all long life

*Piu mosso.*

H. & M.

*poco rall. Presto.*

..... long..... life! Then all fare - well,..... who here re - main!

A.

..... long..... life! Yes, all fare - well,..... who here re - main!

V.

..... Yes!.....

C. & G.

..... long..... life! Then all fare - well,..... who here re - main!

Q. & J.

..... long..... life! Then all fare - well,..... who here re -

..... long..... life! Then all fare - well,..... we here re - main!

..... long..... life! Then all fare - well,..... we here re - main!

..... we wish you all long life! Then fare you well,..... we here re -

*Presto.*

*poco rall.*

H. & M.

Guard for us your friendship till we meet..... a - gain! Farewell, fare - well!..... A-way, a -

A.

Heaven's choicest joys,, may they be al - - - ways yours. Farewell, fare - well!..... A-way, a -

V.

Yes, my des - ti - ny now calls a - way, yes, .... a - way!

C. & G.

Heaven's joys be al - - - ways yours! Farewell, fare - - - well! who here re -

Q.

main, 'till we meet a - - gain! Farewell, fare - well! .....

J.

main, 'till we meet a - - gain! Farewell, fare - well! .....

Heaven's choicest joys, may they be al - - - ways yours! Then all fare - well!..... we here re -

Heaven's joys be al - - ways yours! Then all fare - well!..... we here re -

main, yes, we here re - - main! Then all fare - well,.....

H.  
 way! Care-less what be - falls, for my du - ty calls, I must now a - way,

M.  
 way! 'Tis the wed-ding jour - ney, 'tis the wedding jour - ney, We be - gin it gai - ly,

A.  
 way! 'Tis the wed-ding jour - ney, 'tis the wedding jour - ney, We be - gin it gai - ly,

V.  
 Now be - gin the strug - gle, hap - piness to doub - le, We be - gin it gai - ly,

C. & G.  
 main! Fare - - - well, all, all, fare - well, all, fare -

Q. & J.  
 .... who here re - main,..... un - til we meet,..... we meet a - gain,..... un - til we

main! 'Tis now time to part, let us keep good heart, You must now a - way,

main! Fare - - - well, all, all, fare - well, all fare -

.... we here re - main!..... Heav'n's choicest joys ..... be ev - er yours!..... Farewell, fare -

*cres.*

H.  
lon - ger may not stay, all fare - - well, yes, fare - - well!

M. & A.  
now no lon - ger stay we, fare - - well, yes, fare - - well!

V.  
now no lon - ger stay we, fare - - well, yes, fare - - well!

C. & G.  
well, fare - - well, all fare - - well, yes, fare - - well!

Q. & J.  
meet, we meet a - gain, yes, all fare - - well!

lon - ger may not stay, all fare - - well, yes, fare - - well!

well, fare - well, all fare - - well, yes, fare - - well!

well, fare - well, all fare - - well, yes, fare - - well!

*Meno mosso.*

*sf*



II. ACT.

No. 9. Introduction.  
*Allegro.*

The musical score is written for piano and consists of five systems. The key signature is two sharps (F# and C#) and the time signature is 3/4. The tempo is marked *Allegro*. The first system begins with a forte (*f*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system includes a piano (*p*) dynamic. The score features complex textures with many beamed notes and chords in both hands, and various articulation marks like accents and slurs.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, including a time signature change to 2/4. The tempo is marked *Allegro.* Dynamic markings include *f*, *p*, and *mf*. The treble staff shows a melodic line with slurs, and the bass staff has a steady accompaniment.

Third system of musical notation, continuing the piece with a treble and bass clef. The treble staff features a melodic line with slurs, while the bass staff provides a consistent accompaniment.

Fourth system of musical notation, showing a treble and bass clef. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs, and the bass staff has a steady accompaniment.

# “ 'TIS CHIC.”

No. 10. Song.

*Allegro moderato.*

MOLLY.

