

FISCHER EDITION No 3910

Edith
Burrows

THE WILD ROSE



OPERETTA FOR LADIES' VOICES
IN TWO ACTS



WRITTEN BY
EDITH M. BURROWS
MUSIC BY
W. RHYS-HERBERT

Williams

1808-
121

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No. 3910

The Wild Rose

Book by
EDITH M. BURROWS

Music by
W. RHYS-HERBERT

OPERETTA

For

LADIES' VOICES

In Two Acts

.75 net

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The Wild Rose

ARGUMENT

Rose McCloud, the most popular young society belle of her time, is bored with her artificial existence. An endless round of festivities and a maddening procession of adoring debutantes, newspaper interviewers, charity and reform leaders seeking her financial support, dressmakers, milliners, etc., drive her to distraction. Having achieved great success in society theatricals, she decides to go on the stage, and is desirous of obtaining the leading rôle in a play by Lady Grey—an eccentric woman playwright. Much to her amazement and disappointment, Lady Grey flatly refuses to consider her for the part, and will not even grant her an interview, thinking her far too frivolous for the work. In utter disgust she decides to leave the city surroundings, which have become so hateful, and go to the country under an assumed name.

4w-12-7-36

The second act takes place at her country establishment, where thoroughly enjoying the simple life, she succeeds in outwitting an uninvited and undesired throng of city admirers, who have tracked her to her country home, and come to pay her adulation. Meanwhile she makes friends with a nice old country lady, who lives next door and who turns out to be Lady Grey. When the latter discovers the true identity of Rose, she promises her the desired rôle in the play, and all ends happily.

SCENES

ACT I. A formal drawing room in Rose McCloud's city home.
ACT II. A garden on Rose McCloud's country estate.

TIME

The present. One month elapses between the acts.

a-12-36 - Gift Campbell + bk

The Wild Rose

Cast of Characters

Rose McCloud (<i>Soprano</i>).....	A Popular Young Society Belle
Mary Forsythe *	Her Secretary and Friend
Mrs. Fussy *	Her Housekeeper
Lady Grey *	An Eccentric Playwright
Miss Writemup } Miss Putemdown }	(<i>Mezzo-Sopranos</i>) Reporters
Dora } Flora } Molly } Polly }	(<i>Sopranos and Mezzo-Sopranos, or Altos</i>) Debutantes
Miss Talkalot (<i>Soprano</i>).....	A Suffragette
Mrs. Doingood (<i>Alto</i>).....	A Charity Worker
Madame Sewseams*	A Dressmaker
Madame Feathertop*	A Milliner
Madame Smellsweet*	A Perfumer
Bobbie (<i>Mezzo-Soprano</i>)..... (To be impersonated by a girl)	The Buttons
Maids.....	Twelve Girls
A Cat.....	

Chorus (ad lib)

City People and Country People

* No solos allotted. Can assist in the choruses.

“The Wild Rose”

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The Wild Rose

3

Operetta for Ladies' Voices

Written by
EDITH M. BURROWS

ACT I
Overture

Music by
W. RHYS - HERBERT

Joyfully ($\text{♩} = 120$)

1

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The first system is marked with a forte 'f' dynamic and a tempo of 'Joyfully' with a quarter note equal to 120 beats per minute. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final system concludes with a 'molto rit.' (molto ritardando) marking and a change in time signature to 6/8.

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Orchestral parts can be obtained from the publishers

Moderato (♩ = 160)

First system of musical notation for 'Moderato'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The time signature is 6/8. The music begins with a mezzo-forte (*mf*) dynamic. The upper staff features a melodic line with eighth-note patterns and slurs, while the lower staff provides harmonic support with chords and single notes.

Second system of musical notation for 'Moderato'. It continues the grand staff from the first system. The upper staff has a *rit.* (ritardando) marking at the beginning, which transitions to *a tempo* (return to tempo) in the middle of the system. The musical texture remains consistent with the first system.

Third system of musical notation for 'Moderato'. It concludes the piece with a *rit.* marking. The final measures show a change in the time signature to 2/4 and a key signature change to two flats (B-flat and E-flat).

Brightly (♩ = 138)

First system of musical notation for 'Brightly'. It is written for a grand staff in a 2/4 time signature with a key signature of one flat. The music is characterized by a rhythmic accompaniment of chords in the bass and a more active melodic line in the treble. A *rit.* marking appears in the final measures of the system.

