

John D. Wing  
New York - Dec. 9



THE STRANGE  
ADVENTURES  
OF

AND  
THE

# JACK BEANSTALK

A FAIRY EXTRAVAGANZA

The words by  
**R. A. Barnett**

The music by  
**A. B. Sloane**

White-Smith Music Pub. Co.  
Boston · New York & Chicago

Copyright

# Thine Eyes will Tell

SONG BY C. H. REES.



HIGH VOICE IN G.

Range, d to a.



LOW VOICE IN E FLAT.

Range, b to f.



This is one of the most effective songs for concert or home use published in years. Every vocalist using it is delighted. The Piano accompaniment is very effectively arranged.

We should be pleased to have you see a copy.



PRICE, 40 CENTS.

---

## NEW SONGS WORTH SINGING.

- AH! THAT A MAID**..... **Eduard Jakobowski**  
The latest by the composer of "Erminie." Price 40 cents.
- THE SWEETEST EYES**..... **Maud C. Blanchard**  
A love story told in short metre. Price 40 cents.
- LOVE'S SPRINGTIME** ..... **Belle Menard**  
For high voice. Price 35 cents.
- SWEET SIXTEEN**..... **Kate Vannah**  
In three keys.  
The best musical setting yet written of this exquisite poem. Price 50 cents.
- PLEDGE OF THE ROSE**..... **Jessie Livingstone Fox**  
A beautiful waltz song for soprano or tenor. Price 50 cents.
- GUIDE ME, O THOU GREAT JEHOVAH**.. **W. O. Wilkinson**  
Sacred song—just published. For soprano or tenor, mezzo or baritone, contralto or bass. Price 40 cents.
- THE SUNFLOWER AND THE VIOLET**... **Harry McLellan**  
A charming encore song. Price 40 cents.
- WHERE LILIES ARE**..... **C. F. Webber**  
A pastoral. For soprano or tenor, contralto or baritone. Price 35 cents.
- BENEATH THE ANCIENT TRYSTING TREE**.. **Adam Geibel**  
For mezzo or baritone. Price 40 cents.
- MARGOT'S ANSWER**..... **A. W. Brown**  
One of the best encore songs. Price 35 cents.

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON.

NEW YORK.

CHICAGO.

337167

The Strange Adventures of

JACK

AND THE

BEAN-STALK.

A Fairy Extravaganza.

THE WORDS BY

THE MUSIC BY

R. A. BARNET,

A. B. SLOANE.

COPYRIGHT FOR ALL COUNTRIES.

ALL RIGHTS OF PUBLIC REPRESENTATION OR PERFORMANCE ARE RESERVED.

White-Smith Music Pub. Co.,

BOSTON,

NEW YORK,

CHICAGO.

LONDON; HOPWOOD & CREW.

Copyright 1896 by White-Smith Music Pub. Co.



# CONTENTS.

## Act I.

No.		Page.
1.	Opening Chorus.....	3.
2.	A Captain Bold. <i>CAPTAIN and THIEVES</i> .....	15.
3.	The Coming of the Fairies.....	19.
4.	Entrance of King Cole.....	21.
5.	Cum Along wid Me. (Plantation Song) <i>JACK, SINBAD and CHORUS</i> .....	27.
6.	I've Sold my Cow. <i>JACK and CHORUS</i> .....	31.
7.	Looking for Another Occupation. (Topical Trio) <i>QUEEN of FAIRIES, JACK and SINBAD</i> .....	35.
8.	Now behold a King. <i>CHORUS</i> .....	37.
9.	'Tis with Love. (Duett) <i>JACK and MARY</i> .....	39.
10.	Finale.....	44.

## Act II.

11.	The Butcher, the Baker, the Candlestick Maker. <i>GIANTESS and OCTETTE</i> .....	60.
12.	Tell Me Truly, Daisy. <i>JACK</i> .....	66.
13.	Song of the Shoe. (Octette) <i>JACK, COLE, SINBAD, PHYSICIAN, MARY, MUFFETT, HUBBARD and MRS. RUSÈ</i> .....	68.
14.	Entrance of Rusè. (Song and Chorus).....	70.
15.	Drinking Song.....	80.
16.	Slumber Song.....	83.
17.	Finale.....	88.

## Act III.

18.	Once there Lived a Little Maid. <i>MARY</i> .....	97.
19.	Duett. <i>SINBAD and MARY</i> .....	102.
20.	Perhaps He Would. <i>COLE</i> .....	104.
21.	Entrance of Carabas and Puss. (March Song).....	106.
22.	Finale. Wedding Ceremony.....	111.

# THE STRANGE ADVENTURES OF JACK AND THE BEANSTALK.

No.1.

## ACT I.

### OPENING CHORUS.

R.A.BARNET.

A.B.SLOANE.

Moderato.

PIANO. *p*

(Curtain.)

*rit.* *f a tempo.*

(Cock crows)

*p*

(Cock crows)

8

8

(2 Cocks crow.)

*pp*

( Starts soft and slow, increases in time and sound to where Chorus begins.)

*f*

*agitato.*

TENORS.

BASSES.

'Tis the dawn

'Tis the dawn

'Tis the

dawn, yes 'tis the dawn, yes 'tis the dawn

Morning is breaking o'er hill-top and dale,  
 Morn-ing is breaking o'er hill-top and dale,  
 Morning is breaking o'er hill-top and dale,

Bright-ly dis-pell-ing the night's sa-ble veil  
 Brightly dis-pell-ing the night's sa-ble veil,  
 Bright-ly dis-pell-ing the night's sa-ble veil

Chan-ti-cleer tell-ing of work to be done We must be up and do - ing



Beauty and plunder so eas-i - ly won So \_\_\_\_\_ let us a -

way \_\_\_\_\_ let us a - way let us a - way At break of

day at break of day at break of  
day a - way \_\_\_\_\_ at break of day a - way \_\_\_\_\_ at break of

day Let us a - way let us a - way ————— What

Hol for the life of a free lance and bold A life full of vil-lain-ous jol - li - ty Re -

liev-ing poor mortals of bur-den-some gold Or a - ny-thing else that we see. — We

always say "thankyou" and "please sir" as well In gal-lan-try we are not much a-miss. When

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are: "always say 'thankyou' and 'please sir' as well In gal-lan-try we are not much a-miss. When".

stealing or pil-fer-ing none can ex-cel The way we say "thanks for this" From

This system contains the next two staves of music. The lyrics are: "stealing or pil-fer-ing none can ex-cel The way we say 'thanks for this' From".

*p* na-bob to peasant the great and small We re-lieve oft we grieve Though

This system contains the final two staves of music on the page. The lyrics are: "na-bob to peasant the great and small We re-lieve oft we grieve Though". The piano part begins with a *p* (piano) dynamic marking.

one to our twenty we rob them all Brave lit-tle out - laws we From a

hen-roost or bank'tis the same you bet Steal-ing here steal - ing there And we

work night and day stealing all we can get All is fish that comes tum-bl-ing in-to our net And we

*f* *p* *f* *p* *f* *p*

tell you the truth while we lin-ger yet We're bold bad men. at break of  
 A - way \_\_\_\_\_ at break of

day at break of day let us a - way let us a - way let us a -  
 day A - way \_\_\_\_\_

way \_\_\_\_\_ A -

way a - way

Morn-ing is break-ing o'er

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'way a - way' and 'Morn-ing is break-ing o'er'. The bottom staff is a piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature.

Morn-ing is breaking o'er hill-top and dale

hill-top and dale

Morn-ing is breaking o'er hill-top and dale

Bright-ly dis-pell-ing the

This system contains the next two staves of music. The top staff continues the vocal line with lyrics 'Morn-ing is breaking o'er hill-top and dale' and 'Bright-ly dis-pell-ing the'. The bottom staff is the piano accompaniment. The lyrics 'hill-top and dale' are also written below the piano staff.

Bright-ly dis-pell-ing the nights sa-ble veil Let us a-way at the

nights sa-ble veil

Bright-ly dis-pell-ing the nights sa-ble veil

This system contains the final two staves of music. The top staff continues the vocal line with lyrics 'Bright-ly dis-pell-ing the nights sa-ble veil Let us a-way at the'. The bottom staff is the piano accompaniment. The lyrics 'nights sa-ble veil' are also written below the piano staff.

break of day A - way at break of day Come now and let us a -

The first system of the musical score consists of three staves. The top staff is the vocal line, featuring a melody with lyrics: "break of day A - way at break of day Come now and let us a -". The middle staff is the bass line, providing harmonic support. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of chords and eighth notes.

way \_\_\_\_\_ Come a - way \_\_\_\_\_ Come a - way \_\_\_\_\_

The second system continues the musical score. The vocal line has lyrics: "way \_\_\_\_\_ Come a - way \_\_\_\_\_ Come a - way \_\_\_\_\_". The piano accompaniment continues with a similar rhythmic pattern, including some chromatic movement in the upper register.

Let us now a - way at break of day Ah \_\_\_\_\_

The third system concludes the musical score on this page. The vocal line has lyrics: "Let us now a - way at break of day Ah \_\_\_\_\_". The piano accompaniment continues with the established rhythmic pattern.

Ah Ah Ah Yes let us a -

way A - - - way Yes a - way yes a -

way let us a - way let us a - way.



## A CAPTAIN BOLD.

(CAPTAIN and THIEVES.)

No. 2.

