

POLLY

THE PET OF THE REGIMENT.

An Original Comic Opera,

IN TWO ACTS AND THREE TABLEAUX.

WRITTEN BY

JAMES MORTIMER.

COMPOSED BY

EDWARD SOLOMON.)

Vocal Score, complete - - 5s. net.

Piano Score, complete - - 3s. net.

London :

ASCHERBERG & CO., 211, REGENT STREET, W.

INDEX.

	PAGE
OVERTURE	3
ACT I.	
1A. CHORUS OF SOLDIERS	9
1B. SONG (<i>General Bangs</i>)	19
2. INTRODUCTION TO CHORUS OF DAUGHTERS	22
3. CHORUS	25
4. INTRODUCTION AND SONG (<i>Polly</i>)	30
5. RECIT. AND DUET (<i>Mangle and Polly</i>)	36
6. BALLAD (<i>Polly</i>)	42
7. RECIT. AND QUARTETTE (<i>General, Colonel, Mangle and Polly</i>)	44
8. CONCERTED PIECE (<i>Polly, Lady McAsser, General and Chorus</i>)	53
9. INTRODUCTION AND SONG (<i>Colonel and Chorus</i>), "You mustn't marry"	61
10. FINALE	95
ACT II.	
ENTR'ACTE	87
11. OPENING CHORUS (<i>Soldiers and General</i>)... ..	88
12. SONG (<i>General Bangs</i>)	93
13A. INTRODUCTION (<i>Colonel, General and Chorus</i>)	96
13B. CHORUS OF DAUGHTERS	98
14A. INTRODUCTION (<i>General and Chorus</i>)	100
14B. SONG (<i>Polly and Chorus</i>)	102
15. DUET (<i>General and Polly</i>)	106
16A. PRESENTATION CHORUS (<i>Eight Daughters</i>)	111
16B. SERENADE CHORUS	115
17. BALLAD	118
18. RECIT. (<i>Polly</i>) AND SOLO (<i>Mangle</i>)	119
19. PATRIOTIC SONG (<i>Soloists and Full Chorus</i>)	122
20. CONCERTED PIECE (<i>General, Mangle, Polly and Chorus</i>)	126
21. FINALE	132

CHARACTERS.

MAJOR-GEN. BANGS, C.B. ...	Commanding the 47th Division.	LADY McASSER The General's Sister.	
COL. PERCIVAL TUSSEL ...	Commanding the 200th Hussars.	SARAH } ...	The General's Daughters.	
MAJOR DRUMHEAD } ...	Of the 200th Hussars.	SUSAN } ...		
CAPTAIN JINKS } ...		ANN } ...		
LIEUT. BRAZENOSE } ...		JANE } ...		
LIEUT. DAFFODIL } ...		PHCEBE } ...		
SERGT.-MAJOR REDOUBT } ...		MARTHA } ...		
SERGEANT PIPECLAY } ...		ELIZA } ...		
CORPORAL BAGNETT } ...		BABY } ...		
PRIVATE MANGLE } ...		POLLY PLUCKROSE ...		The Pet of the Regiment.

Act I.—*The Horse Guards, Whitehall.*

Act II.—Scene I. *The General's Tent.* Scene II. *A Camp.*

TIME.—*The Present.*

POLLY,

M
1503
5689P
Cop. 2

THE PET OF THE REGIMENT.

1118893

OVERTURE.

EDWARD SOLOMON.

Marziale.
f

Drum.

Detailed description: This block contains the first system of the score. It consists of two staves. The upper staff is a piano part in treble clef, and the lower staff is a drum part in bass clef. Both are in 2/4 time and the key of D major. The piano part begins with a forte (f) dynamic. The drum part provides a rhythmic accompaniment.

Detailed description: This block contains the second system of the score, continuing the piano and drum parts from the first system. The piano part features more complex rhythmic patterns and dynamics.

Detailed description: This block contains the third system of the score. The piano part continues with intricate figures, and the drum part maintains its rhythmic role.

ff

Detailed description: This block contains the fourth system of the score. The piano part is marked with a fortissimo (ff) dynamic. The drum part continues with its rhythmic accompaniment.

Sva.

Detailed description: This block contains the fifth system of the score. The piano part is marked with a *Sva.* (Sustained) dynamic. The drum part continues with its rhythmic accompaniment.

Sva. *loco.*
mf

Detailed description: This block contains the sixth system of the score. The piano part is marked with a *Sva.* (Sustained) dynamic and a *loco.* (loco) marking. The drum part continues with its rhythmic accompaniment. The system concludes with a mezzo-forte (mf) dynamic marking.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes a dynamic marking of *f* (forte) and a hairpin crescendo.