With Spirit (♩ = 100)

First system of musical notation for 'With Spirit'. It begins with an *a tempo* marking. The music features a strong rhythmic accompaniment in the bass and a melodic line in the treble. A forte (*f*) dynamic is indicated in the middle of the system.

Second system of musical notation for 'With Spirit'. It continues the grand staff with a fortissimo (*ff*) dynamic. The piece concludes with a *mf* (mezzo-forte) dynamic and a *rit.* marking. The final measures show a change in the time signature to 3/4.

Quasi Valse (♩ = 120)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a series of chords in the right hand and a simple bass line in the left hand.

The second system continues the piece. The right hand features more complex chordal textures and some melodic lines, while the left hand maintains a steady accompaniment with eighth notes.

The third system shows further development of the musical themes. The right hand has more frequent chord changes, and the left hand continues its rhythmic accompaniment.

The fourth system includes dynamic markings: *f più mosso* (forte, more motion), *meno mosso* (less motion), and *a tempo* (at the original tempo). The music transitions between these markings across the system.

The fifth system features a *ff rit* (fortissimo, ritardando) marking. The right hand has dense chordal textures, and the left hand has a more active bass line.

The sixth system includes a *mf* (mezzo-forte) marking. The music concludes with sustained chords in the right hand and a final bass line in the left hand.

Tempo I.

Musical notation for the first system of 'Tempo I.'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The first measure is marked with a dynamic of *mf*. The music features a mix of chords and moving lines in both hands.Musical notation for the second system of 'Tempo I.'. It continues the grand staff from the first system. The right hand has a melodic line with some slurs, while the left hand has a more rhythmic accompaniment. The system ends with a *rit.* (ritardando) marking.Musical notation for the third system of 'Tempo I.'. It continues the grand staff. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment. The system is marked with *a tempo* and *mf*. The system ends with a double bar line and a repeat sign.

Andante grazioso (♩ = 100)

Musical notation for the first system of 'Andante grazioso'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The time signature is 2/4. The music features a mix of chords and moving lines in both hands.

Musical notation for the second system of 'Andante grazioso'. It continues the grand staff from the first system. The right hand has a melodic line with some slurs, while the left hand has a more rhythmic accompaniment. The system ends with a double bar line and a repeat sign.

Brightly (♩ = ♩)

Musical notation for the first system of 'Brightly'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The time signature is 2/4. The music features a mix of chords and moving lines in both hands.

cresc. *rit.*

f a tempo

Sva...... *loco* *mf*

Pomposo (♩ = 100)

accel. e cresc. *poco* *a* *poco*

ff

“There’s Something in this House Awry”

Maids

Opening Chorus

Andante con moto (♩ = 112)

2

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of quarter notes. The dynamic is marked *f* (forte).

SOP. I & II. *mf*

ALTO. *mf*

There's some-thing in this

The vocal parts enter with the lyrics "There's some-thing in this". The Soprano I & II part is marked *mf* (mezzo-forte), and the Alto part is also marked *mf*.

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamic is marked *p* (piano).

house a - wry, ——— And that is why we all must

The vocal lines continue with the lyrics "house a - wry, ——— And that is why we all must". The Soprano part has a long note with a fermata over it.

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

try. To be cheer-y and not drear-y, In the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'try.' followed by the lyrics 'To be cheer-y and not drear-y, In the'. The piano accompaniment consists of a treble and bass clef with various rhythmic patterns and chords.

try-ing nev-er wear-y, nev-er wear-

The second system continues the vocal line with the lyrics 'try-ing nev-er wear-y, nev-er wear-'. The piano accompaniment continues with similar rhythmic and harmonic patterns.

y; For, we'll whis-per it to you,

mf

The third system concludes the vocal line with the lyrics 'y; For, we'll whis-per it to you,'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in both the vocal and piano parts.

For, we'll whis-per it to you, The

p *mf* *p*

se - cret is, the se - cret is, our Rose is

rit.

rit.

blue!

molto rit. *f*

f rit. - - - *a tempo*

All the day she mopes a - way, Her life in end-less sigh-ing, sigh - ing.

f

f rit. - - - *a tempo*

rit. - - - *a tempo*

When night falls Then sad-ness calls, We find her cry-ing, cry-ing, cry - ing.

rit. - - - *a tempo*

accel.