*Recit.*

See lads our no - ble cap-tain now comes this

way. Good news I war - rant, brings he to -

day. Good

*Allegro.*

morning: good morning: good morning: good morning my hun-gry crew, Good morn - ing to

16 Allegro.Tempo di Marcia.

you. In me be - hold a rob - ber bold with nerve of steel.  
To mur - der, rob and burn, I vow 'tis my de-light.

*CHORUS.*

Allegro.Tempo di Marcia.

And likemy an - cient namesake old, I've nerve to steal. Though  
The lit - tle con - science that I have, is wa - ter - tight. The

nerve of steel. Has nerve to steal.  
his de - light. Is wa - ter - tight.

cap - tain of the mur - d'rous crew, no fear I feel. Im mon - arch here of  
an - cient prov - erb tells us all that might is right. Make no mis - take, that

No fear he feels.  
That might is right.

all that I sur - vey..... The chink of gold I love to hear, 'Tis  
 prov-erb's pret - ty true..... To swoop up - on some coun - try town, To

all on earth that I re - vere. 'Tis sweet - er mu - sic to mine ear, than  
 sack and burn the hous - es down, To see each one with fie - ry crown, is

clas - sic song and dance. In am - bush oft' by night and day, we lie in wait for  
 rare old sport for me. Now see a house with oak - en door, con - tain - ing farm - ers

no - ble prey The prop - er dis - tance now are they, Their doom is near, I  
 half a score. It burns at last, and out they pour, To meet their death, I

give the word to fire. .... Pst. boom,  
give the word to fire. .... Pst. boom,

goes the gun, that sends a man to King-dom come, A bar-on it may be, A  
goes the gun, that sends a man to King-dom come, A farm-er mi-ser-ly, A

no-ble prize is he. Wsh, cck, goes the knife, that takes a-way an-  
rich old prize is he. Wsh, cck, goes the knife, that takes a-way an-

oth-er life. So live we rob-bers, Mer-ry out-laws, we.  
oth-er life. So live we rob-bers, Mer-ry out-laws, we.

*.III.*

Pst, boom, goes the gun, that sends a man to King-dom come.

1. A bar-on it may be, A  
2. A farm-er mi-ser-ly. A

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a fermata over a quarter note, followed by a series of eighth and quarter notes. The lyrics are "Pst, boom, goes the gun, that sends a man to King-dom come." Below the vocal line are two piano staves (treble and bass clefs) with a grand staff. The piano accompaniment features chords and moving lines in both hands, with some rests in the bass line.

no-ble prize is he.  
rich old prize is he.

Wsh. eck, goes the knife, that takes away an-oth-er life. So live we

The second system of the musical score continues the vocal and piano parts. The vocal line (top staff) has lyrics "no-ble prize is he. rich old prize is he." and "Wsh. eck, goes the knife, that takes away an-oth-er life. So live we". The piano accompaniment (bottom two staves) continues with similar harmonic and rhythmic patterns, including some chords with accidentals.

rob-bers, Mer-ry out-laws we.

The third system of the musical score concludes the vocal and piano parts. The vocal line (top staff) has the lyrics "rob-bers, Mer-ry out-laws we." and ends with a double bar line. The piano accompaniment (bottom two staves) continues with a dynamic marking of *ff* (fortissimo) and ends with a double bar line.

# THE COMING OF THE FAIRIES.

No. 3.

Allegretto moderato.

*misterioso.*

1.

2. Fair - ies fay Do not stay

*p*

Allegro.

Meet me here 'Tis break of day.

Bells.

*Spoken.*  
("Young ladies!")

The first system of piano accompaniment consists of two staves. The treble clef staff features a melodic line with eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with similar melodic and harmonic textures in both staves.

The third system of piano accompaniment maintains the established musical style and structure.

The fourth system of piano accompaniment concludes the main body of the piece with a final melodic flourish in the treble and a corresponding bass line.

**Coda.**

The coda section is marked with a double bar line and a coda symbol. It features a slower tempo indicated by the *rit.* marking. The treble staff has a few final notes, and the bass staff provides a simple accompaniment.

# ENTRANCE OF KING COLE.

No. 4.

Tempo di Marcia.

Piano introduction in 6/8 time, marked 'Tempo di Marcia'. The music features a steady bass line in the left hand and chords in the right hand.

(enter-COLE.)

COLE.

Musical score for the first vocal entry, marked 'Allegretto'. It includes a vocal line and piano accompaniment. Dynamics include *ff* and *p*.

Im a  
When a

Im a  
When a

cute lit - tle king, and my name it is Cole, and these are my fid - dlers three.....  
friend of mine comes to an un-time-ly end, tis a jol - ly good treat for me.....

Piano accompaniment for the first vocal entry, featuring a steady bass line and chords in the right hand.

CHORUS.

FIDDLERS:

COLE.

And these are his fid - dlers three.  
Tis a jol - ly good treat for him.

I've been put down in books, as a  
For a fun-ral's a thing that I

Musical score for the chorus, including vocal lines and piano accompaniment. Dynamics include *f*, *ff*, and *p*.



CHORUS.

mer-ry old soul, but that's all a joke you see. .... But that's all a joke you  
 high-ly commend and I chuck-le withghoul-ish glee..... He chuck-les withghoul-ish

FIDDLERS.

COLE.

For Im mor-bid-ly rab-id, Im  
 For Im craf-ty and cun-ning, in-

crossgrained and crabbed, Im filled to the muzzle with bile..... And an-oth-er mans jest is a  
 ces-sant-ly shunning the haunts of all my fel-low men..... I am bil-ious and gruesome, they

thing I de-test and Ive nev-er been known to smile..... All mu-si-cal sal-ads of  
 say that I dosome queer mag-i-cal tricks now and then...(to audience) I hear you just mut-ter. De-

pop-u - lar bal-lads, oft set me to squirming with pain..... If I catch the of-fend-er, a  
 prav-i - ty ut - ter! Im vil-lain-ous, Yes, as you say..... But then "Mer-rys" no ti - tle, in

*MARY and MUFFETT.*  
 fig for the gen-der, You bet it dont happen a - gain, no, you bet it dont hap-pen a -  
 fact 'tis not vit - al, At - tached as a pet sou-bri - quet, when at - tached as a pet sou-bri-

*CHORUS* *(FIDDLERS)*  
 gain. No, you bet it dont hap-pen a - gain.  
 quet. When at - tached as a pet sou-bri - quet.

*mf* *ff*

*REFRAIN.*  
*COLE.*  
 If I

*ffz*

find the young man who wrote af - ter my name "A mer - ry old soul was he," ..... Hell have

*mf*

cause to be sor - ry, he ev - er be - came a writ - er of his - to - ree. If he

*CHORUS.*

*ff*

finds the young man, who wrote af - ter his name, "A mer - ry old soul was he," ..... Hell have

*ff*

cause to be sor-ry he ev-er be-came, a writ-er of his - to - ree, a

1. writ-er of his - to - ree. 2. writ-er of his - to - ree.

Tempo di Marcia.

Empty vocal staves and piano accompaniment.

# "CUM ALONG WID ME." PLANTATION SONG.

No. 5.

JACK, SINBAD & CHORUS.

Tempo di Marcia.

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of five systems of two staves each. The first system begins with a piano (*pp*) dynamic marking. The second system begins with a piano (*p*) dynamic marking. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. A repeat sign with first and second endings is present in the fifth system. The first ending leads back to an earlier part of the piece, while the second ending concludes the piece.

## JACK.

Oh way down dar hear de coons all sing, So cum a - long wid  
Oh black-faced coon in de mel - on patch, So cum a - long wid

me: De bucks am danc-in' an' de ban - jos ring, Cum a - long wid me.  
me: De bald head rooster den he scratch an' scratch, Cum a - long wid me.

*REFRAIN.*  
Preach brudder Bar - ley preach! Preach brudder Bar - ley, fro de chil - dren,

See all de Lord hab dun fo' me. Tuk mah bun - nit and a -

put it up a tree.                      Tuk a one, tuk a two, tuk a tree    To

hol' me, yes mah Lord! Oh    Preach brud-der Bar - ley    preach!

*CHORUS.*

Preach brudder Bar - ley    preach!                      Preach brudder Bar - ley,    fro' de chil-dren

*ff*

See    all de Lord    hab    dun' fo' me                      Tuk    ma    bun-mit    an a -

put it up a tree. Tuk a one, tuk a two, tuk a tree To

This system contains the first two staves of music. The top staff is a vocal line in G major, with lyrics "put it up a tree. Tuk a one, tuk a two, tuk a tree To". The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords.

hol' me yes mah Lord! Oh Preach brud-der Bar - ley, preach!

*D. S. to %*

This system contains the next two staves of music. The top staff continues the vocal line with lyrics "hol' me yes mah Lord! Oh Preach brud-der Bar - ley, preach!". The bottom staff continues the piano accompaniment. The system concludes with the instruction "D. S. to %".

DANCE.

This section consists of two systems of piano accompaniment for a dance. The first system is in 2/4 time and features a rhythmic melody in the right hand and a bass line in the left hand. The second system includes two first endings, labeled "1." and "2.", which lead to a final cadence.



# I'VE SOLD MY COW.

(JACK and CHORUS.)

No.6.

Moderato.