Second system of musical notation, featuring a treble and bass clef with a key signature of two sharps. It includes the tempo marking *Andante con espress.* and dynamic markings of *p* (piano) and *cres.* (crescendo).

Third system of musical notation, featuring a treble and bass clef with a key signature of two sharps. It includes a dynamic marking of *p* (piano) and a hairpin crescendo.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. It includes a hairpin crescendo.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. It includes dynamic markings of *cres.* (crescendo).

Sixth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. It includes a dynamic marking of *cres.* (crescendo).

First system of a piano score. It consists of two staves, treble and bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests. The key signature has two sharps (F# and C#).

Second system of a piano score. It consists of two staves. The upper staff has a *ri - - - - - tard.* marking above it. The lower staff has a *p* marking below it. There are triplets of eighth notes in both staves. The key signature has two sharps.

Third system of a piano score. It consists of two staves. The upper staff features a triplet of eighth notes. The lower staff has a steady eighth-note accompaniment. The key signature has two sharps.

Fourth system of a piano score. It consists of two staves. The upper staff has a *rall.* marking above it. The lower staff has a *pp* marking below it. There are triplets of eighth notes in the upper staff. The key signature has two sharps.

Fifth system of a piano score. It consists of two staves. The upper staff has an *Allegretto moderato.* marking above it. The lower staff has an *mf* marking below it. The music is more rhythmic with sixteenth-note patterns. A *tr* (trill) marking is present in the upper staff. The key signature has two sharps.

Sixth system of a piano score. It consists of two staves. The lower staff has an *fs* (fortissimo) marking below it. The music is highly rhythmic with sixteenth-note patterns. The key signature has two sharps.

mf *tr*

Tempo di Valse. *ff* *p*

Marcato. *dolce.* *p* *p*

cres.

ff *p*

cres.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and slurs, indicating a fast or intricate passage.

Second system of musical notation, marked *dolce.* and *p*. The melody in the treble clef is more lyrical, with slurs and a gentle contour. The bass clef accompaniment consists of steady eighth-note patterns.

Third system of musical notation, continuing the piece with similar melodic and harmonic textures as the previous systems.

Fourth system of musical notation, marked *con forza.* and *f*. The music becomes more rhythmic and powerful, with a prominent bass line and a more active treble part.

Fifth system of musical notation, featuring a dense texture with many beamed notes and slurs. The music is highly technical and rhythmic.

Octaves ad lib.

Sixth system of musical notation, marked *allarg.*. The music slows down significantly, with a focus on sustained chords and a more spacious feel. The bass clef has a simple accompaniment, while the treble clef features chords with some melodic movement.

a tempo.
Grandioso. *ff*

cres.

cres.

con forza. *ff*

ACT I.

No. 1. (A) CHORUS OF SOLDIERS—(S.S.T.B.) (B) SONG—General Bangs.

Marziale.

PIANO. *f*

SOPRANOS. *f*

TENORS. *f*

BASSES. *f*

No life is so ex - cit - ing, in - vit - ing, de - light - ing— As for old Eng - land

No life is so ex - cit - ing, In - vit - ing, de - light - ing— As for old Eng - land

(Curtain.)

fight-ing, It fills our hearts with joy. . . We'd go a - cross the sea, to In - jee, Af - ri - key, With
 fight - ing, It fills our hearts with joy. . . We'd go a - cross the sea, to In - jee, Af - ri - key, With
 fight - ing, It fills our hearts with joy. . . We'd go a - cross the sea, to In - jee, Af - ri - key, With

great a - lac - ri - tee! Says the bold sol - dier boy! But while we're kept here drill - ing, The man - u - al in -
 great a - lac - ri - tee! Says the bold sol - dier boy! But while we're kept here drill - ing, The man - u - al in -
 great a - lac - ri - tee! Says the bold sol - dier boy! But while we're kept here drill - ing, The man - u - al in -

p
p
p stacc.

- still - ing, There's not a hope of kill - ing The foes we would de - stroy. Give us a chance to join the dance - And
 - still - ing, There's not a hope of kill - ing The foes we would de - stroy. Give us a chance to join the dance - And
 - still - ing, There's not a hope of kill - ing The foes we would de - stroy. Give us a chance to join the dance - And

tr
sch.