She is pret-ty, Al - so wit - ty, Yet_ she_ still is sad_

accel.

a tempo

She has health And great wealth sure - ly - 'tis too

rit.

bad!

mf a tempo *f*

mf *Tempo I.*

There's some-thing in this house a -

mf

Tempo I.

rit *poco* *p*

wry, And that is why we all must try To be

cheer-y and not drear-y, In the try-ing nev-er weary, nev-er wear

y; For, we'll whis-per it to you,

For, we'll whis-per it to you, The

p *mf* *p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "For, we'll whis-per it to you, The". The piano accompaniment is in the same key and time, featuring a mix of chords and moving lines. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *p* (piano).

se - cret is, the se - cret is, our Rose is

rit.

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics "se - cret is, the se - cret is, our Rose is". The piano accompaniment continues with similar textures. A *rit.* (ritardando) marking is present above the vocal line and below the piano accompaniment.

blue!

f a tempo

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with the word "blue!". The piano accompaniment features a more active, rhythmic pattern. A *f a tempo* (forte, at tempo) marking is present at the beginning of the piano part.

"On the Job"

Bobbie and Maids

Andante misterioso

Bobbie Ssh

3

p

The piano introduction consists of three staves. The top staff is a treble clef with a whole rest. The middle and bottom staves are grand staff notation. The music is in 3/4 time, key of B-flat major, and begins with a piano (*p*) dynamic. It features a series of chords and melodic lines in the right hand and a steady bass line in the left hand.

p

1. On the job, all of you, And be quick a - bout it, too;
2. Say, I put it up to you, Go a - head and tell me who

pp *sempre stacc.*

The first system shows the vocal melody and piano accompaniment. The vocal line has two verses. The piano accompaniment is in grand staff notation, starting with a piano (*p*) dynamic and marked *sempre stacc.* (piano) throughout.

She is com - ing, you know who, And you know what she will do
Was the girl you said was blue? Come on now and an - swer true,

The second system continues the vocal melody and piano accompaniment. The piano accompaniment remains in grand staff notation.

If you're shirking, If you're shirking, If you're shirking, shirking, shirking!
While you're working, While you're working, While you're working,

The third system features a more rhythmic vocal melody and piano accompaniment. The piano accompaniment is in grand staff notation and includes a first ending bracket at the end.

Maids *pp*

work-ing, work-ing. There's some-thing in this

rit. *pp*

house a - wry, And that is why we all must

try To be cheer-y and not drear-y, In the

try-ing nev-er wear-y, nev-er wear -

mf

y; ————— For, we'll whis-per it to you,

mf *p*

For, we'll whis-per it to you, The

mf *p*

se-cret is, the se-cret is, our Rose is

rit.

rit.

blue!

f a tempo

"But we Love Her and Adore Her"

mf Maids

1. But we love her and a - dore her, To be gay we would im-

4

plore her. She's the dear-est, dear - est flow'r that grows, And she'll al-ways be our "Rose."

To be sung twice between Nos. 5 & 6.

mf Maids

1st time. For we love her and a - dore her, To be gay we would im-

2nd time. Yes, we love her and a - dore her, To be gay we would im-

plore her. She's the dear-est, dear - est flow'r that grows, And she'll al-ways be our "Rose."

plore her. She's the dear-est, dear - est flow'r that grows, And she'll al-ways be our "Rose."

"I'm a Rose that Blooms in a Hothouse"

Rose and Maids

Andante maestoso

Rose *mf*

1. I'm a
2. Then

5 *f* *rit.* *a tempo p*

Rose that blooms in a hot-house, _____ In an ar-ti-ti-
luncheons and af-ter-noon par-ties, _____ Cards, the-a-tres,

fi-cial way; _____ And in-stead of fair gold-en
or a tea, _____ With din-ners and balls in the

sun - shine, _____ E - lec - tric - i - ty's _____ my day. _____ For it's
 eve - ning; _____ 'Twill soon be the death of me. _____ The ex -

up in _____ the _____ morn - ing ear - ly _____ In -
 cite - ments are _____ ev - en pal - ling; _____ Im

to _____ the _____ hands of my maid, _____ Then it's
 bored _____ by my lim - ous - ine, _____ And _____

accel shop - ping to do _____ or bus - iness, _____ *rit.*
 gone are the thrills _____ I once had _____ And
 When

stu - pid calls to be paid. in a fly - ing ma - chine. I

rit

1st time Solo (Rose)
2nd time Chorus

f

real - ly can't stand it One min - ute more, This

f

life is be - com - ing A dead - ly bore. I (She) bore.