*mf*

Ive  
I

sold my cow, I've sold my cow for a hat-ful of beans that were pret-ty, — I've  
love her so, I love her so, that I fear me my loves my un - do - ing, — Too

lost her now I've lost her now poor Bos-sy it was such a pit-y. — But the  
well I know, too well I know The an-swer I'll get to my woo-ing. — But as

King and his daugh-ter will soon come this way, To dine at our hum - ble dwel - ling. — So  
true love has triumphed so of - ten be-fore, O'er pa-rent so un - re - lent-ing, — The

what in the world would her High - ness say, If she knew we our cow were  
sweet life I saved, then for ev - er-more, May be mine with her own con -

sel-ling. Ah  
sent-ing. *poco a poco cresc.*

*accel.* *rit.*

Mis - tress Ma - ry quite con-tra - ry how does your gar - den grow — With

sil - ver bells and cock - le shells, and pret-ty maids all in a row, \_\_\_\_\_

For your sake, Miss Ma - ry dear, I sell dear old Boss our cow. So

prom - ise you will e'er be true. And be not con-tra - ry now.

(CHORUS) SOP. and ALTO.

Mis - - tress Ma - - ry, quite con - tra - - ry, how does your gar - - den

grow, \_\_\_\_\_ With sil - ver bells and cock - le shells, and

pret - ty maids all in a row. \_\_\_\_\_ For your sake, Miss Ma - ry

dear he sells dear old Boss their cow. So prom - ise

you will e'er be true, and be not con - tra - ry now.

*ff*

# LOOKING FOR ANOTHER OCCUPATION.

## TOPICAL TRIO .

No. 7.

QUEEN of FAIRIES, JACK and SINBAD.

Allegro.

(Queen of Fairies.) Good lit - tle boys, good lit - tle girls, all love the fai - ries so. The  
 (Jack.) A truth - ful boy, a gro - cery store, a man came in to buy, "Ten  
 (Sinbad.) An a - ged horse on Broad-way stood, with air that was for - lorn. "Ah

fai - ries love good boys and girls, They al - ways do you know. But naugh - ty boys and  
 pounds of su - gar, lad, said he, "Yes sir" the boys re - ply, "Why do you charge eight  
 me," said he, "My use - ful - ness to man is past and gone." And as he kicked a

naugh - ty girls all say they pre - fer pie. Do you think they will be an - gels, all those  
 cents a pound, the man did then de - mand, "Well, it's six cents for the su - gar, and it's  
 news-boy in the gut - ter he did say, "Well, I plain - ly see, the trol - ley and the

“bad uns” when they die. They’ll be look-ing for an - oth - er oc - cu - pa - tion. —  
 two cents for the sand. Now he’s look-ing for an - oth - er oc - cu - pa - tion. —  
 “bike” have come to stay. Now he’s look-ing for an - oth - er oc - cu - pa - tion. —

’Tis not sail - ing on ce - les - tial clouds a - bove. — — — — — ’Tis not  
 Now he knows that vir - tue is its own re - ward. — — — — — For the  
 For his breath is now the on - ly thing he draws. — — — — — And his

play - ing on a harp, But a ly - re in D sharp, They’ll be  
 gro - cry man got sore, Kicked him through the o - pen door, And he’s  
 heart with grief is full, He no lon - ger has a pull, He is

look - ing for an - oth - er oc - cu - pa - - - - tion. Now he’s tion. —  
 look - ing for an - oth - er oc - cu - pa - - - - tion. Now he’s tion. —  
 look - ing for an - oth - er oc - cu - pa - - - - tion. Now he’s tion. —

1. *ALL.* 2.

“NOW BEHOLD A KING.”

CHORUS

No.8.

Tempo di Marcia.

pp

The first system of the piano introduction consists of two staves in 6/8 time. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano introduction with similar rhythmic patterns in both hands, maintaining the march tempo.

The third system of the piano introduction shows the continuation of the musical theme, with the right hand moving to a more melodic line.

The fourth system concludes the piano introduction, ending with a fermata and a final chord. A measure rest of 8 measures is indicated at the end of the system.

SOP and ALTO.

Now be - - hold..... a King most con-de - scending to the Hub - bard cot - - tage.

MALE VOICES.

The vocal entry for Soprano and Alto begins with the lyrics. The melody is simple and direct, fitting the march tempo.

The piano accompaniment for the vocal entry consists of two staves. The right hand plays chords and the left hand plays a rhythmic accompaniment, supporting the vocal lines.

Now his steps are wend - ing Where his maj - es - ty ..... and daugh - ter fair, the

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: "Now his steps are wend - ing Where his maj - es - ty ..... and daugh - ter fair, the". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

Prin - cess Ma - ry Dine to - - day, ..... Yes to - - day, .....

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics: "Prin - cess Ma - ry Dine to - - day, ..... Yes to - - day, .....". The piano accompaniment continues with similar chordal textures.

For - tunate are they who have such roy - - al guests.

This system contains the third vocal line and piano accompaniment. The vocal line concludes with the lyrics: "For - tunate are they who have such roy - - al guests.". The piano accompaniment concludes with a final chord and a double bar line.



## DUETT "TIS WITH LOVE".

JACK and MARY.

No. 9.

Allegro.

JACK.

Ah la - dy fair, I love but thee.

MARY.

Be still my heart, he loves but

Moderato.

Con-sumed by love Oh fa - tal pas - - sion, Thine im-age fil - ling

me, Oh won-drous love, Oh fa - tal pas - - sion.

*rit.*

this poor heart of mine with bright-est fancies, wov-en round thy ten-der form. \_\_\_\_\_

*rit.*

*a tempo*

Ah wondrous joy she feels the sway, Oh love, thy pow-er is e-  
With throbbing heart I feel the sway, \_\_\_\_\_ Of pu-rest love that is e-

*a tempo*

ter - - nal.

*rit.*

ter - - nal. Oh happy hour, Oh happy day, when I shall be-come thine.

*rit.*

Oh, \_\_\_\_\_ 'Tis with love, true love un-dy - ing, — that I

own. \_\_\_\_\_

give my poor heart to thee, — For a kiss from thy lips I am sigh - - ing,

Ah what joy

*rit.* Sigh-ing with love's ec - sta - cy, — *a tempo* And I vow with love's e - mo - tion, — Ev - er

*rit.* Sigh-ing with love's ec - sta - cy. — *a tempo*

faith-ful to thee I'll be, ——— And I pledge thee my whole life's de-vo-tion, If thoult

wait, my true love, for me. ——— 'Tis with love, true love un-dy-ing, ——— That I

'Tis with love, true love un-dy-ing, ——— That he

give my poor heart to thee, yes, to thee, For a kiss from thy lips, I am sigh - - ing,

gives his poor heart to me, ——— For a kiss from my lips he is sigh - - ing,

*rit.*

*a tempo*



Sigh-ing with love's ec - sta - cy, \_\_\_\_\_ And I vow with love's e - mo - tion, — ev - er

*rit.*



Sigh-ing with love's ec - sta - cy, \_\_\_\_\_ And he vows with love's e - mo - tion, — ev - er



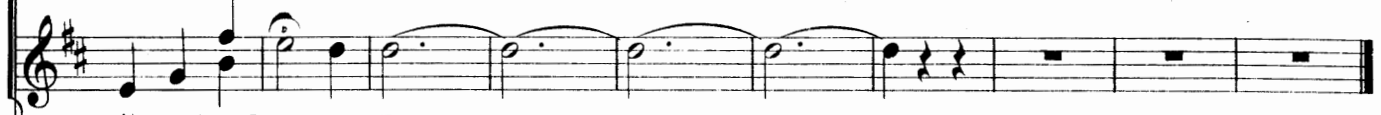
faith-ful to thee I'll be, \_\_\_\_\_ And I pledge thee my whole life's de - vo - tion, If thoult



faith-ful to me he'll be, \_\_\_\_\_ So I pledge thee my whole life's de - vo - tion, And I'll



wait, my true love, for me. \_\_\_\_\_



wait, my true love, for thee. \_\_\_\_\_

**Presto.**



FINALE .

No.10.

*Allegretto.* *COLE. f*

Pray re - mem-ber, Sir, you speak un - to your

monarch in a dis-re-spect-fui way..... Though you

*SOP. and ALTO.*

dis - re - spect - ful way.

*TENOR and BASS.*

wish to wed my daugh-ter, I am sor - ry, but I'll have to say you nay.....

It is true you saved my life, but that don't give to you the right to be ab-

have to say you nay.

- surd..... So go to young man my daugh-ter's not for

right to be ab-surd.

*JACK.*

you, I pledge you on my king-ly word..... To think I saved.....

king-ly word.

..... his worth-less life..... 'Twas at the per- - - - - il of mine

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a half note G4, followed by quarter notes A4, B4, and C5. A long slur covers the next two measures, which contain a half note G4 and a quarter note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

own..... He now re - fus. - - - - es to al - low.....

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. A long slur covers the next two measures, which contain a half note G4 and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern.

..... my dar-ling Ma - - - - ry to be - come..... my hap-py

The third system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. A long slur covers the next two measures, which contain a half note G4 and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern.

*MARY to COLE.*

bride..... I must say I think you ver - y small, I'll mar - ry whom I choose, I'll

The fourth system begins with a new section. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. A long slur covers the next two measures, which contain a half note G4 and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern.



mar-ry whom I choose, Though my Pa you've naught to say at all, And I'll

(MUFFETT to SINBAD.)  
*ad lib.*

mar-ry, yes I'll mar-ry, yes I'll mar-ry whom I choose. And to think when he had won her, things have

*colla voce.*

COLE to MARY.  
Do you

(SINBAD to MARY.)  
*a tempo.*

come to such a pass; Old man Cole up-on my hon-or's an un - mit - i - gat - ed ass. My

*a tempo.*

HUBBARD  
to COLE.