at a glance you'd see that we Would strive to earn the ti - tle Of bold sol - dier boy! Would strive to earn the

at a glance you'd see that we Would strive to earn the ti - tle Of bold sol - dier boy! Would strive to earn the

at a glance you'd see that we Would strive to earn the ti - tle Of bold sol - dier boy! Would strive to earn the

ti - tle Of bold sol - dier boy! No life is so ex - cit - ing, in - vit - ing, de - light - ing— As

ti - tle Of bold sol - dier boy! No life is so ex - cit - ing, in - vit - ing, de - light - ing— As

ti - tle Of bold sol - dier boy! No life is so ex - cit - ing, in - vit - ing, de - light - ing— As

for old England fighting, It fills our hearts with joy. . . We'd go a-cross the sea, to In - jee, Af - ri - key, With

for old England fighting, It fills our hearts with joy. . . We'd go a-cross the sea, to In - jee, Af - ri - key, With

for old England fighting, It fills our hearts with joy. . . We'd go a-cross the sea, to In - jee, Af - ri - key, With

great a-lac-ri-tee! Says the bold sol-dier boy! With great a-lac-ri-tee! Says the bold sol-dier

great a-lac-ri-tee! Says the bold sol-dier boy! With great a-lac-ri-tee! Says the bold sol-dier

great a-lac-ri-tee! Says the bold sol-dier boy! With great a-lac-ri-tee! Says the bold sol-dier

boy! . .

boy! . .

boy! . .

dim *in* *u* *en* *do.*

(Enter SERGEANT PIPEBLAY.)

SERGEANT. RECIT. . .

Atten-tion, men! The Colonel's come to town! Keepsi-lence in the ranks, or fear his frown.

SOPRANOS. *f*

TENORS. *f*

BASSES. *f*

The Colonel's, the Colonel's come to

The Colonel's, the Colonel's come to

The Colonel's, the Colonel's come to

SERG. p

And let me add, to your great tre-pi-da-tion, He's gone to meet the Gen-'ral at the station!

town. *f* The

town. *f* The

town, yes, come to town. *f* The

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes lyrics: "And let me add, to your great tre-pi-da-tion, He's gone to meet the Gen-'ral at the station!". There are three vocal staves. The piano accompaniment features triplet patterns in the left hand.

Marcia.
SERG.

Hark! from the tent-ed field—

Gen-'ral, the Gen-'ral, the Gen-'ral's at the sta-tion!

Gen-'ral, the Gen-'ral, the Gen-'ral's at the sta-tion!

Gen-'ral, the Gen-'ral, the Gen-'ral's at the sta-tion!

Detailed description: This system is a march section. It begins with a key signature change to D major and a time signature change to 2/4. The vocal line has lyrics: "Hark! from the tent-ed field— Gen-'ral, the Gen-'ral, the Gen-'ral's at the sta-tion!". There are three vocal staves. The piano accompaniment is rhythmic and includes a triplet in the left hand. Dynamics include *f* and *p*.

Lis-ten! 'tis the tread of our chief ad-vanc-ing,— To him we must all ho-mage yield.

Detailed description: This system continues the march. The vocal line has lyrics: "Lis-ten! 'tis the tread of our chief ad-vanc-ing,— To him we must all ho-mage yield." There are two vocal staves. The piano accompaniment continues with a steady rhythmic accompaniment.

See his war - rior's plumes in the day - light dan - cing! Let us gai - ly greet the day

Let's greet the day,

Let's greet the day,

Let's greet the day,

scherz.

Hon - our'd by our Gen - e - ral's re - turn - ing. Shouts of wel - come cheer his way— The

re - turn - ing, Hur-rah! Hur-rah!

re - turn - ing, Hur-rah! Hur-rah!

re - turn - ing, Hur-rah! Hur-rah!

pomposo.

re - gi - men - tal heart with pride is burn - ing!

pomposo.

SERGEANT.

Hark! the joy-ful sound of drums loud beat-ing, The Gen - 'ral's near ap-proach is greet-ing, is

f Marcato.

Hark! the joy-ful sound of drums loud beat-ing, The Gen - - 'ral's near ap-proach is greet-ing, is

f

Hark! the joy-ful sound of drums loud beat-ing, The Gen - - 'ral's near ap-proach is greet-ing, is

f

Hark! the joy-ful sound of drums loud beat-ing, The Gen - - 'ral's near ap-proach is greet-ing, is

f Marcato.

greet-ing! Let the Reg - 'ment re-joyce— Let the Reg - 'ment re-joyce, Let the Reg - 'ment, the

greet-ing! Let the Reg - 'ment re-joyce— Let the Reg - 'ment re-joyce, Let the Reg - 'ment, the

greet-ing! Let the Reg - 'ment re-joyce— Let the Reg - 'ment re-joyce, Let the Reg - 'ment, the

greet-ing! Let the Reg - 'ment re-joyce— Let the Reg - 'ment re-joyce, Let the Reg - 'ment, the

Reg - 'ment re - joice! *Enter COLONEL TUSSEL.*

Reg - 'ment re - joice!

Reg - 'ment re - joice!