1 2

The Adoring Debutantes

Dora, Flora, Molly and Polly

Moderato

6 *mf*

The piano introduction consists of two staves in 6/8 time, marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

mf

Dora 1. Ros - ie, I bring you some can - dy, Flora And
 Molly 2. Ros - ie, these books may be han - dy. Polly O

p

The first system shows the vocal entries for Dora and Molly. The piano accompaniment is marked *p*. The vocal lines are in a soprano and alto register, with lyrics written below the notes.

I have some flow - ers gay. Dora Lunch with me, Ros - ie, to -
 think of me when I'm a - way. Molly Rose dear, with me come

The second system continues the vocal lines. The piano accompaniment remains consistent with the previous system, providing harmonic support for the vocalists.

rit.

mor - row? Flora Go with me, please to the play?
 mot - 'ring? Polly Walk with me, won't you to - day?

rit.

The final system concludes the piece with a *rit.* (ritardando) marking. The vocal lines end with a final note, and the piano accompaniment provides a concluding cadence.

All *mf*

For we are de-bu-tantes so gay; With

mf a tempo

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The tempo and dynamics are marked 'All' and 'mf'. The lyrics 'For we are de-bu-tantes so gay; With' are written below the vocal line. The piano accompaniment consists of chords and moving lines in both hands.

joy and with spir-it we bring The gifts, that our hearts give a-

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics 'joy and with spir-it we bring The gifts, that our hearts give a-' are written below the vocal line. The piano accompaniment continues with similar harmonic and melodic patterns.

way, To our Rose, our queen we sing.

The third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics 'way, To our Rose, our queen we sing.' are written below the vocal line. The piano accompaniment ends with a final chord and melodic flourish.

Interview Song

Reporters and Chorus

Very fast

Miss Putemdown

mf

Don't

7

mf

(All)

both - er to an - swer our ques - tions * (ques - tions), You need - n't say e - ven a

(All)

(All)

word * (a word); The pub - lic be - lieves what we tell it * (tell it) As

* Chorus ad lib

(All)

Miss Writemup

long as it's not too ab - surd *(too ab - surd). So

just save your breath while we're talk - ing *(talk - ing), Our

sto - ry's all planned out by now *(out by now). It's real - ly quite fu - tile to

an - swer (an - swer), We will write what we please an - y - how *(an - y - how).

rit.

Chorus

f a tempo

So just save your breath while they're talk - ing, Their

f a tempo

Detailed description: This system contains the first two measures of the chorus. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The tempo is marked 'f a tempo'. The lyrics are 'So just save your breath while they're talk - ing, Their'.

rit.

sto - ry's all planned out by now; It's real - ly quite fu - tile to

rit.

Detailed description: This system contains the next two measures. The tempo is marked 'rit.'. The lyrics are 'sto - ry's all planned out by now; It's real - ly quite fu - tile to'. The piano accompaniment features a melodic line in the right hand and a steady bass line in the left hand.

a tempo

an - swer, They'll write what they please an - y - how.

a tempo

Detailed description: This system contains the final two measures of the chorus. The tempo is marked 'a tempo'. The lyrics are 'an - swer, They'll write what they please an - y - how.'. The piano accompaniment continues with a melodic line in the right hand and a steady bass line in the left hand.

Charity vs Suffrage

DUET

Mrs. Doingood and Miss Talkalot

Mrs. Doingood (*very sweetly*)
mf

Andante

1. Dear
2. My

mf

8

Miss Mc Cloud I will not take Much of your prec - ious time; For
life vo - ca - tion's char - i - ty; I'm found - ing now a place Whose

p

Miss Talkalot

peo - ple to an - noy you so, It sure - ly is a crime. I
ben - e - fits I can ex - plain In say, five min - utes' space. I'll

on - ly brought a cir - cu - lar, "Why wo - men need the Vote;" If
 prove why wo - men all should vote, If we are to pro - gress; And

an - y one talks less than that, Well, I am here to note!
 why this old world, ruled by men, Is just an aw - ful mess.

Both

If an - y one talks less than that well, I am here to note.