You are too good, messieurs, c'est sur,..... Yes,

I have cul - ture, so they say, 'Tis not my fault I have tour - nure,.... You know that

I was born that way! And yet the real re - fined "bon - ton" I first achieved while

on my re - cent tour, I'll tell a - bout it, 'tis not long, If you so wish, a - vec Plais-

**QUICKLY.**

sur! How charmingly en - trancing by grace she

**CHORUS.**  
**TENOR.**

Yes, please do, we beg you, recount if you please!

**BASS.**

*Allegretto.*

is! We

**MOLLY.**

journeyed through all of I - ta - - li - a, And saw all there was to be seen, ..... The

Sultan and all his se - ra - gli - o, And churches and oth - er mu - seums,..... Mi -

la - no, Na - po - li and Ro - - ma, Ve - ne - tia, the lake called Ma - jor,..... Ah!

there is a real Pa - na - ro - - ma, 'twas simp - ly Eau de mille flor!..... And

diamonds I al - ways was wear - - ing, You know on a trip that's bon - ton,..... While

all were ad - miring and star - ing on the railroad "Cou - pon," The sunshade I have Ja - pa -

nese is, East Indian my silk - en fi - chu, ..... And ev' - ry thing else fresh from

Par - is, All quite in the fashion most new.... I as - sure you I dress with re - fine - ment,

My clothes were always the talk, ..... All en - vied my dig - ni - fied bear - - ing, all

tried hard to cop-y my walk!..... The cor-sage, the drapings, the trimmings, the trains, with me my gar-

ments..... were all per-fect mod-els of good taste, though all in style most in-tense. And

*poco rall.* *a tempo.*

*poco rall.* *a tempo.*

if you ask what mag-ie art has won me this suc-cess,.... 'Tis the

*pp* *p*

*Allegro.*

chic, 'tis the pschutt fit! 'Tis that cer-tain something, Now a word, now a glance, which a

*sf p sf p sf*

man en - chants! 'Tis the Pschutt, the Chic, a word, a glance, wins all things, gains all things, the

*rit.* *a tempo.*

men en - trance. 'Tis the chic, 'tis the pschutt, ft, 'tis the cer - tain something, now a

CHORUS. *pp*

'Tis the chic, 'tis the pschutt, 'tis the cer - tain something,

'Tis the chic, 'tis the pschutt, 'tis the cer - tain something,

'Tis the chic, 'tis the pschutt, 'tis the cer - tain something,

*rit.* *a tempo.*

*p* *sf p* *sf p* *p*



word, now a glance, Which a man en - chants! Yes, the pschutt, the chic, a

now a word, now a glance, Which a man en - chants! Yes, the pschutt, the chic, a

now a word, now a glance, Which a man en - chants! Yes, the pschutts the chic, a

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings *sf* (sforzando) appearing in the first and second measures. The left hand provides a steady bass line with chords and single notes.

word, a glance wins all things, gains all things, the men en - trance!

word, a glance wins all things, gains all things, the men en - trance!

word, a glance wins all things, gains all things, the men en - trance!

The piano accompaniment continues with two staves. The right hand has a more melodic line with some rests, while the left hand maintains a harmonic support with chords and moving lines. A dynamic marking *f* (forte) is present in the right hand of the second measure.

MOLLY.

*p*

And

Musical score for Molly's introduction. The vocal line is in 6/8 time, starting with a whole rest followed by a half note G4 and a quarter note A4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*.

Tempo 1.

Musical score for the first line of lyrics. The vocal line is in 6/8 time. The piano accompaniment continues with chords and a bass line. Dynamics include *sf* and *pp*.

ev - er in most no - ble com - pa - ny I moved, ad - mi - ra - tion to win;..... In

Musical score for the second line of lyrics. The vocal line is in 6/8 time. The piano accompaniment continues with chords and a bass line.

Dresden the Bliemchens made much of me, The Buch-holzens then in Ber - lin!..... In

Musical score for the third line of lyrics. The vocal line is in 6/8 time. The piano accompaniment continues with chords and a bass line.