Reg - 'ment re - joice!

Con spirito.

COL. My brave fellows, *Allegretto.* Your Ge - ne - ral— *Colla voce.* Three cheers for— *a tempo.* Si - lence in the ranks!

SERG. *ad lib.*

Bass drum.

CORP. But I was on - ly— *mf* Si - lence in the ranks! *mf* Three cheers for our gal - lant *mf* Ge - ne - ral! *mf* Hur -

SOPS. *f* Hur -

TENORS. *f* Hur -

BASSES. *f* Hur -

con spirito. Hur -

Bass drum.

- rah! Hurrah! Hur - rah!

- rah! Hurrah! Hur - rah!

- rah! Hurrah! Hur - rah!

- rah! Hurrah! Hur - rah!

Enter GENERAL BANGS.

f *ff*

GEN. *pomposo.*

Men! I thank you for this flat - ter - ing dis - play Of your re - gard on this au -

Moderato. *p*

COL. *GEN.*

- spi - cious day! What they have done is but the thing polite. I'm sure they have done,

p

GENERAL. *slower.*
 and will do, what's right! This Reg'ment is of Light Hussars the pink, the pink--

SOPRANOS. *pomposo.*
ff Gen'-ral, we will with all our might.

TENORS. *ff*
 Gen'-ral, we will with all our might.

BASSES. *ff*
 Gen'-ral, we will with all our might.

ff pomposo. *slower.* *p*

Allegro. **GENERAL.**
 Ge - ne - ral Bangs, Ge - ne - ral Bangs, what'll yer take to drink? Well, lads, since you're so

Allegro.
 Ge - ne - ral Bangs, Ge - ne - ral Bangs, what'll yer take to drink?

Ge - ne - ral Bangs, Ge - ne - ral Bangs, what'll yer take to drink?

p *fz* *p* *scherz.*

Sops.
 kind, I'll take a dram— . . . But first per - mit me to in - form you who I am. Let him in -

Let him in -

Let him in -

p

SERG. *ad lib.*

At - tention! Silence in the ranks!

- form us who he am! Let him in - form us who he am!

- form us who he am! Let him in - form us who he am!

- form us who he am! Let him in - form us who he am!

ff

SONG—General Bangs & Chorus.

GEN.

1. I am Ma - jor - Ge - ne - ral Bangs! A
2. My soul is al - ways up in arms, And

Con spirito.

ff *p*

sol - dier bold and proud!
ea - ger for the fray,

My glance is like the ea - gle's, My
And yet the la - dies all de - clare I've

He's a sol - dier bold and proud! . . .
Al - ways ea - ger for the fray! . . .

He's a sol - dier bold and proud! . . .
Al - ways ea - ger for the fray! . . .

He's a sol - dier bold and proud! . . .
Al - ways ea - ger for the fray! . . .

unaccompanied. *p*

voice is fierce and loud!
such a ten - der way!

p

His voice is fierce and loud! . . .
He's such a ten - der way! . . .

p

His voice is fierce and loud! . . .
He's such a ten - der way! . . .

p

His voice is fierce and loud! . . .
He's such a ten - der way! . . .

unaccompanied.

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in a single melodic line with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Dynamics include piano (*p*) and unaccompanied sections.

- e - ver else they do, . . . That a - ny foe who tack - les us Has all his work to do! . . . Then
sex to gent - ly woo, . . . And though a Ma - jor - Gen - 'ral, yet I am a sol - dier, too! . . .

rit. ard. a tempo.

rit. ard. a tempo.

Detailed description: This system continues the vocal and piano parts. The vocal line has lyrics and dynamic markings: *rit.*, *ard.*, and *a tempo.* The piano accompaniment also features these markings. The piano part includes chords and a bass line.

too - tle on the squeak - ing fife, And make the drum tum - tum, For Ma - jor - Ge - ne - ral Bangs, C. B., To

Sva.

mf fz

Detailed description: This system concludes the vocal and piano parts. The vocal line has lyrics and dynamic markings: *Sva.*, *mf*, and *fz*. The piano accompaniment includes chords and a bass line.

gay Whitehall has come! . . .

SOPRANOS. *f*

Then too - tle on the squeak - ing fife, And make the drum tum - tum, . . . For

TENORS.

Then too - tle on the squeak - ing fife, And make the drum tum - tum, . . . For

BASSES.

Then too - tle on the squeak - ing fife, And make the drum tum - tum, . . . For

f *p*

ad lib. 1st time. 2nd time.

C. B.

a tempo.