For peo - ple to an - noy you so, It sure - ly is a crime.

a little slower *rit.*

"I'm so Tired of all this Life"

Rose and Chorus

Allegretto animato

9 *mf*

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

Rose *mf*

1. I'm so tired of all this life, So much worth-less fuss and strife, So
2. Good friends all, I'll tell you true What it is I want to do. You

The first system shows the vocal line for Rose, starting with a rest followed by the lyrics. The piano accompaniment is shown below. The dynamic is 'mf'. The second system continues the piano accompaniment with a 'p' dynamic marking.

rit. - - - *a tempo*

what would you say If I've found a - way To es -
know La - dy Grey? She's writ - ten a play, And I've

rit. - - - *a tempo*

The second system shows the vocal line continuing with the lyrics. The piano accompaniment is shown below. The tempo changes from 'rit.' to 'a tempo'.

Chorus.

cape— and— live as I please? We'll be
 asked— for the lead - ing— rôle. We—

glad and— gay If you've found a— way To es -
 hope La - dy Grey Will— grant in her play Your re -

rit. *a tempo*

cape and— live as you please.
 quest for the lead - ing— rôle.

mf

"It's only Me"

Bobbie and Chorus

Allegretto giusto

10

mf

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Bobbie

1. It's on - ly me, Or - ter be three! If I
2. Oh mur - der, gee, The cat, that's she, For

mf

The vocal line for Bobbie begins with a rest, followed by the lyrics. The piano accompaniment is in the left hand, with a dynamic marking of *p* (piano).

got - ter haul this mail. I hold it tight With
when I passed with this mail, She took a fright And

The vocal line continues with the lyrics. The piano accompaniment continues in the left hand.

all my might, But of mail I leave a trail Good-ness
tried to bite, So the door, It pinched her tail! *faster*

rit. *f (faster)*

mf

The vocal line concludes with the lyrics. The piano accompaniment includes a *rit.* (ritardando) marking and a *faster* marking. The dynamic marking *mf* (mezzo-forte) is present.

gra - cious, Mail so spa - cious, Boy au - da - cious, Quite pug -

na - cious. Good-ness gra - cious, Mail so spa - cious, Boy au -

da - cious, Quite pug - na - cious. *Somewhat faster*

mf

Dal Segno %

"I want to be Loved for Myself Alone"

Rose and Chorus

11

Quasi Valse (♩ = 120)

mf

The piano introduction is in 3/4 time, marked 'Quasi Valse' with a tempo of ♩ = 120. It features a melody in the right hand and a bass line in the left hand, both in a key with two flats (B-flat major or D-flat minor). The melody is marked *mf* and includes a dynamic hairpin.

Rose

mf

1. I want to be loved for my - self a - lone, And
 2. I want to be loved for my - self a - lone, I'm

p

The first system shows the vocal line for 'Rose' and the piano accompaniment. The vocal line is in a key with two flats and has a tempo of ♩ = 120. It is marked *mf*. The piano accompaniment is marked *p* and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

not for my for - tune's fame. I
 tired of the glitt' - ring' past, The

The second system continues the vocal line and piano accompaniment. The vocal line is marked *mf* and the piano accompaniment is marked *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

wish I could live in a foreign land, Where
com - pli - ments sweet and quite in - sin - cere; I

no one would know my name. I'm
want some - thing real at last. I'm

p *più mosso*

real - ly not friv - o - lous, not at all! In spite of what
tired of the tread - mill of cit - y life, It's end - less ex -

f rit.

peo - ple say. I hate the false glam - our a -
cite - ment cloys; I'm wear - y of haste and con -

rit.

rit.

bout my life, Both when I'm at work and at play.
 fu - sion wild, And long for some sim - pler joys.

Chorus

mf a tempo

She's tired of the whirl of the cit - - y, It's end-less ex -

cite - ment cloy; She's wear-ied of haste and con -

f a tempo

fu - - sion, And longs for some sim - pler joys.

rit. *a tempo*

Finale-Act I

Principals and Chorus

With energy and marking well the rhythm

12

Rose *f*

Yes, I'm going to leave, This mad cit - y whirl,

Liv - ing in touch with all that is charm - ing Like a rus - tic girl.

Yes I'm going to leave All this rush and whirl,

Liv - ing in beau - ty Do - ing my du - ty Just a rus - tic girl.