(is interrupted by Hubbard.) *ad lib.*

rage I'm ill con - ceal - ing, for it does not seem to me, so high an hon - or

*colla voce*

to be - come one of your fam - i - lee. So I take this op - por - tu - ni - ty, to

tell you to your face, When your daugh - ter weds a Hub - bard, you have suf - fer - ed no dis -

*Lento.*

grace. For my tree is as good as your own. 'Tis a fact you can hard - ly de -

*Lento.*

ny..... To each child in the land we are known,..... For a Hub - bard from Bos - ton am

MARY. I For my tree is as good as your own, 'Tis a fact (you can hard-ly de-

JACK. For her tree is as good as my own, 'Tis a fact (I can hard-ly de-

MUFFET. For my tree is as good as your own, 'Tis a fact (you can hard-ly de-

SINBAD. For her tree is as good as his own, 'Tis a fact (he can hard-ly de-

COLE. For her tree is as good as my own, 'Tis a fact (I can hard-ly de-

ny..... To each child in the land (she am is known,..... For a Hub-bard from

ny..... To each child in the land (we are is known,..... For a Hub-bard from

ny..... To each child in the land she is known,..... For a Hub-bard from

JACK to COLE. Allegro.

Bos-ton (am is she..... Since you re-fuse my

Bos-ton am is she.....

Bos-ton is she.....

*poco a poco cresc.*

*poco a poco crescendo.*

Pa to be, and naught will cause your will to bend, What-e'er the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff and contains the lyrics: "Pa to be, and naught will cause your will to bend, What-e'er the". The piano accompaniment is written on grand staff notation (treble and bass clefs) and features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

fate in store for me, that stalk I will as - cend.....

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "fate in store for me, that stalk I will as - cend.....". The piano accompaniment continues with the same rhythmic pattern as the first system.

*ff cresc.*  
Since you re - fuse his Pa to be, and naught will

*ff*

The third system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the dynamic marking *ff cresc.* and contains the lyrics: "Since you re - fuse his Pa to be, and naught will". The piano accompaniment begins with the dynamic marking *ff* and features a more complex rhythmic pattern with chords and moving lines in both hands.

What - e'er the fate in store for  
 cause your will to bend. What - e'er the fate in store for

*rit.*  
 me that stalk I will as - eend.....  
 him that stalk he will as - eend..... Oh!

*MARY.*

*rit.* **Allegro.**

*rit. mp*  
 Jack, my dar - ling, pray do not go. My heart is break - ing,  
*mp*

Lento.  
MUFFETT (Softly.)

I love you so. Poor lit-tle prin-cess, poor lit-tle maid.

Lento. *p*

JACK. Andante. *p*

Oh love be

Poor lit-tle prin-cess, poor lit-tle maid. *pp* (Humming.)

*p* *rit.* *pp* Andante.

brave and let . . them see . . no trace . of grief or pain..... If

I'm - a - live, I will re - turn to thee, nev - er - more to part a - gain.....

*ALL.* *ff*  
Oh love..... be brave and let..... us see..... no

trace... of grief or pain..... If he's..... a -

live he will re - turn to thee, nev - er - more to part a -

*rit.* *rit.*

*rit.* *rit.*

gain..... Oh me! Oh my! a

*COLE.*

*Presto.* *Presto.*

most de - ter-mined per-son he. If he as - cends he's gone for all e - ter-ni - ty. All

*SINBAD.*

right, old man, but go a-lone he won't you see, For I'll go too, yes, bless me if I



*ALL.*

don't. For hell go too, yes bless me if he don't. Fare - - well, my

*Emphasize by clapping hands.*

*a tempo*

friends, for I must leave you now. ....

*a tempo*

*con espressione*

*JACK to MARY.*

'Tis with love, true love un - dy - ing, .....

*con espressione*

that I pledge my poor heart to thee. .... For a kiss from thy lips I am

*MARY.*

Ah what joy.

*rit.* *a tempo*

sigh - ing, sigh - ing with love's ec - sta - cy..... And I vow with

*rit. MARY.* *a tempo*

*rit.* *a tempo*

love's ec - sta - cy,..... ev - er faith - ful to thee I'll be,..... and I

*Kisses her.*

pledge thee my whole life's de - vo - - tion,-- if thou'lt wait my true love for me.....

*ALL. ff*

me. 'Tis with love, true love un - dy - ing,..... that he pledg - es his heart to

*ALL. ff*

*ff*

thee, yes to thee, for a kiss from thy lips he is sigh - ing, sigh-ing with

*rit.*

*a tempo*

love's ec - sta - sy..... And he vows with love's e - mo - tion,..... ev - er

*a tempo*

*a tempo*

faithful to thee he'll be,..... and he pledg-es his whole life's de - vo - - tion...

Allegro.

----- So.... she'll wait for thee, wait for thee, wait for thee, yes,

Allegro.

wait for thee. She loves you so that shell wait.

*rit.*

Shell wait for thee, yes, shell wait.....

*rit.*

*rit.*

for ..... thee.

*rit.*

*Allegro assai.*

*Allegro assai.*

*Presto.*

ACT II.

THE BUTCHER, THE BAKER, THE CANDLE-STICK MAKER.

No. 11.

GIANTESS & OCTETTE.

Andante.

*mf*

Allegro.  
1st TENOR.

The butch-er, the bak-er, the

2nd TENOR.

1st & 2nd BASS.

candle-stick maker, To lord of this realm are we — His wife is the cook, He com-

candle-stick maker, To lord of this realm are we — His wife is the cook, He com-

mands that we take her ad-vice right or wrong you see — For breakfast and din-ner on

mands that we take her ad-vice right or wrong you see — For breakfast and din-ner on

meat he's fed. For sup-er we give him the fi-nest bread Then the bright-est of can-dles

meat he's fed. For sup-er we give him the fi-nest bread Then the bright-est of can-dles

for his bed, Sing Hey for our work is done. So Fol de rid-dle de rol de ray,

for his bed, Sing Hey for our work is done. So Fol de rid-dle de rol de ray.

Laugh-ing and sing-ing the hours a-way With nev-er a gloom-y or

Laugh-ing and sing-ing the hours a-way With nev-er a gloom-y or

sor-row-ful day, A jol-ly good lot are we. \_\_\_\_\_

sor-row-ful day, A jol-ly good lot are we. \_\_\_\_\_

## GIANTESS.

Bak - ing, mak - ing, aching, when work is done Ma - ny are the mouths to be fed:

*Moderato.*

*p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-flat major (one flat) with a 3/4 time signature. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The tempo is marked 'Moderato' and the dynamics are 'p' (piano).

Scrub - bing, rub - bing, drub - bing the la - zy one Id - le - ness goes hungry to bed.

Detailed description: This system contains the next two staves of music, continuing the vocal line and piano accompaniment from the first system. The piano accompaniment maintains the same rhythmic pattern.

Bas - ting, pas - ting, tas - ting his food for him. Care - less one oft burn - ing his hands,

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics. The piano accompaniment includes a key signature change to F major (two flats) in the final measure of the system.

Roast - ing toast - ing, boast - ing, we know eachwhim His ca - pri - cious pal - ate de - mands.

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with the lyrics. The piano accompaniment concludes with a final chord in F major.



Work goes mer-ri-ly on each day Mak-ing and bak-ing the same old way. The

*Allegro.*

butch-er, the bak-er, the candle-stick mak-er To lord of this realm are we — His  
lord of this realm are we — His

wife is the cook, He com-mands that we take her ad-vice right or wrong you see — For  
wife is the cook, He com-mands that we take her ad-vice right or wrong you see — For

break-fast and din-ner on meat he's fed, For sup-per we give him the  
 break-fast and din-ner on meat he's fed, For sup-per we give him the

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment consists of a grand staff with treble and bass clefs.

fin-est bread Then the bright-est of candles for his bed, Sing Hey for our work is  
 fin-est bread Then the bright-est of candles for his bed, Sing Hey for our work is

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The piano accompaniment consists of a grand staff with treble and bass clefs.

done. So Fol de rid-dle de rol de ray, Laugh-ing and sing-ing the  
 done. So Fol de rid-dle de rol de ray, Laugh-ing and sing-ing the

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The piano accompaniment consists of a grand staff with treble and bass clefs.

live-long day With nev-er a gloomy or sor-row-ful day A jol-ly good lot are

live-long day With nev-er a gloomy or sor-row-ful day A jol-ly good lot are

*rit.*

*rit.*

*rit.*

we. \_\_\_\_\_

we. \_\_\_\_\_

**DANCE.**  
**Lento.**

*f*

1 2

## TELL ME TRULY, DAISY.

(JACK.)

No.12.

Moderato.

*mf*

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato'.

Pret - ty lit - tle dai - sy, tell me now I pray, That my love loves me,  
In one fleet - ing mo - ment, I will know my fate. I'm all a trem - ble,

*p*

The first vocal line is written on a single staff with lyrics underneath. The piano accompaniment continues below, marked 'p'.

that my love loves me. I will guard your pet - als. if you'll on - ly say,  
I'm all a trem - ble. Though I fear to ask you, I can scarce - ly wait.

The second vocal line continues the melody with lyrics. The piano accompaniment provides harmonic support.