Ma - jor - Ge - ne - ral Bangs To gay Whitehall has come, . . . gay Whitehall has

fz

Ma - jor - Ge - ne - ral Bangs To gay Whitehall has come, . . . gay Whitehall has

Ma - jor - Ge - ne - ral Bangs To gay Whitehall has come, . . . gay Whitehall has

ad lib. 1st time. 2nd time.

fz *p* *f* *a tempo.* *ff*

come! . . .

come! . . .

come! . . .

No. 2. INTRODUCTION TO CHORUS OF DAUGHTERS.

GENERAL. *Moderato.*

She's the sis-ter of a Ge-ne-ral, the wi-dow of a Lord— Two i-tems in her fa-vour, mark, which

PIANO. *p* *stacc.*

GENERAL. *p* SOPRANOS.

TENORS & BASSES. *p*

must-n't be ig-nored! She's the sis-ter of a Ge-ne-ral, the wi-dow of a Lord— Two i-tems in her fa-vour, which

She's the sis-ter of a Ge-ne-ral, the wi-dow of a Lord— Two i-tems in her fa-vour, which

COLONEL. *Allegretto.*

must-n't be ig-nored! In your re-marks on this oc-ca-sion, Your Col-nel joins with-out e-va-sion— Her-

must-n't be ig-nored!

Allegretto. *p*

a tempo.

pre-sence here will be an hon-our! My

SOPRANOS. *p* *rit. - - - - - ard.*

We'll all be-stow our smiles up-on her!

TENORS & BASSES. *p*

We'll all be-stow our smiles up-on her!

rit. - - - - - ard. *p*

rit.

sa - tis - fac - tion much in - creas - es, In stat - ing that she brings her niec - es: Eight love - ly gems of pur - est

ard. *a tempo.* *dim.* GEN.

wa - ter—And ev - 'ry one your Gen - 'ral's daugh - ter! Yes, men, your Col - 'nel speaks the truth! I

dim. *rit.*

own, with proud pa - ter - nal glee, . . . That I was married in my youth— The con - se - quences you will

cres. *cres.* *rit.*

Moderato.

see! Your Ge - ne - ral owns with pa - ter - nal glee, How nu - mer - ous a mar - ried man is he; And of

Moderato. *p*

course, your Ge - ne - ral is jol - ly glad, That of eight young la - dies he is the dad!

SOPRANOS. And of course the Ge - ne - ral is

TENORS & BASSES. *f* And of course the Ge - ne - ral is

jol - ly glad That of eight young la - dies he is the dad!
 jol - ly glad That of eight young la - dies he is the dad!

p SOPRANOS.

They are the Ge - ne - ral's eight fair daugh - ters! Whose great beau - ty all hearts slaugh - ters;

p TENORS & BASSES.

They are the Ge - ne - ral's eight fair daugh - ters! Whose great beau - ty all hearts slaugh - ters;

These eight pa - ra - gons we long for to see, The love - liest girls of the Queen's Ar - mee! They are the Ge - ne - ral's

These eight pa - ra - gons we long for to see, The love - liest girls of the Queen's Ar - mee! They are the Ge - ne - ral's

These eight pa - ra - gons we long for to see, The love - liest girls of the Queen's Ar - mee! They are the Ge - ne - ral's

eight fair daughters, Which if a - ny - bo - dy doubts it, him we slaugh - ters, slaugh - ters!

eight fair daughters, Which if a - ny - bo - dy doubts it, him we slaugh - ters, slaugh - ters!

eight fair daughters, Which if a - ny - bo - dy doubts it, him we slaugh - ters, slaugh - ters!

No. 3. CHORUS—"The General's Eight Fair Daughters."—(Eight Daughters, S.S., Hussars, S.S.T.B.)

Allegretto.

PIANO. *mf scherz.*

tr

1st time.

p DAUGHTERS.

2nd time.

We are the Ge-ne-ral's eight fair daugh-ters, Our great beau-ty

p

all hearts slaughters! We're high-ly e-du-ca-ted, it is plain to see, We know French, and German, and the Rule of Three!

SOLDIERS.

eight fair daugh-ters, eight fair daugh-ters,

p TENORS. *stacc.*

They are the Ge-ne-ral's eight fair daugh-ters, They are the Ge-ne-ral's eight fair daugh-ters, They are the Ge-ne-ral's

p BASSES.

They are the Ge-ne-ral's eight fair daugh-ters, They are the Ge-ne-ral's eight fair daugh-ters, They are the Ge-ne-ral's

tr *tr*

eight fair daughters, Which if a - ny one de - nies it, him we slaugh - ters, him we slaugh - ters! **DAUGHTERS.** In the

eight fair daughters, Which if a - ny one de - nies it, him we slaugh - ters, him we slaugh - ters!

eight fair daughters, Which if a - ny one de - nies it, him we slaugh - ters, him we slaugh - ters!

tr *fz* *fz*

ab struse sci - en - ces we've ta - ken a prize, Phi - lo - lo - gy, con - cho - lo - gy, myth - o - lo - gy likewise; - We've ve - ry de - ci - ded

p *staccato.*

pre - di - lec - tions For log - a - rith - ms and co - nic sec - tions. For log - a - rith - ms and co - nic sec - tions. **SOLDIERS.**

p **TENORS.**

For log - a - rith - ms and co - nic sec - tions.