Chorus

Yes, she's going to leave, All this rush and whirl,

Liv - ing in beau - ty Do - ing her du - ty Just a rus - tic

Moderato

Debutantes

girl. — *mf* Then

let us come — To live with thee, — *p*

Coun - try lass - es We fain would be. — For

we are de-bu-tantes so gay, — With joy and with spir-it we bring — The

gifts that our hearts give a - way — To our Rose, our queen we sing. — So

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a melodic phrase, followed by a sustained note. The piano accompaniment consists of chords and moving lines in both hands.

let them come — To live with

f

The second system continues the vocal and piano parts. The vocal line has a long note with a fermata. The piano accompaniment features a dynamic marking of *f* (forte) and includes a melodic flourish in the right hand.

thee; — Coun - try lass - es They fain would

The third system shows the vocal line and piano accompaniment. The piano part has a dynamic marking of *f* and includes a melodic flourish in the right hand.

be.

f piu mosso *rit.*

The fourth system concludes the piece. The piano accompaniment features a dynamic marking of *f piu mosso* (faster) and a *rit.* (ritardando) marking. The key signature changes to three flats (B-flat, E-flat, and A-flat) at the end of the system.

Moderato maestoso

mf Maids

And we love her and a - dore her, So to take us we'd im-

molto rit. *mf*

plore her. She's the dear-est, dear-est flow'r that grows, And she'll always be our

Chorus

f "Rose." She's the dear-est, dear-est flow'r that grows, And she'll always be our

rit.

Bobbie

"Rose." Oh

slower

a tempo *f*

Allegretto giusto

mf

mur - der, gee! Say please take me, For who would car-ry your

p

mail? I prom - ise you, If this you'll do, I won't

Chorus

f (faster)

- pinch the darn cats tail. Good-ness gra-cious, Mail so spa-cious, Boy au-

f faster

da - cious, Quite pug - na - cious. Good-ness gra - cious, Mail so

spa - cious, Boy au - da - cious, Quite pug - na - cious.

accel. e cresc.

Rose
Now

a tempo

mf Allegretto animato

what would you say If I found a way To es - cape and live as I

p

Chorus

please? We'll be glad and gay If you've found a way To es -

f

cape and live as you please, To es -

rit.

cape and live as you please.

a tempo

Tempo I.
Rose with Chorus

Yes Im she's going to leave All this rush and whirl,

Liv- ing in beau- ty do - ing ^{my} (her) du - ty Just a rus- tic girl.

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8.

Liv- ing in beau- ty do - ing ^{my} her du - ty Just a rus- tic girl.

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8.

This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 7/8. The dynamic marking *ff* is present at the beginning.

This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 7/8.

Opening Chorus-Act II
"The Country Life is the Life for us"

Maids

Allegretto con spirito. (♩=80)

13

SOP. I & II *mf* *leggiere*

The coun-try life is the life for us; We love it, we love it! There's

ALTO *mf*

leggiere

a tempo

noth-ing in all the world that ranks A - bove it, a - bove it. We

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 3/4 time signature and a key signature of one flat (B-flat). The lyrics are: "noth-ing in all the world that ranks A - bove it, a - bove it. We".

rake the hay all the live-long day, We're glad and gay laugh-ing care a-way.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "rake the hay all the live-long day, We're glad and gay laugh-ing care a-way." The piano accompaniment features a steady bass line and chords in the right hand.

We are the milk-maids bright and fair Breath-ing the pur- est, loveliest air. In

The third system of the musical score concludes the vocal and piano parts. The lyrics are: "We are the milk-maids bright and fair Breath-ing the pur- est, loveliest air. In". The piano accompaniment includes dynamic markings such as *mf* (mezzo-forte) and accents (*>*) over certain notes.

a little slower

bud and leaf we find re - lief For ev - 'ry sor - did care and grief. In

a little slower
mf

pear - ly dew and lus - cious rain That feed and grow the

rit.

gold - en grain. In bud and leaf we find re - lief For

a tempo

ev -'ry sor - did care and grief; In pear - ly dew and lus - cious rain That

feed and grow the gold - en grain. The

rit. *Tempo I.* *mf*

rit. *rit.* *mf*

coun - try life is the life for us; We love it, we love it! There's

noth-ing in all the world that ranks a - bove it, a - bove it. We

rake the hay all the live-long day, We're glad and gay laugh-ing care a-way.