Vie - na my so - cial suc - cess was immense, My friends names be - gan all with "von,"..... I

vis - it - ed Blaschke's a - part - - ments, And Sopherl von Naschmark's Sa - lon!..... When in

Pa - ris I showed much a - ban - - don, Was re - ceived there as nev - er be - fore,..... By

la - dies who lived in the beau - monde, Courttes whom most all a - dore, And one whom they called there The

QUICKLY. MOLLY.  
re - - sa. The - re - sa? You do not mis - take?..... The whole world was anx - ious to

praise her, my les - sons with her I did take!... I sing af - ter her good in - struc - tion, the

song from "Frau Bu - bi - phar,"..... In - deed, with-out a - ny de - duc - - tion, the

whole of her Rappor-to - ar;..... I sing in a man - ner quite descent:" Les cloches du mo - na -

*Moderato.*

stär!..... And odes, too, the fin - est, must re - sent. Rien n'est sa - cre pour un sa -

(Spoken.)  
Or like Patti.

peur. Ah!..... pour un..... sa - -

This system contains a vocal line and piano accompaniment. The vocal line begins with a fermata over the word 'peur.' followed by a long melisma 'Ah!.....' and then continues with 'pour un..... sa - -'. The piano accompaniment consists of chords and simple rhythmic patterns in the right and left hands.

peur! And if you ask what mag-ic art has won me this suc-cess,.... 'Tis the

This system continues the vocal line with 'peur! And if you ask what mag-ic art has won me this suc-cess,.... 'Tis the'. The piano accompaniment features a more active bass line with some triplets and dynamic markings like *pp* and *p*.

*Allegro.*

chic, 'tis the pschutt 'Tis that cer-tain something, Now a word, now a glance, which a

This system is marked *Allegro.* and features a more rhythmic piano accompaniment with frequent sixteenth-note patterns. The vocal line continues with 'chic, 'tis the pschutt 'Tis that cer-tain something, Now a word, now a glance, which a'. Dynamic markings include *sf* and *p*.

man en-chants! 'Tis the Pschutt, the Chic, a word, a glance, wins all things, gains all things, the

This system concludes the vocal line with 'man en-chants! 'Tis the Pschutt, the Chic, a word, a glance, wins all things, gains all things, the'. The piano accompaniment remains rhythmic and active, with dynamic markings like *f*.

*rall.* *a tempo.*

men en - trance. 'Tis the chic, 'tis the pschutt, 'tis the cer - tain something, now a

CHORUS. *pp*

'Tis the chic, 'tis the pschutt, 'tis the cer - tain something,

'Tis the chic, 'tis the pschutt, 'tis the cer - tain something,

*a tempo.*

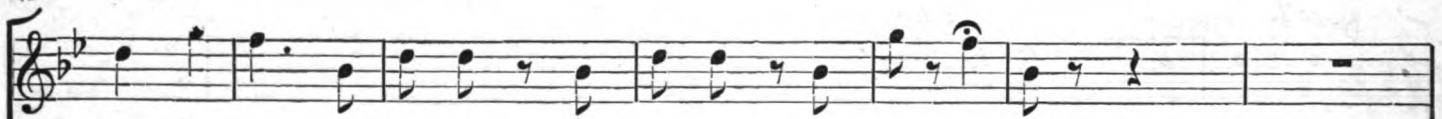
*rall.* *p* *sf p* *sf p* *p*

word, now a glance, Which a man en - chants! Yes, the pschutt, the chic, a

now a word, now a glance, Which a man en - chants! Yes, the pschutt, the chic, a

now a word, now a glance, Which a man en - chants! Yes, the pschutts the chic, a

*sf* *sf*



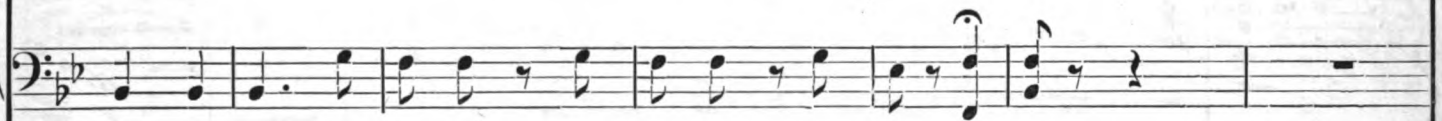
word, a glance wins all things, gains all things, the men en - trance!



word, a glance wins all things, gains all things, the men en - trance!



word, a glance wins all things, gains all things, the men en - trance!



word, a glance wins all things, gains all things, the men en - trance!