That my love loves me, that my love loves me. Now ere I trust my  
I'm all a trem - ble, I'm all a trem - ble. Come dai - sy, tru - ly

The final vocal line concludes the piece with a repeated phrase and a final cadence. The piano accompaniment ends with a few chords.

fate to thee. Prom - ise that you wont prove un - true.  
 now im - part. First. 'tis she loves *(picks flower)* now. loves me not.

*Pause 2nd. time only.*

Tell me not false! Ah! do hap - ly fore-see. Give my love to me, and I  
 Wick - ed, bad flow'r, thus to sad - den my heart, Lie you there a - lone, till you're

will love you. Give my love to me and I will love  
 quite for - got. Lie you there a - lone, till you're quite for -

you.  
got.

1. 2.

*mf* *rall*

# SONG OF THE SHOE - OCTETTE.

JACK, COLE, SINBAD, PHYSICIAN, MARY, MUFFETT, HUBBARD, Mrs. RUSÈ.

No. 13.

Allegretto.

First system of piano introduction, featuring treble and bass staves with a key signature of one sharp (F#) and a 6/8 time signature. The music begins with a forte dynamic and consists of rhythmic patterns in both hands.

Second system of piano introduction, continuing the rhythmic patterns from the first system.

First system of the vocal line, starting with a treble clef and a key signature of one sharp. It includes a repeat sign and a fermata.

(GIANTESS.) I am the old wom-an that lived in a shoe,  
 (JACK.) kids once de-cid-ed they'd all run a-way,

ALL

Second system of the vocal line, continuing the melody with a fermata.

lived in a shoe.  
 all run a-way.

Third system of piano accompaniment, featuring treble and bass staves. It includes a piano (*p*) dynamic marking and a fermata.

Third system of the vocal line, continuing the melody with a fermata.

lived in a shoe, Who had so man-y kids, she knew not what to do,  
 all run a-way, For with such a mean ma-ma, they nev-er could stay,

Fourth system of the vocal line, continuing the melody with a fermata.

not what to do.  
 nev-er could stay.

Fourth system of piano accompaniment, concluding the piece with a key change to two sharps (F# and C#) and a fermata.

not what to do, So I gave them some "bouil-lon" with - out an - y bread. Then I  
nev - er could stay, So one day when they found her in one of her naps, The

whipped them all sound - ly and sent them to bed. And you bet your sweet life, they were  
girls seized their bon - nets. the boys grabbed their caps. And they slipped from the slip - per, by

not o - ver - fed with soup or an - y - thing. —  
one of the flaps and ran like an - y - thing. —

1. 2.

(JACK.) These

# ENTRANCE OF RUSÈ

## SONG and CHORUS.

No. 14.

Allegretto.

*p*

Hail! hail! no-ble Ru-sè!

no-ble Ru - sè! no-ble Ru - sè! Bringing gifts of gold to thee. Fill - ing full thy

The musical score is written in 2/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'Allegretto' and 'p'. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal line enters with the lyrics 'Hail! hail! no-ble Ru-sè!' and continues with 'no-ble Ru - sè! no-ble Ru - sè! Bringing gifts of gold to thee. Fill - ing full thy'.



treas - u - ry Hail! Hail! no-ble Ru - sè! no-ble Ru - sè! no-ble Ru - se!

This system contains the first two systems of music. The top system has a vocal line with lyrics and a bass line. The second system has a grand staff with a treble and bass line.

Now thy lov - ing fol - low - ers a - wait thee here, We now a - wait thee

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics and a bass line. The second system has a grand staff with a treble and bass line.

here, ..... we now a - wait thee here. ....

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics and a bass line. The second system has a grand staff with a treble and bass line.

## HAITEWORK.

Be-hold be - fore you ..... our year-ly trib - ute.....

..... to no-ble Ru - se.....

He in re - turn, re - news our li - cen - ses to steal, Our li - - cen

ses to steal,..... Our li - - cen - ses to steal.....

CHORUS.

Our li - cen - ses to steal, ..... Our li - cen - ses to

steal..... Hail! Hail! no-ble Ru - sè! no-ble Ru - sè! no-ble Ru - sè!

bring - ing gifts of gold to thee, Fill - ing up thy treas - u - ry. Hail! Hail! noble Ru - sè!

noble Ru - sè noble Ru - sè Now thy lov - ing sub - jects wait thee.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "noble Ru - sè noble Ru - sè Now thy lov - ing sub - jects wait thee." The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

Thy loving subjects wait thee here thy sub - jects wait thee here. Now thy

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "Thy loving subjects wait thee here thy sub - jects wait thee here. Now thy". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

lov - ing sub - jects wait thee, Thy loving subjects wait thee here, thy sub - jects

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "lov - ing sub - jects wait thee, Thy loving subjects wait thee here, thy sub - jects". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

wait thee here. ....

This system contains the first two systems of music. The top system shows a vocal line with lyrics "wait thee here. ...." and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chordal textures and ornaments.

He ap -

*ff*

(tocsin.)

This system contains the third and fourth systems of music. The vocal line continues with "He ap -". The piano accompaniment is marked *ff* and includes a section labeled "(tocsin.)" with a rhythmic pattern of eighth notes.

proach-es.

This system contains the fifth and sixth systems of music. The vocal line continues with "proach-es.". The piano accompaniment continues with the "tocsin" pattern.

He approach - es, down on your knees,.....

This system contains the seventh and eighth systems of music. The vocal line concludes with "He approach - es, down on your knees,.....". The piano accompaniment provides harmonic support for the final phrase.

down on your knees ..... **Moderato.**

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The tempo marking is 'Moderato.' The lyrics 'down on your knees ..... Moderato.' are written below the vocal line.

Fee, Fi, Fo, Fum, He smells the blood of an

The second system continues the vocal line and piano accompaniment. The lyrics 'Fee, Fi, Fo, Fum, He smells the blood of an' are written below the vocal line.

Eng - lish - man. Be he a - live, or be he dead, Hell

The third system continues the vocal line and piano accompaniment. The lyrics 'Eng - lish - man. Be he a - live, or be he dead, Hell' are written below the vocal line.

(enter RUSÈ.)

grind his bones to make him bread. Ill grind his bones to make me

The fourth system begins with the stage direction '(enter RUSÈ.)' centered below the vocal line. The lyrics 'grind his bones to make him bread. Ill grind his bones to make me' are written below the vocal line. The piano accompaniment continues.

CHORUS.

bread..... For a typ-i-cal gi-ant am I..... For a  
 For a mi-ser-ly gi-ant am I..... For a

Allegretto.

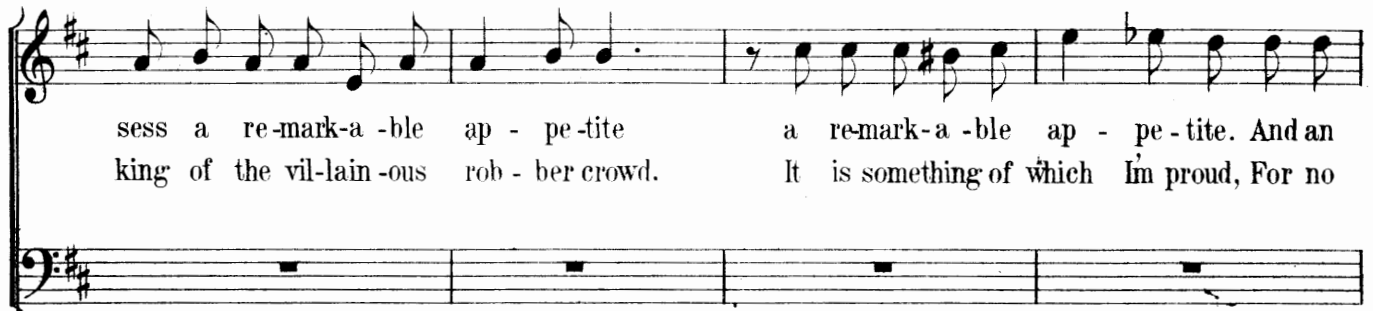
RUSÈ.

typ-i-cal gi-ant is he..... For a pic-ture-book gi-ant am  
 mi-ser-ly gi-ant is he..... For a "want-it-all" gi-ant am

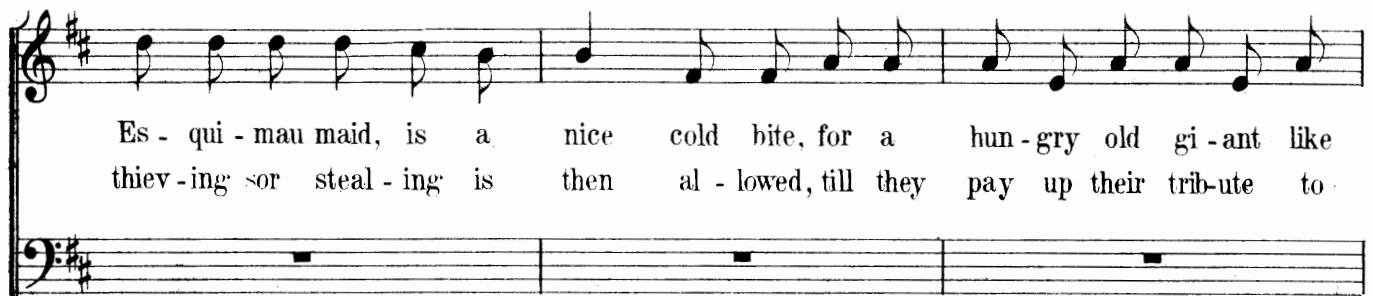
CHORUS.