We are the milk - maids bright and fair, Breath-ing the pur - est loveliest air.

"I'm a Wild Rose"

Rose and Maids

14

Lively

mf *rit.*

The piano introduction is in 3/4 time, marked 'Lively' and 'mf'. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece concludes with a 'rit.' (ritardando) marking.

Rose

mf

1. I'm a wild Rose, I'm a free Rose, Just as I
 2. I am 'care free, I can fare free, Out in the

The vocal line begins with a melody in the right hand, marked 'mf'. The piano accompaniment is in the left hand. The lyrics are: '1. I'm a wild Rose, I'm a free Rose, Just as I' and '2. I am 'care free, I can fare free, Out in the'.

used_ to be in dreams. Go_ as_ I_ please,
 fields_ and mead - ows gay. Up_ with the_ lark,

The vocal line continues with a melody in the right hand. The piano accompaniment is in the left hand. The lyrics are: 'used_ to be in dreams. Go_ as_ I_ please,' and 'fields_ and mead - ows gay. Up_ with the_ lark,'.

rit.

No one to tease, No-bod-y knows how good it seems.
 To bed at dark, Waf-ted to dream-land far a-way.

rit.

Rose with Chorus

mf a tempo

Go as I please, No one to
 Up with the lark, To bed at

a tempo

tease, No-bod-y knows how good it seems, how
 dark, Waf-ted to dream-land far a-way, so

rit.

good it seems. seems.
 far a way. way.

rit.

1 2

"She's got an Awful Case on Me"

Bobbie and Maids

Andantè grazioso. (♩ = 100)

15

mf

Bobbie

1. She's got an aw - ful case on me, _____ I'm just as
 2. Say it is fierce to be a man, _____ When you're the

p

peevd as I can be. _____ Whist I could be an or - phan
 on - ly one who can _____ Be such a pet for the old

waif _____ For ev - 'ry time I think I'm safe:
 duck _____ Some-time's I think my job I'll chuck.

1st time Bobbie
 2nd time Maids and Bobbie

mf
 Then the duck - ie will ap - pear, Sure - ly she is ve - ry near
 Brightly (♩ = ♩)

mf

Gee, O gee! some day, I fear That she'll come and call me "dear?" call me "dear?"
 (he fears) (him)

"Pussy, Pussy"

Rose and Maids

Moderato con moto

16 *mf*

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords in a 2/4 time signature, while the left hand provides a steady bass line with eighth notes. The music is marked *mf* and includes a repeat sign at the end.

Rose

mf

The vocal line begins with a melodic phrase. Below it are two verses of lyrics. The piano accompaniment consists of two staves with chords and a bass line.

1. Pus-sy, Pus-sy, Pus-sy, Pus-sy You're such a naugh-ty cat;
 2. Pus-sy, Pus-sy, Pus-sy, Pus-sy You're such a naugh-ty cat,

The vocal line continues with a new melodic phrase. Below it are two verses of lyrics. The piano accompaniment continues with chords and a bass line.

Why must you be a ro- ver? Oh where can you be at?
 Why will you try to scare me? Come get a nice fat rat!

The vocal line concludes with a final melodic phrase. Below it are two verses of lyrics. The piano accompaniment concludes with chords and a bass line.

Pus-sy, Pus-sy, Pus-sy, Pus-sy, Why can't you stay at home,
 Pus-sy, Pus-sy, Pus-sy, Pus-sy, If you still stay a-way,

And count your bless-ings ov - er, Why must you ev - er roam? Then it's
 Then you had best be - ware me, Give heed to what I say!

Kit - ty, Kit - ty, Kit - ty, Kit - ty, Kit - ty all ov - er the place; Oh, its

Pret - ty, pret - ty, pret - ty, pret - ty, Pret - ty the way we must chase!—

Faster

"We've Missed You So"

Debutantes and Chorus

Moderato. (♩ = 160)

17

mf

Flora & Dora 1. When the morn - ing
Molly & Polly 2. When the noon in
All Debutantes 3. When the moon was

rit.

a tempo

dawned so bright - ly, And the sun was shin - ing fair,
 ra - diance glow - ing Beck - oned us to joy and fun,
 soft - ly shin - ing And the earth was wet with dew,

Still we missed the morn - ing's glo - ry, For we knew you
 And the laugh - ter pealed so mer - ry, Still we missed you,
 Then our thoughts far off went roam - ing, Roam - ing far off,

were not there, For we knew you were not there.
 dear - est one, Still we missed you, dear - est one. We've
 dear, to you, Roam - ing far off, dear, to you.

rit.