# "WHEN WE IN DAYS PAST."

## No. II. DUET.

*Andantino.*

JONATHAN.

When we in days past were poor and nee - dy, Lived we in per-fect harmo -

*p* *pp*

ny! Now live we quarrelling and real - ly 'Tis a con - tin - ual sym-pho - ny!.

*pp*

How el - oquent was thy sweet si - lence as we the bar - ren ta - ble saw! But now that heav'n gives us a -

MOLLY.

bun - dance your oft re - newed complaints make war! You speak of play and harmony, of

*p*



JON.

symphonies and somethings more as though with-in your fan - ta - sy, our life a house orchestra were! Yes,

M.

It seems to me you are quite right, nor could ex -  
true it cer - tain - ly compares well to a house or - ches - tra!

press the fact more apt - ly! Yes, yes, for hear me, pray!  
You think so too you say!

MOLLY. *Allegro moderato.*

The man should keep a prop-er dis - tance and play a sec - ond part; While

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The time signature is 3/4. The piano part begins with a piano (*p*) dynamic marking. The lyrics are: "The man should keep a prop-er dis - tance and play a sec - ond part; While".

*A little slower.*

JON.

ev - ry wife, as in this in-stance, makes first vi - o - lin her art. Then

The second system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The tempo is marked "A little slower." and the character is identified as "JON.". The lyrics are: "ev - ry wife, as in this in-stance, makes first vi - o - lin her art. Then". The piano part includes triplet markings in the right hand.

*a tempo.*

let the woman keep it qui - et for there-in lies the greatest ill, With mod - er - a - tion let her

The third system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The tempo is marked "a tempo.". The lyrics are: "let the woman keep it qui - et for there-in lies the greatest ill, With mod - er - a - tion let her".

*A little slower.*

Fi - di, fi - di, fi - di, try it, nor con - cord break at will! dai di di, dai di di, dai di di,

The fourth system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The tempo is marked "A little slower." and the dynamic is *f* (forte). The lyrics are: "Fi - di, fi - di, fi - di, try it, nor con - cord break at will! dai di di, dai di di, dai di di,". The piano part includes triplet markings and a final flourish.

fi - - di, fi - di. fi - - - di, plim, plim, plim, plim, plim, plim, plim,  
 dai di da..... dai di di, dai di di, dai di di, dia da da da, dia da da da,

*mf*

*p Moderato.*

plim, fi - di, fi - di! Hark, the house or - ches-tra plays, And 'twill now be no - ticed  
 di..... Hark, the house or - ches-tra plays, And 'twill now be no - ticed

*p*

*p a tempo.*

that the lit - tle hus - band must dance to womam's mu - sic! Fi - di, fi - di, fi - - di,  
 that the lit - tle hus - band must dance to womam's mu - sic! dadl di di di,

*mf* *pp*

MOLLY.  
fi - di, fi - di, fi - di, fi - di, . . . fi - di, dance to woman's mu - sic!

JONATHAN.  
dadl di di di, didl di du, didl di du, didl di du, didl di du, dance to wo-man's mu - sic!

MOLLY. *Tempo I.*  
And when in - tent on pleasure giv - ing

'tis something for the boy, Ah then there is no peace in liv - ing, for he wants a horn for.