RUSÈ.

I..... For a pic-ture-book gi-ant is he..... I pos-  
 I..... For a mi-ser-ly gi-ant is he..... Though I'm



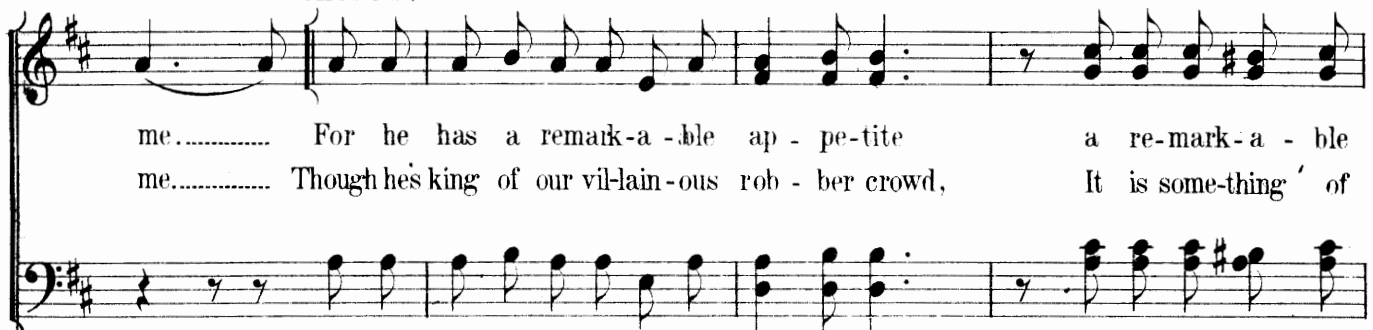
sess a re-mark-a - ble ap - pe - tite a re-mark-a - ble ap - pe - tite. And an  
king of the vil-lain - ous rob - ber crowd. It is something of which I'm proud, For no

Es - qui - mau maid, is a nice cold bite, for a hun - gry old gi - ant like  
thiev - ing sor steal - ing is then al - lowed, till they pay up their trib - ute to



*CHORUS.*



me..... For he has a re-mark-a - ble ap - pe - tite a re-mark-a - ble  
me..... Though he's king of our vil-lain - ous rob - ber crowd, It is some-thing ' of





ap - pe - tite. And an Es - qui - mau - maid, is a nice cold bite, For a  
 which he's proud, For no thiev - ing or steal - ing is then al - lowed, Till we

hun - gry old giant like him.  
 pay up our tribute to him.

1. 2.

# DRINKING SONG.

No.15.

Allegretto.

The piano introduction consists of two staves. The upper staff is a treble clef with a 2/4 time signature, containing five measures of whole rests. The lower staff is a grand staff (treble and bass clefs) with a 2/4 time signature, containing five measures of accompaniment. The first measure has a treble clef with a sharp sign (F#) and a bass clef with a sharp sign (C#). The second measure has a treble clef with a sharp sign (F#) and a bass clef with a sharp sign (C#). The third measure has a treble clef with a flat sign (F) and a bass clef with a sharp sign (C#). The fourth measure has a treble clef with a flat sign (F) and a bass clef with a sharp sign (C#). The fifth measure has a treble clef with a sharp sign (F#) and a bass clef with a sharp sign (C#).

*JACK.*

1. Once on a time we got so gay with wine and old Oc -  
 2. We pledged ev-ry girl with gol - den hair and eyes of deep-est

The first system shows the vocal melody on a treble clef staff and piano accompaniment on a grand staff. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment consists of a treble staff with chords and a bass staff with a simple bass line.

to - ber, That we can nev - er from that day re - main en - tire - ly  
 blue, ..... The brownhaired girl with face so fair, of course we pledged her

The second system continues the vocal melody and piano accompaniment. The vocal line continues with a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The piano accompaniment continues with chords and a bass line.

so - - ber. We passed the.. hours in jol - li - ty, our ac - tions were so  
too. .... We pledged the.. girl we court-ed last and then the one to

fris - ky. that when the wine ran out, why. we would fin - ish up on  
fol - low. And to the.. fu - ture from the past, we glid - ed with the

*rit.*

*rit.*

*a tempo*

whis - key. ( *hiccough* ) whis - key. ( *hiccough* ) whis - key. With  
swal - low. ( *hiccough* ) swal - low, ( *hiccough* ) swal - low.

REFRAIN.

bread and beer we made good cheer. once up-on a time. ( *hiccough* ) a time. So

(violin squeaks.)

here's to all we held most dear, once (hiccough) up - on a time.

MARY and MUFFETT.

HUBBARD.  
With bread and beer we made good cheer once up-on a time, (hiccough) a time, So

SINBAD.  
COLE.

here's to all we held most dear, once (scream "yeou") up - on a time. D. S. ♯

D. S. ♯

# SLUMBER SONG.

No. 16.

*Ed.*

*dolce*  
*p*

*JACK.*

*f*  
Peace-ful - ly slum - bring the hours a - - way,

*MARY and MUFFETT.*

*pp*  
la la la la la la la la

*HUBBARD.*

*SINBAD.*

*COLE.*

*p*

wan - ding thro' dream-land you go..... Sleep on and

la la la la la la la la la la

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a melodic phrase 'wan - ding thro' dream-land you go.....' followed by a long rest and then 'Sleep on and'. The bottom staff is a piano accompaniment consisting of a series of chords, each with a 'la' syllable underneath it.

Detailed description: This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is a simple, rhythmic accompaniment of chords, with a piano dynamic marking 'p.' at the beginning of each measure.

wake not till break of day, sleep on, un - con-scious of

la la la la la la la la la la

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major, starting with 'wake not till break of day, sleep on, un - con-scious of'. The bottom staff is a piano accompaniment consisting of a series of chords, each with a 'la' syllable underneath it.

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music is a simple, rhythmic accompaniment of chords, with a piano dynamic marking 'p.' at the beginning of each measure.

woe..... Soft - ly the el - fin from shad - - ow -

la la la la la la la la la la

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in G major, starting with 'woe.....' followed by a long rest and then 'Soft - ly the el - fin from shad - - ow -'. The bottom staff is a piano accompaniment consisting of a series of chords, each with a 'la' syllable underneath it.

Detailed description: This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). The music is a simple, rhythmic accompaniment of chords, with a piano dynamic marking 'p.' at the beginning of each measure.

land,..... touch-es thy slum-ber-ing eyes.....

la la la la la la la la

The first system of music features a vocal line in G major with lyrics "land,..... touch-es thy slum-ber-ing eyes.....". Below the vocal line is a piano accompaniment consisting of two staves with chords and some melodic fragments. At the bottom is a keyboard accompaniment with a treble and bass staff, featuring a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. Dynamics include piano (p.) and piano fortissimo (p.f.).

Rest,wea-ry ones, till his fai-ry hand..... bids thee a-wake and

la la la la la la la la

The second system continues the vocal line with lyrics "Rest,wea-ry ones, till his fai-ry hand..... bids thee a-wake and". The piano accompaniment and keyboard accompaniment continue with similar textures. Dynamics include piano (p.) and piano fortissimo (p.f.).

rise..... Peace-ful-ly slum-bring the hours a-way,

la la la la la Peace-ful-ly slum-bring the hours a-way,

The third system features the vocal line with lyrics "rise..... Peace-ful-ly slum-bring the hours a-way,". The piano accompaniment and keyboard accompaniment continue. Dynamics include piano (p.) and piano fortissimo (p.f.).

wan-dring thro' dreamland you go..... Sleep on, and wake not till

wan-dring thro' dreamland you go..... Sleep on, and wake not till

break of day. Sleep on, un - con-scious of woe.....

break of day. Sleep on, un - con-scious of woe.....

Soft-ly the el - fin from shad - ow - land, touch - - - es

Soft-ly the el - fin from shad - ow - land, touch-es thy slum-ber-ing



thee..... Rest, wea - ry ones, till his fai - - ry  
 eyes..... Rest, wea - ry ones, till his fai - - ry

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in alto clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in G major and 4/4 time. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

hand..... bids thee a - wake and rise..... *pp*  
 hand..... bids thee a - wake and rise..... *pp*

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in alto clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music continues in G major and 4/4 time. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *pp* (pianissimo).

The third system of the score consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a vocal line in alto clef. The bottom staff is a piano accompaniment in bass clef. The music concludes in G major and 4/4 time. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The system ends with a *Fine.* marking.

# FINALE ACT II.

## "NOW SEE THE TRAITOR".

No. 17.

Andante.

*misterioso.* *pp*

The first system of the piano introduction is in 3/4 time, featuring a somber melody in the right hand and a simple accompaniment in the left hand. The key signature has two flats. A double bar line is followed by a repeat sign and a series of chords.

The second system continues the piano introduction with more complex chordal textures in the right hand and a more active bass line in the left hand.

1. 2. *CHORUS.* *Presto.*

Now see the

(*tocsin*) *Presto.*

*p* *ff* *ff*

The chorus begins with two first and second endings in 3/4 time. It then transitions to a 2/4 time signature for the *tocsin* section, which is marked *Presto* and *ff*. The piano accompaniment features a driving, rhythmic pattern.

traï - tor, caught red-handed he. We are as - tound - ed, such au - dac - i -

The vocal line continues with the lyrics, set against the piano accompaniment. The melody is dramatic and expressive.