BASSES.

For log - a - rith - ms and co - nic sec - tions.

p

DAUGHTERS.

In La-tin and Greek we are thorough-ly vers'd, A-ris-toph-a nes and Æs-chy-lus we have re-hears'd; We

BASSES. *p*

call the flow'rs by tech-ni-cal names, We play chess, whist, and o-ther deep games. They play chess, whist, and

DAUGHTERS.

o-ther deep games. We make croch-et and Hon-i-ton lace, We dance with a-dor-a-ble ease and grace; The most

rit - - - *ard.* *a tempo.*

dif-fi-cult mu-sic we read at sight, And we hammer the pi-a-no from morn-ing till night!

Sops. SOLDIERS.
They hammer the pi-a-no, the pi-

TENORS.
They hammer the pi-a-no, the pi-

BASSES.
They hammer the pi-a-no, the pi-

DAUGHTERS.

a - no from morn - ing till night ! Our minds are stor'd with the fic - tion of the day, And we

a - no from morn - ing till night !

a - no from morn - ing till night !

ne-ver ob - ject to go to the play; We en - joy good health, and the aim of our lives Is to mar-ry, and be eight

rall en tan

rall en tan

rich men's wives ! Is to mar-ry and be eight rich men's wives, eight

do. *a tempo.* *p* **TENORS.**

They don't ask much, the aim of their lives, Is to mar-ry and be eight rich men's wives, eight

a tempo. *p* **BASSES.**

They don't ask much, the aim of their lives, Is to mar-ry and be eight rich men's wives, eight

do. *a tempo.* *p* *cre*

cre

cre

scen do. *mf*

rich men's wives! {We} are the Ge-ne-ral's eight fair daughters, Whose great beau-ty

scen do. *mf*

rich men's wives! They are the Ge-ne-ral's eight fair daughters, Whose great beau-ty

rich men's wives! They are the Ge-ne-ral's eight fair daughters, Whose great beau-ty

scen do. *mf*

all hearts slaughters. {We're} highly e-du-ca-ted, it is plain to see, {We} know French and German, and the Rule of Three, the

{They're} highly e-du-ca-ted, it is plain to see, They know French and German, and the Rule of Three, the

all hearts slaughters! They're highly e-du-ca-ted, it is plain to see, They know French and German, and the Rule of Three, the

f Rule of Three!

f Rule of Three!

f Rule of Three!

f Rule of Three!

No. 4.

INTRODUCTION & SONG.—(Polly.)

Cor.

Marziale.

PIANO.

She comes! the fair-est child of Mars,

Pet of the gallant Light Hus - sars.

f Marziale. *ff*

Allegro moderato. GEN.

She is, in - deed, a come - ly crea - ture,

accl. *ff* *p*

Cor.

Fair a - like in form and fea - ture! Al - low, me, General, to pre - sent The daugh - ter of the re - gi - ment.

GENERAL.
ad lib.

Pol-ly, be-fore your eyes you see Ma-jor-Ge-ne-ral Bangs, C. B.

f *p* *rit.* *ad lib.* *colla voce.*

SOPRANOS. *f* POLLY. *p*
C. B. The daugh-ter of the Re-gi-ment Is glad to see you here, old gent! We'll

TENORS. *f*
C. B.

BASSES. *f*
C. B.

a tempo. *f* *p*

take of you the great-est care, And wheel you a-bout in a nice Bath chair.

We'll take of him the great-est care, And

We'll take of him the great-est care, And

We'll take of him the great-est care, And

f

più lento. GEN.

wheel him a-bout in a nice Bath chair ! Such exqui-site re-fine-ment and kind con-sid-er-a-tion Are sel-dom de-ve-lop'd to

wheel him a-bout in a nice Bath chair !

wheel him a-bout in a nice Bath chair !

più lento.

p

(to POLLY.) *rit.*

such an ex-tent. This beau-ti-ful girl has mis-ta-ken her vo-ca-tion. How came you to be daughter of a re-gi-ment?

ad lib.

SONG—(Polly)—“I was the Daughter.”

POLLY.

1. My fa-ther was a gre-na-dier, One of the bravest of the brave; Per-
I was but a ten-der child, Not more than seven years of age, King

Marziale.