*Moderato.*

.... dā-rā-rā! Hark, the house or - ches-tra plays, and 'twill now be no - ticed that the lit-tle  
 hum, hum, hum! Hark, the house or - ches-tra plays, and 'twill now be no - ticed that the lit-tle

*p* *mf*

*a tempo.*

husband must dance to woman's mu - sic! Fi - - di, fi dā-dā-rā-tā, fi - di, fi - di,  
 husband must dance to woman's mu - sic! Hum, hum, hum, hum, hum,

*pp*

*p rall.*

fi dā-dā-rā-dā, that the lit - tle husband must dance to wo - man's mu - sic.  
 hum, hum, hum, that the lit - tle husband must dance to wo - man's mu - sic.

*p* *rall.*

JONATHAN. *Tempo I.*

And then there comes a cer - tain la - dy

*f a tempo.* *p* *p*

Detailed description: This block contains the first system of music. It features a vocal line for Jonathan and a piano accompaniment. The vocal line begins with a rest for four measures, then enters in the fifth measure with the lyrics 'And then there comes a cer - tain la - dy'. The piano accompaniment starts with a forte (*f*) dynamic and a tempo marking of *a tempo.* The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes various textures, including chords and moving lines in both hands, with dynamics shifting to piano (*p*) later in the system.

of a pe - cu-liar race, The moth'r- in - law a lit - tle fa - ded, She is the Con - tra

Detailed description: This block contains the second system of music. The vocal line continues with the lyrics 'of a pe - cu-liar race, The moth'r- in - law a lit - tle fa - ded, She is the Con - tra'. The piano accompaniment continues with similar textures and dynamics, supporting the vocal melody.

JONATHAN. MOLLY.

- bass ! In an - y case, 'tis out of question, A child would this con -

*f*

Detailed description: This block contains the third system of music. It features two vocal lines: Jonathan's and Molly's. Jonathan's line starts with the lyrics '- bass !' and Molly's line starts with 'In an - y case, 'tis out of question, A child would this con -'. The piano accompaniment continues with a forte (*f*) dynamic. The key signature changes to two flats (Bb and Eb) and the time signature remains 3/4.

MOLLY.

clusion take, That all our men folks, the men folks.

JONATHAN.

the wo - men, the women, togeth - er an enormons brass band,

*Marschtempo.*

Tschin bumm, bumm, da - da - ra bumm, da - da - ra, tschin drrrram bam, Yes, the home or - ches - tra plays,

make ! Bumm, bumm, da - da - ra bumm, da - da - ra, tschin drrrram bam, Yes, the home or - ches - tra plays,

and t'will now be no - ticed that the lit - tle husband must dance to wo - men's mu - sic !

and t'will now be no - ticed that the lit - tle husband must dance to wo - men's mu - sic !



Yes,..... An e - nor-mous brass band

Yes the men folks, and the wom -en form when all to - geth - er, An e - nor-mous brass band

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Yes,..... An e - nor-mous brass band" and "Yes the men folks, and the wom -en form when all to - geth - er, An e - nor-mous brass band".

An e - normous brass band when they're all to - geth - er!

An e - normous brass band when they're all to - geth - er!

The second system of the musical score continues with two vocal staves and piano accompaniment. The lyrics are: "An e - normous brass band when they're all to - geth - er!" and "An e - normous brass band when they're all to - geth - er!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo).

8va.

The third system of the musical score shows the piano accompaniment. It includes a dynamic marking of *f* (forte) and an *8va.* (octave) marking above the treble staff, indicating that the notes should be played an octave higher. The system concludes with a double bar line.

# "AMONG THOUSAND TRIBULATIONS."

## No. 12. Quintet.

*Allegro vivo.*

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of three flats (B-flat, E-flat, A-flat). The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of chords and eighth notes.

Second system of piano introduction, continuing the melodic and rhythmic themes from the first system. It concludes with a final chord marked with a forte (*f*) dynamic.

HARRIET.

A - mong thousand tri - bu - lations and all sorts of deep vex - ations, Heat and cold, en - dured bad - rations,  
BIG.

A - mong thousand tri - bu - lations and all sorts of deep vex - ations, Heat and cold, en - dured bad - rations,  
CATALUCCI.

A - mong thousand tri - bu - lations and all sorts of deep vex - ations, Heat and cold, en - dured bad - rations,  
BROSTOLONE.