The final system of the piano accompaniment consists of a series of chords and rhythmic patterns, providing a powerful accompaniment for the vocal line.

ty, Yes, yes we are as - tound-ed. (*GLANT*) "Seize him!" (*JACK*) "Not much!"

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a minor key and feature dotted rhythms. The piano accompaniment includes chords and a steady bass line.

Let us pur - sue him. let us pur - sue him, pur - sue him, pur - sue him, pur -

The second system continues the vocal and piano parts. The vocal lines have a more active melody with eighth notes. The piano accompaniment features a rhythmic pattern of chords and eighth notes.

sue him. ....

The third system concludes the vocal phrase with a long note and a dotted line. The piano accompaniment continues with a similar rhythmic pattern, ending with a more complex chordal structure.



(COLE enters.)

Just catch me if you can, for I de - fy \_\_\_\_\_

**Prestissimo.**



(exit.)

(SINBAD enters)

you.

I'll have to hump myself, and



(exit.)

(MARY enters.)

fly too.

Oh! what on earth pos -



(exit) (MUFFET enters.)

sessed us to at-tempt to steal that gold? I've run so fast, I real-ly think my nose is get-ting

(exit) (HUBBARD enters.)

(exit) (JACK enters.)

cold. The saints a-bove pro- tect me, for I'm scared almost to death. I can't

CHORUS. (without)

get an - - oth - - er breath. Seize the trai - tor, seize the

(JACK exits)

(CHORUS enter)

trai - tor, seize the trai - - tor, ere he gets a - way, a-way, a -

way, a-way. ....

This system contains a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics 'way, a-way.' and a dotted line indicating a continuation. The piano accompaniment consists of two staves (treble and bass clef) with a complex rhythmic pattern of eighth and sixteenth notes.

Adagio.

*mf*

This system shows the piano accompaniment for the Adagio section. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is marked 'Adagio' and the dynamic is 'mf'.

This system continues the piano accompaniment with a treble clef staff and a bass clef staff, showing a continuation of the melodic and rhythmic patterns.

This system continues the piano accompaniment with a treble clef staff and a bass clef staff, showing a continuation of the melodic and rhythmic patterns.

This system continues the piano accompaniment with a treble clef staff and a bass clef staff, showing a continuation of the melodic and rhythmic patterns.

The first system of the musical score consists of four staves. The top two staves are vocal staves, with the upper staff in treble clef and the lower staff in bass clef. Both vocal staves contain whole rests. The bottom two staves are piano accompaniment staves, with the upper staff in treble clef and the lower staff in bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords and rests.

The second system of the musical score consists of four staves. The top two staves are vocal staves. The upper staff in treble clef contains the lyrics "Now see the trai - - - tor fast is es -" with notes corresponding to the syllables. The lower staff in bass clef provides harmonic support. The bottom two staves are piano accompaniment staves, continuing the rhythmic pattern from the first system.

The third system of the musical score consists of four staves. The top two staves are vocal staves, both containing whole rests. The bottom two staves are piano accompaniment staves. The piano part continues with its rhythmic accompaniment. A marking "rit." (ritardando) is placed above the piano part in the second measure of this system.

The fourth system of the musical score consists of four staves. The top two staves are vocal staves. The upper staff in treble clef contains the lyrics "cap - - - ing. With him our prec - ious gold is dis-ap-pear - - - ing. Af-ter the" with notes corresponding to the syllables. The lower staff in bass clef provides harmonic support. The bottom two staves are piano accompaniment staves, continuing the rhythmic accompaniment.

The fifth system of the musical score consists of four staves. The top two staves are vocal staves, both containing whole rests. The bottom two staves are piano accompaniment staves, continuing the rhythmic accompaniment.

vil - - - lain, af - ter the vil - - - lain. Lose then no time, see him to earth rap - id - ly

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment is in two staves (treble and bass clef). The music is in a minor key and features a steady, rhythmic accompaniment.

The piano accompaniment for the first system, showing the treble and bass clef staves. It features a consistent rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocal line.

near - - ing. Let us pur - sue him, let us pur - sue him, for he takes

The second system continues the vocal and piano parts. The vocal line includes the dynamic marking *ff* (fortissimo) above the notes. The piano accompaniment also features *ff* markings, indicating a strong, powerful accompaniment.

The piano accompaniment for the second system, showing the treble and bass clef staves. It continues the rhythmic accompaniment with *ff* markings, maintaining the intensity of the piece.

with him, all our prec - ious treas - - - ures. If he is

The third system shows the vocal line and piano accompaniment. The vocal line includes the lyrics "with him, all our precious treasures. If he is". The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment for the third system, showing the treble and bass clef staves. It concludes the piece with the same rhythmic accompaniment.



caught, we will bear him a-way to a dun - - - geon cell. If he is

caught, we will bear him a-way to a dun - - - geon cell. If he is

caught, we will bear him a-way to a dun - - - geon cell. Bear him a-

way..... bear him a - way,..... a - - - -

This system contains the first three measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

way.....

This system contains the next two measures of the piece, primarily for the vocal line. The piano accompaniment is not present in this system.

**Allegro.**  
*curtain.*

This system contains the next three measures, featuring a piano accompaniment. The tempo is marked **Allegro.** and the instruction *curtain.* is present. The piano part is more active, with a complex rhythmic pattern in the right hand.

This system contains the next two measures, which are empty vocal lines, indicating a rest for the singer.

*Fine.*

This system contains the final three measures of the piece. It features a piano accompaniment that concludes with a final chord. The word *Fine.* is written at the end of the system.

ONCE THERE LIVED A LITTLE MAID.

No. 18.

MARY.

Tempo di Gavotte.

mf

Curtain. rit. a tempo p

Once there lived a lit - tle maid, Of no-ble birth and roy-al sta - tion,

All day long in gor - geous rai - ment she so gai - ly at - tired met ad - u - la - tion.

When the days were dark and drear , For - bid - den out a - mong the flow - ers.

No such thing as rag - ged dol - lies dear, Con - soled the lonesome child - hood hours.

Soon this lit - tle maid to wom - an grew. Met a youth with handsome eyes of blue.

*(JACK starts to caress her)*

He a - dored the maid, she loved him too. Do not in - ter - rupt my sto - ry, if you please,

But the youth was poor and low - ly born. Dared not brave her king - ly fa - ther's scorn,

*(JACK starts again.)**(Sits and smokes vigorously.)*

Then the lit - tle maid was so for - lorn. If you dont keep still Ill go.

If you care to have me stay. Blow your smoke the oth - er way. —

Then there came a fa - tal day, The youth in search of wealth was

go - - ing. Though the mai - dens' heart was slow - ly break - ing,

Her lips were smil - ing, he went un-know - ing, Bit - ter were the days that

passed. A - griev - ing night and day was she.

He with wealth and hon - or came at last, And now a lov - ing wife shall

be . Since you cannot guess these lov - ers true, If you'll turn your head I'll

try. You the youth with hand - some eyes of blue, And the lit - tle maid was

I. (*Kisses him.*)

## DUETT.

No.19.

( MUFFETT and SINBAD )

Tempo di Valse.

( SINBAD. ) Oh lit - tle Miss Muf - fett, One day on a tuf - fett, Sat eat - ing of  
 ( MUFFETT. ) The "New Wom-an" craz - es are rais - ing the blaz - es, With all the poor

curds and whey, ..... When a - long came a spi - der and sat down be -  
 men they say. .... While they chide and ad - vise her and lor! crit - i -

side her And fright-ened Miss Muf - fett a - way ..... ( MUFFETT ) Yes I  
 cize her Cant fright - en the new girl a - way ..... Since the  
 ( SINBAD. )



am the Miss Muf - fett who sat on that tuf - fett Par - tak - ing of  
 "New Wom - an" ru - mors are facts with her bloom - ers, Just clear up a

curds and whey. .... But un - like that bad spi - der the  
 doubt I pray. .... If we say "Please see Moth - er" or

young man be - side her won't fright - en Miss Muf - fet a - way. ....  
 "No. I'll be broth - er" will it fright - en the new girl a - way. ....

*ff*

# PERHAPS HE WOULD.

No. 20.

(COLE.)

*Presto.*

Piano introduction in G major, 2/4 time, marked *Presto*. The piece begins with a treble clef and a key signature of one flat (F major). The melody is characterized by eighth-note patterns and a steady accompaniment in the bass.

*Allegretto.*

Vocal and piano accompaniment for the first verse, marked *Allegretto*. The vocal line is in G major with a key signature of one flat. The piano accompaniment provides harmonic support with chords and moving lines.

Could a man give up his club at wif-ey's plead-ing? Per-haps he  
 Would a girl in - duce a man to swear off drink - ing? Per-haps she

Vocal and piano accompaniment for the second verse, continuing the *Allegretto* tempo.

would, per-haps he would. Stay at home in - struct ing Tom-my in his  
 could, per-haps she could. Would a love-sick man do such a thing un-

Vocal and piano accompaniment for the final lines of the piece.

read - ing? Per - haps he would, per - haps he  
 think - ing? Per - haps he would, per - haps he

would. If while at his club the bell should ring and  
would. Should he then re-nounce for - ev - er all those

wait - er there should stand, "My dear come home at once," he reads his  
lit - tle fish - ing trips, Should he vow that ne'er a - gain, a drop would

wif - ey's stern com - mand, Would he quit a hun - dred los - er with four  
ev - er pass his lips, Would his word be brok - en, if he'd use a

a - ces in his hand? Per-haps he would, per-haps he would.  
fun - nel when he nips? Per-haps it would, per-haps it would.