PIANO. Drum. *f* *ff* *p*

rit. *ard.* *oon energico.* *a tempo.*

mit me, Sir, to shed a tear O'er his dis-tant, un-known grave. He was a sol-dier with-out blame, A,rd
Cof-fee drove old Eng-land wild, And Cof-fee grounds gave us for rage! My fa-ther to A-shan-tee went, To

Sva. *loco.*

colla voce. *fz* *p*

on his cour-age all re- lied : Full Pri-vate Pluckrose was his name— I was his daugh-ter when . . he
 fight for Eng-land was his pride ! He fol-low'd there his re- gi- ment, And one day in A- shan- tee

rit.

Tempo di Marcia. mf

died. died. . . } I was the daugh-ter, the daugh-ter, the daugh-ter, I was the daugh-ter of a gre- na- dier ;

p

I was the daugh-ter, the daugh-ter, the daugh-ter, I was the child of a sol-dier with- out fear ! . .

ff

She was the daugh-ter, the daugh-ter, the daugh-ter, she was the child of a sol-dier with- out fear. . . { 2. When
 3. This

She was the daugh-ter, the daugh-ter, the daugh-ter, she was the child of a sol-dier with- out fear. . .

She was the daugh-ter, the daugh-ter, the daugh-ter, she was the child of a sol-dier with- out fear. . .

ff

POLLY.

re - gi - ment a - dopt - ed me, When I was left an or - phan girl; I'm sure I could not

p

hap - pier be, Were I the daugh - ter of an earl! Here, then, my sim - ple sto - ry ends— For

rit. - - - ard. *a tempo.*

colla voce. *Sua.* *loco.*

fz *p*

kind to me have been the stars; Eight hun - dred sol - diers are my friends—A re - gi - ment of Light Illus -

rit.

rit.

Tempo di marcia.

sars! I was the daugh - ter, the daugh - ter, the daugh - ter, I was the daugh - ter of a

p

Marcato.

Bri - tish Gre - na - dier. I was the daugh - ter, the daugh - ter, the daugh - ter, I was the child, yes,

Marcato.

con forza.

I was the child of a Bri - tish Gre - na - dier!

SOPRANOS. *ff*

TENORS. *ff*

BASSES. *ff*

She was the daugh - ter, the daugh - ter, the daugh - ter,

She was the daugh - ter, the daugh - ter, the daugh - ter,

She was the daugh - ter, the daugh - ter, the daugh - ter,

con forza. *ff*

POLLY.

I was the child, yes, I was the child of a Bri - tish Gre - na - dier! . . .

She was the child, yes, she was the child of a Bri - tish Gre - na - dier! . . .

She was the child, yes, she was the child of a Bri - tish Gre - na - dier! . . .

She was the child, yes, she was the child of a Bri - tish Gre - na - dier! . . .

ff *fff*

No. 5. RECIT.—(Private Mangle)—(Tenor,) & DUET—(Mangle & Polly.)

MANGLE.

At last I am a - lone!— sit still, my heart! I've not been here be -

Marcato.

PIANO.

ff

p

dolce.

- fore, but still I say—I am a - lone, and yet it is not true— For *she* is e - ver pre-sent in my thoughts; Her love-ly

dim.

i - mage al - ways fol - lows me, And haunts me, e - ven in my dreams, my dreams. . . .

tremoloso.

p

rit.

3

3

1

3

1

accel.

Fair one, Why is the vi - sion of thy love - li - ness— Thy ro - sy eye, thy li - quid cheek, thy smile, Thy clas - sic

accel.

>

>

brow, and wealth of gol - den hair E - ver be - fore my gaze? My own sweet one!

dim. p

dim.

cres.

Would I were wor - thy, love, to call thee mine! She comes! Ah, if I on - ly dared to speak!

p

f

ad lib.

colla voce.

p

We're quite a - lone: here goes to know my fate!

MANGLE. p

Marziale.

p

Love - liest of your sex! — That's me; go on — My ears de - ceive me! — No she said "Go on!"

POLLY. p

MANGLE.

Ah, my soul's i - dol! Would I were a flow'r! Good - ness gracious, ex - plain yourself, I beg!

con espress.

POLLY.

Cantabile. p

DUET—"Were I a Flower."—(Polly & Mangle.)

Andante con espress. MANGLE. *dolce.*

Were I a flow'r, oh! most entrancing mai - den,

PIANO. *p* *dim. p*

Bloom - ing with pride up - on your win - dow - sill, I'd be a rose, with dew - y fra - grance la - den—

One whose per - fume would ne - ver make you ill! Then, when you saw me a - grow - ing and a - blow - ing,

ritard.