Piano accompaniment for the vocal parts. It features a melody in the right hand and a bass line in the left hand, primarily consisting of chords and eighth notes. The dynamic is marked piano (*p*).

reach we now our des-ti - nation, ne'er ar - rived so prompt as now!

reach we now our des-ti - nation, ne'er ar - rived so prompt as now!

reach we now our des-ti - nation, ne'er ar - rived so prompt as now!

QUICKLY.  
On - - ly do not

By these steam cars rudely shaken, Nearly dead, our strength all taken, Victims of all

By these steam cars rudely shaken, Nearly dead, our strength all taken, Victims of all

By these steam cars rudely shaken, Nearly dead, our strength all taken, Victims of all

BROST.  
ask me how!

sorts of mis'ries, Martyrs of this ar-tist business, Here we are, ar-rived at last!

sorts of mis'ries, Martyrs of this ar-tist business, Here we are, ar-rived at last!

sorts of mis'ries, Martyrs of this ar-tist business, Here we are, ar-rived at last!

QUICKLY. *Etwas langsamer.* HARRIET.

No par-tic-u-lars ask! The trip was not a

pleasure, We had out-rage-ous hbsch, hbsch!

## CATALUCCI.

The voyage not de - lightful,

## BROSTEL.

Ac - com - o - - da - tions— hbsch, hbsch! The en - gine puff - ing,

## CATALUCCI.

wheez - - - ing, And I for - - ev - - er— hbsch, hbsch, hbsch! The

push - ing, pull - ing, jar - - - ring, has set me on to - hm!

Big.

hm! Who would be - lieve that I who once the col - lege did en - dow..... With

Moderato.

all the wild pranks of a dunce, Am stage pre - ceptress now? Doggy pet I must, parrot

pet I must, Clothing mend I must, and lov - ers send I must, and all be - cause I

rall. a tempo.

failed in pass - ing in my last ex - am. O dear old col - lege days so bright, when will you come a -

rall. p a tempo.

*mf* *Allegro.*

O dear old col-lege days so bright, when will you come a - - gain ?

gain ? O dear old col-lege days so bright, when will you come a - - gain ?

O dear old col-lege days so bright, when will you come a - - gain ?

*Tempo I.* HARRIET.

And if you were to force me,

I can, I can not hbsch, hbsch !

*sf sf p*

## CATALUCCI.

Of this there is no doubting, My high, high C is hbsch, hbsch!

*sf* *sf*

H.

*mf*

These troubles and re - verses have ruined all our voic - es, Our tones sound ev - er

B.

*mf*

These troubles and re - verses have ruined all our voic - es, Our tones sound ev - er

C.

*mf*

These troubles and re - verses have ruined all our voic - es, Our tones sound ev - er

BR.

*mf*

*mf*



*p* *pp*  
 coarser, our voices ev-er hoarser, Our tones sound ev-er coarser, our voices ev-er hoarser, Our  
*p* *pp*  
 coarser, our voices ev-er hoarser, Our tones sound ev-er coarser, our voices ev-er hoarser, Our  
*p* *pp*  
 coarser, our voices ev-er hoarser, Our tones sound ev-er coarser, our voices ev-er hoarser, Our  
*p* *pp*  
 coarser, our voices ev-er hoarser, Our tones sound ev-er coarser, our voices ev-er hoarser, Our

*p*  
 tones sound ev-er coarser, our voices ev-er hoarser! H, h, h, h, h, h, h!  
 tones sound ev-er coarser, our voices ev-er hoarser! H, h, h, h, h, h, h!  
 tones sound ev-er coarser, our voices ev-er hoarser! H, h, h, h, h, h, h!  
*pp* *pp*

*Moderato.* QUICRLY.

Sor-rows ev - er, end - ing nev - er! To sing not one will now en-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a rest followed by a series of eighth and sixteenth notes. The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a strong dynamic marking of *f* (forte). The piano part consists of a few chords and a short melodic phrase.

deav-or! O-thel-lo coughs in his Air de bra - vour, And nought Des - de - mo - na will

The second system continues the musical score. The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and a few melodic fragments.

care, The Bas - so now has a swol-len face; I'll stop all pay, 'tis a dis-

The third system concludes the musical score on this page. The vocal line ends with a series of notes. The piano accompaniment features a final chord and some melodic movement.