## ENTRANCE OF CARABAS AND PUSS.

No. 21.

MARCH SONG.

Tempo di Marcia.

The piano introduction is in 2/4 time, marked *ff*. It features a rhythmic melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line uses chords and single notes.

Guard of hon - or we, and sum-moned from a - far, We come with  
wed - ding bells give forth a joy - ous peal, A - way with

The vocal line is in 2/4 time, with lyrics written below the notes. The piano accompaniment consists of chords and single notes in the bass line.

The piano accompaniment for the first line of lyrics, featuring chords and single notes in the bass line.

blare of braz - en trum-pets loud and clear, Es - cort - ing to King  
gloom and sor - row on this hap - py day, Who can with - hold the

The vocal line is in 2/4 time, with lyrics written below the notes. The piano accompaniment consists of chords and single notes in the bass line.

The piano accompaniment for the second line of lyrics, featuring chords and single notes in the bass line.

Cole the gay "De Car-a - bas. Who is to wed his daugh - ter  
ad - - mi - - ra - tion one must feel. Be - hold the bride - groom comes this

1. dear..... Let the way..... 2. *CARABAS.* For Im ze

gay - mar - quis de Car-a - bas, "Oui" de Car-a - bas, "Oui" de Car-a -

bas. Eet ees not for lof I mar-ry. so "Pour quoi!" "En - tre nous" 'Tis

*PUSS.*

mon-ee zat I'm af - ter now..... For I'm a dain - ty lit - tle Puss in

*SOP. & ALTO.*

(softly) Ah.....

Boots, Lit - tle Puss in Boots, Lit - tle Puss in Boots. I'm not jeal - ous

for we both are in ca - hoots, To re - lieve King Cole of his much treas - ured

gold.....

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note F#4, and continues with a melodic line. The piano accompaniment consists of a right hand with chords and a left hand with a bass line. A fermata is placed over the first two notes of the vocal line.

The second system continues the vocal and piano parts. The vocal line has a melodic contour with some chromaticism. The piano accompaniment features a steady rhythmic pattern of chords in the right hand and a moving bass line in the left hand.

The third system concludes the chorus. The vocal line ends with a quarter rest. The piano accompaniment provides harmonic support throughout, with a final cadence in the right hand.

(with horns)

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a vocal melody with eighth and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with eighth and quarter notes.

The second system is a piano accompaniment consisting of two staves. The upper staff is in treble clef and features chords with a '7' (dominant seventh) symbol. The lower staff is in bass clef and provides a simple harmonic accompaniment with quarter notes.

The third system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a vocal melody with eighth and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with eighth and quarter notes.

The fourth system is a piano accompaniment consisting of two staves. The upper staff is in treble clef and features chords with a '7' (dominant seventh) symbol. The lower staff is in bass clef and provides a simple harmonic accompaniment with quarter notes.

The fifth system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a vocal melody with eighth and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with eighth and quarter notes.

The sixth system is a piano accompaniment consisting of two staves. The upper staff is in treble clef and features chords with a '7' (dominant seventh) symbol. The lower staff is in bass clef and provides a simple harmonic accompaniment with quarter notes.



No. 22.

WEDDING CEREMONY.

FINALE.

Tempo di Marcia.

The first system of the 'Tempo di Marcia' section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

The second system continues the piano accompaniment. It features a mix of chords and eighth-note patterns in both hands, maintaining the march-like feel.

The third system of the piano accompaniment shows a continuation of the rhythmic and harmonic patterns established in the previous systems.

The fourth system of the piano accompaniment concludes the 'Tempo di Marcia' section. The tempo marking 'Lento.' is placed above the staff. The music becomes more spacious and features longer note values.

Mer-ry, mer-ry chimes are ring - ing, Each i - ron tongue has a sto - ry it tells.

The vocal line is written in a single staff with a treble clef. The lyrics are placed below the notes. The melody is simple and matches the tempo of the piano accompaniment.

The piano accompaniment for the 'Lento' section consists of two staves. It provides a harmonic and rhythmic support for the vocal line, using chords and simple melodic lines.

Over the fields with a ding, dong, ding, Comes the sound of wedding bells, The bride with

Ding,

face fair and flush-ing, The groom with man-li-est air, The church with still so-lemn hush-ing,

Dong Ding Dong Ding Dong

The priest with sil-ver-y hair, Now the bind-ing vows they are spo-ken, Now two lov-ing

Ding Dong.

*rit.*

*rit.*

hearts beat as one, "Till death do us part," is the to - ken Of a new life just be - gun.

*rall. e dim.* ring - ing, ring - - ing.

Mer - ry chimes are ring - ing, Mer - ry chimes are ring - ing, ringing, ringing, ring - ing.

*rall. e dim.*

*rit.* Ding. ring - ing, ring - - ing.

*rall. e dim.*

Con moto moderato.

114 Allegretto moderato.

First system of the piano introduction in 6/8 time, featuring a treble and bass staff with a key signature of two flats.

Second system of the piano introduction, continuing the treble and bass staves.

(CHORUS.) SOP. and ALTO.

First system of the vocal and piano accompaniment. The vocal line is in 3/4 time with a key signature of two sharps. The piano accompaniment is in 3/4 time with a key signature of two sharps. The tempo is marked "Tempo di Valsé."

Mis - - tress Ma - - ry, quite con -

Second system of the vocal and piano accompaniment.

tra - - ry, how does your gar - - den grow, With sil - - ver

Third system of the vocal and piano accompaniment.

bells, and cock - le shells. and pret - ty maids all in a row.

For your sake, Miss Ma - - ry dear, he sells dear old Boss their

cow. So prom - - ise you will e'er be true, and

be not con - tra - - ry now.

*ALL.*  
*ff* 'Tis with love, true love un - dy - ing, — that he pledg-es his heart to

*rit.*

thee, yes to thee, for a kiss from thy lips he is sigh - - ing, sigh - ing with

*rit.*

*a tempo*

love's ec - sta - sy. \_\_\_\_\_ And he vows with love's e - mo - tion, \_\_\_\_\_ ev - er

*a tempo*

faith - ful to thee he'll be, \_\_\_\_\_ and he pledg - es his whole life's de - vo - tion, -

## Allegro.

So she'll wait for thee, wait for thee, wait for thee, yes,

## Allegro.

wait for thee. She loves you so that she'll wait.

She'll wait for thee, yes, she'll wait.

*rit.*

for thee.

*Allegro assai.*

This system contains the first two systems of music. The top two staves are vocal lines in treble and bass clefs, with lyrics "for" and "thee." respectively. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo marking "Allegro assai." is placed above the piano accompaniment.

*Allegro assai.*

This system contains the piano accompaniment for the second system. It features a treble and bass staff with a key signature of three sharps and a 3/4 time signature. The tempo marking "Allegro assai." is placed above the treble staff.

*Presto.*

This system contains the piano accompaniment for the third system. It features a treble and bass staff with a key signature of three sharps. The tempo marking "Presto." is placed above the treble staff.

This system contains the piano accompaniment for the fourth system. It features a treble and bass staff with a key signature of three sharps. The music includes various note values and rests.

This system contains the piano accompaniment for the fifth system. It features a treble and bass staff with a key signature of three sharps. The music includes various note values and rests.



# Sheet Music Selections

FOR PIANO, ORCHESTRA, ETC.

From Barnet and Sloane's Fairy Extravaganza

## THE STRANGE ADVENTURES

OF

# JACK AND THE BEAN-STALK.

FULL VOCAL SCORE \$1.00.



THE "JACK" MARCH. Piano . . . . .	.40
Orch., 10 insts. and Piano. .60; 14 insts. .80; Full Orch. 1.00.	
Military Band . . . . .	.50
THE PIERROT GUARD MARCH. (Two-step) Piano	.50
THE "JACK" WALTZ-POTPOURRI. Piano . . . . .	.75
Orchestra, 10 insts. and Piano, .75; Full Orch. 1.00	



**White-Smith Music Pub. Co.,**

BOSTON.

NEW YORK.

CHICAGO.

FOR SALE BY ALL MUSIC DEALERS.

# SOPRANO AND TENOR SONGS BY AMERICAN COMPOSERS.

40 cts.

## THINE EYES WILL TELL.

C. H. REES.

O'er all the vast expanse of earth O'er con-tinents from sea to sea; In

Copyright 1895, by White-Smith Music Pub. Co.

50 cts.

## SWEET SIXTEEN.

KATE VANNAH.

Con spirito.

The star-light thro' the lat-tice vine Fell slanting on her brow. The roses white with dew shine Sway

Copyright 1895, by White-Smith Music Pub. Co.

40 cts.

## O SWEETEST MAID.

ROBERT A. STEARNS.

Moderato.

O sweet-est maid in oth-er days The trou-ba-dour had sung your praise

*p legato.*

Copyright 1894, by White-Smith Music Pub. Co.

40 cts.

## LOVE IS THE HAPPY DREAM OF LIFE.

ELINORE COOPER BARTLETT.

Andante con moto.

I found my Love in Autumns golden weather His ten-der eyes sought mine first time we met

*marcato.*

Copyright 1894, by White-Smith Music Pub. Co.

35 cts.

## LOVE'S SPRINGTIME.

BELLE MENARD.

Moderato.

Since first we met I heed no more, The win-ter's lag-ging days;

*p marcato.*

Copyright 1894, by White-Smith Music Pub. Co.