Brightly (♩ = 138)
mf 2nd time by Chorus

hunt-ed high, We've hunt-ed low; We're glad you're found, We've missed you so! We've

hunt-ed high, We've hunted low; We're glad you're found, We've missed you so! We've missed you so.

1 2

Scoop Song

Reporters and Chorus

Andante con moto

Reporters *mf*

1. Beauteous
2. Ro-mance

18 *mf*

maid - en on a farm. Fa-mous play-wright she doth charm. Girl is
scent - ed, here's the truth; There is said to be a youth In the

not with - out some fame, Has a well-known cit - y name.
case, who al - so goes On the stage to be with "Rose!"

rit.

Refrain

2nd verse with Chorus

Watch us write our lit - tle scoop, How bright thoughts to
 Watch (them) write their lit - tle scoop, How bright thoughts to

a tempo

us do troop; How our brains just loop the loop; How to truth we
 (them) do troop; How (their) brains just loop the loop, How to truth (they)

need not stoop.
 need not stoop.

mf

8

Finale-Act II

Principals and Chorus.

Allegro con spirito

Rose *mf*

Im a wild Rose, Im a

free Rose, Just as I used_ to be in dreams, Go as I

please, No one to tease, No-bod-y knows how good_ it seems. She's a

All *f*

wild Rose, She's a free Rose, Just as we used to be in dreams,

Go as you please, No one to tease, No-bod-y knows how good it seems.

Go as you please, No one to tease,

No-bod-y knows how good it seems, how good it seems. The Maids

f leggiero

Coun - try life is the life for us; We love it, we love it! There's

moth - ing in all the world that ranks A - bove it, a - bove it, We

rake the hay all the live long day, We're glad and gay laugh - ing care a - way.

We are the milk - maids bright and fair Breath - ing the pur - est loveliest air. We've

mf

Andante
City people

hunt-ed high, We've hunt-ed low; We're glad you're found We've missed you so; We've

This system contains the first line of the vocal melody and the piano accompaniment for the first system of 'City people'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

hunt-ed high, We've hunt-ed low; We're glad you're found We've missed you so!

lento

This system contains the second line of the vocal melody and the piano accompaniment for the second system of 'City people'. The tempo marking 'lento' is placed at the end of the system.

Andante pomposo
Bobbie *mf*

Say, it's just great to be a

f

This system contains the first line of the vocal melody and the piano accompaniment for the first system of 'Bobbie'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking of 'f' is present.

man ——— When you're the on - ly one who can ——— Be such a

This system contains the second line of the vocal melody and the piano accompaniment for the second system of 'Bobbie'. The piano part continues with the same accompaniment pattern.

pet for play-wrights fine ————— How would you like this job of

All
mine? — Say, it's just great to be a man — When you're the on - ly one who

can ————— Be such a pet for play-wrights fine, ————— How would you

like this job of mine. *Reporters* *mf* *Beauteous*

p *più mosso* *mf*

maid-en's name is Rose, Sweeter, fairer, no one knows, Like a flow-er, so she grows. All must

love her Sweet Wild Rose. Beauteous maid-en's name is Rose, Sweet-er, fair-er, no one

knows, Like a flow-er, so she grows, All must love her Sweet Wild

Rose.

Presto 8.....: 1000

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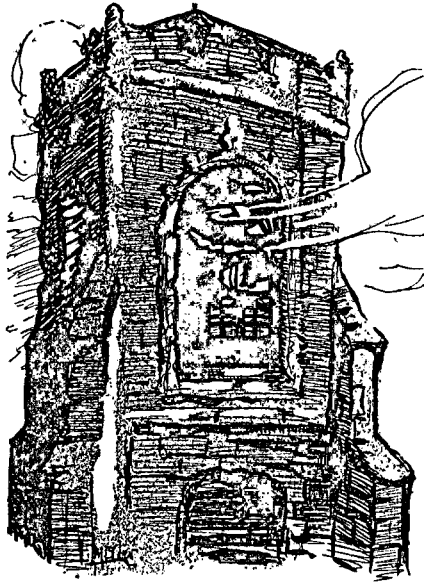
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