HARRIET.  
It would be scan - dal - ous! It would be, it would be

BIG.  
It would be scan - dal - ous!

CATALUCCI.  
Scan - dal -

QUICKLY.  
grace!

*mf*

*Noch etwas langsamer.* *stringendo.* *a tempo.*

Yes, 'tis scandalous, yes, yes, 'tis scandalous! Yes, 'tis

Yes, 'tis scandalous, yes, yes, tis scandalous! Yes, 'tis

ous! Yes, 'tis scandalous, yes, yes, 'tis scandalous! Scandal - ous! Yes, 'tis

*f* Scandalous! Scandalous!

scandalous, yes, scandalous, yes, yes, 'tis scandalous, yes, scandalous ! Ah !.....

scandalous, yes, scandalous, yes, yes, 'tis scandalous, yes, scandalous !

scandalous, yes, scandalous, yes, yes, 'tis scandalous, yes, scandalous !

scandalous, yes, scandalous, yes, yes, 'tis scandalous, yes, scandalous !

*f*

This system contains four vocal staves and a grand staff for piano accompaniment. The vocal lines are in a key with two flats and a 3/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

.....

*rit.*  
*pp*

*sf*

This system continues the musical piece. It features a vocal line with a melodic flourish and a piano accompaniment. The piano part includes a dynamic marking of *sf* (sforzando) and a *rit.* (ritardando) marking above the vocal line. The system concludes with a change in time signature to 3/4.

# PRIMA DONNA'S WALTZ SONG.

Full Waltz time.  
rall. a tempo.

Ah, we hap - less pri - ma don - na's, On - ly troub - ble is our

share,..... Tho' 'tis thought that full of hon - - ors, flow our lives with -

- out a care! ..... We are ser - vants bound to con - tracts, Fame, ap -

plause, ah, of what worth?..... Yet we lead to .... judge from these facts

..... lives of hap - - pi - ness and mirth!

Ah!..... a tril-lo! Bra-va, bra-va, bra-va!

Ah!..... très bien, très bien, ah, qu'elle est bel - - le!

Ah!..... Ach Jott, wie jottvoll! El-jen! Slava!

*rallent.*

Ah..... oh, charming, very well! But dur-ing this prais of an - oth - - er, While

*p* *rallent.* *pp*

all applaud my hap - py lot, My eye seeks but one to dis - cov - - er, but ah, it

*rall.*

seek and finds him not. And while I'm a brilliant life lead - ing, Where wan - ders he with

*rall.*

saddest mein? What distant clime is he breathing? Where reach-es him af - fections dream? I ques - tion

ev - 'ry stranger's glance, For answer get but this askance! Ah,..... you

always make a Fu-ro-re,..... sing So-nam-bu-la, Barber, too,..... Tra-vi-a - - ta, Tro-va-

*A little faster.*  
to - re, Let this now.... suf - fice for you!..... The complaints, too, are al - most un - end - ing,

CATALUCCI.  
*f*  
matters not in the least our dis - tress..... It is quite heart - rend - ing! Scandalous!



H. *rall.*

Still,..... still we

B.

Scan - dal - ous! Scan - dal - ous!

C.

Scan - dal - ous! Scan - dal - ous!

Br.

Scandalous! Scan - dal - ous! Scan - dal - ous!

*f* *rall.*

*A little slower.*

have one means of vengeance, When we can no.. more en - dure,..... We take cold, our voices

**H.**

leave us, For our hoarseness is no cure!..... always hbsch, hbsch, hbsch, hbsch, hbsch,

**B.**

Ha, ha, ha! always hbsch, hbsch,

**C.**

Ha, ha, ha! always hbsch, hbsch, hbsch, hbsch, hbsch,

**Br.**

Ha, ha, ha! always hbsch, hbsch,

hbsch, hbsch! We take cold, then... for our hoarseness there is not a cure! Ah!.....

hbsch! We take cold, then... for our hoarseness there is not a cure!

hbsch! hbsch! We take cold, then... for our hoarseness there is not a cure!

We take cold, then... for our hoarseness there is not a cure!

hbsch! We take cold, then... for our hoarseness there is not a cure!

Musical staff with treble clef, key signature of two flats, and a melodic line with slurs and accents.

.....

Musical staff with treble clef, key signature of two flats, and a vocal line.

Then for our hoarseness there is no, there is no cure!.....

Musical staff with treble clef, key signature of two flats, and a vocal line.

Then for our hoarseness there is no, there is no cure!.....

Musical staff with treble clef, key signature of two flats, and a vocal line.

Then for our hoarseness there is no, there is no cure!.....

Musical staff with bass clef, key signature of two flats, and a vocal line.

Then for our hoarseness there is no, there is no cure!.....

Piano accompaniment with grand staff, key signature of two flats, and dynamic markings.

Piano accompaniment with grand staff, key signature of two flats, and dynamic markings.

# "SO GO ALL THINGS."

## No. 13. Couplet.

*Allegro.*

The piano introduction is in 3/4 time, key of B-flat major. It begins with a forte (*f*) dynamic. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes. The piece concludes with a trill in the right hand and a final chord in the left hand, marked with a forte (*f*) dynamic.

**QUICKLY.**

Trai - tor and sland'rer, Broth - er Frank! Wish - es the for - tune,

The first line of the vocal melody is in 3/4 time. The lyrics are: "Trai - tor and sland'rer, Broth - er Frank! Wish - es the for - tune,". The piano accompaniment is in 3/4 time, starting with a piano (*p*) dynamic. The right hand has a simple accompaniment of quarter notes, while the left hand has a bass line of quarter notes.

vil - lian rank! Wish - es the bride too, Tho' loud she cries, too, Frank, fel - low

The second line of the vocal melody continues the lyrics: "vil - lian rank! Wish - es the bride too, Tho' loud she cries, too, Frank, fel - low". The piano accompaniment continues with a piano (*p*) dynamic, featuring some dynamic shifts to *sf* and *f*.

com - mon, Clasp now the wom - an! Hence is his Brother thief shame - less quite.

The third line of the vocal melody concludes the lyrics: "com - mon, Clasp now the wom - an! Hence is his Brother thief shame - less quite." The piano accompaniment continues with a piano (*p*) dynamic, ending with a final chord.

And in - sold fa - ther starves out of spite! Carl on the gal - lows, Frank's mis - ry

fol - lows! That is the end of all the three moors! So goes all things, tel - e -

*rall.* *Allegro vivo.*

*mf* *rall.* *p*

- graph - ic, tel - e - phon - ic, mi - kro - phon - ic, pho - no - graph - ic, sten - o - graph - ic, grapho -

- phon- ic, ma - kro -phon-ic! So go all things tel - e - graph -ic, tel - e - phon- ic, Ed - i -

*p*

Detailed description: This system contains the first five measures of the piece. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part features a descending eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *p* (piano) is placed in the second measure of the piano part.

- son - ic, Quick as a flash, All go to smash!

*8va.*

*f*

*sf* *sf*

Detailed description: This system contains the next five measures. The vocal line continues with the lyrics "son - ic, Quick as a flash, All go to smash!". The piano accompaniment continues with similar rhythmic patterns. In the third measure, the right hand of the piano part has a melodic flourish marked *8va.* (octave). A dynamic marking of *f* (forte) appears in the fifth measure of the piano part. The left hand has two instances of *sf* (sforzando) in the fourth and fifth measures.

*sf*

Detailed description: This system contains the final five measures of the piece. The vocal line is mostly silent, indicated by a horizontal line. The piano accompaniment continues with the same rhythmic patterns. A dynamic marking of *sf* (sforzando) is placed in the sixth measure of the piano part.