Would you not deign, at evening's twi - light hour, On me one glance of those soft eyes be - stow - ing, To

ritard.

p *cres.* *dim. rit.*

sprin - kle me, were I a flow'r? To sprin - kle me, were I a flow'r? Ah!

cres. *rit.*

legato.
POLLY. *p*

Tra la, tra la, tra la, tra la la la . . . la . . . la,

MANGLE. *p*

. . . Tra la, tra la, . . . la la, . . . tra la . . . la . . . la, . . .

p

rit. - ard.

. . . Tra la, tra la, tra la, tra la la la la la la la la la . . .

rit. - ard.

. . . Tra la, tra la, tra la, tra la la la la la la la la la . . .

a tempo.

ritard. *mf* *cres.*

POLLY.

Were you a flow'r,

dim. *p*

I would you were a pan - sy— Em - blem of thought, you'd al - ways think of me; Li - lac or

tu - lip, dai - sy, pink or tan - sy, I'd dote on you, which - e - ver you might be!

dim.

Were you a plant— my ten - der care, Oh par - don! You should grow up, if I possessed the power,

ritard.

A bloom - ing sprig of mint in my back gar - den, To make lamb sauce,

were you a flow'r, To make lamb sauce, were you a flow'r! Ah! . . .

rit - - ard.

cres.

POLLY. *p*

Tra la, tra la, tra la, tra la, la, la . . . la . . .

MANGLE. *p*

Tra la, tra la, tra la, tra la, la la . . . la . . .

più lento.

la, tra la, tra la, tra la, tra la, la la la la

più lento.

la, tra la, tra la, tra la, tra la, la la la la

più lento.

la la la la.

la la la la.

p *mf* *cres.*

No. 6.

BALLAD—"Yes, that is Love."—(Polly.)

Andante moderato. POLLY. *dolce.* *cres.*

What is love? There's nought so vex - ing! Yet its pangs all

con espress. *p* *p* *p* *cres.*

PIANO.

hearts en - shrine; There's no tor - ment so per - plex - ing, No sen - sa - tion so di - vine!

Love's de - li - cious! love's dis - tress - ing— Some - times ti - ger, some-times dove; And of ev - 'ry

cres. *p con espress.* *accel. cres.*

earth - ly bless - ing, There is none so sweet as love, And of ev - 'ry earth - ly bless - ing,

cres. *p* *accel. cres.*

più lento. There is none so sweet as love! Love is tor-ture—

p

cres. *dim.*

più lento. *à tempo.*

love is rap-ture— Love is Cu-pid's silk-en chain, In whose links the hearts we cap-ture

dim.

Re-vel in their bliss-ful pain! When with an-guish most de-light-ful, We feel all the

ritard. *dim.* *accel.*

colla voce. *dim.* *accel.* *cres.*

world a-bove, And the ecs-ta-sy is fright-ful— That is love,—yes, that is love, . .

cres. *p più lento. espressivo.*

cres. *p più lento.* *cres.*

And the ecs-ta-sy is fright-ful, That is love, yes, that is love!

accel. cres. *pp più lento. dim.*

accel. cres. *pp più lento.* *pp* *ppp*

No. 7. RECIT. & QUARTETTE—(General, Colonel, Mangle, & Polly).

GENERAL.

Be-witching girl! most love-ly of your sex! E-ven a Ge-ne-ral might well such charms an-nex!

PIANO.

COL.

Con-suming passion fills my me-dalled breast, And sets a-blaze my mi-li-ta-ry chest! His

con forza.

fz > fz > fz >

POLLY.

mi-li-ta-ry chest is all a-blaze! I can't help say-ing I am in a maze!

con forza.

MANGLE.

I

COLONEL.

His

GENERAL.

My

can't help say - ing I am in a maze! . . .
 must dis - sem - ble, or his scalp I'd raise! . . .
 mi - li - ta - ry chest is all a - blaze! . . .
 mi - li - ta - ry chest is all a - blaze! . . .

ff a tempo.

QUARTETTE—"Behold him Kneeling."

f POLLY.
 Be-hold him kneel - ing, kneel - ing at my feet! . . . A Gen'-ral must not,
 MANGLE.
 Be-hold him kneel - ing, kneel - ing at your feet! . . . To bend his knees must
 COLONEL.
 Be-hold him kneel - ing, kneel - ing at your feet! . . . Oh! say he shall not
 GENERAL.
 Be-hold me kneel - ing, kneel - ing at your feet! . . . Oh! say I shall not
Con spirito.
f

P must not plead in vain— His suit with fa - vour, with fa vour I must treat, . .
 C give, must give him pain; . . Such fol - ly with . . . con - tempt, con-tempt you'll treat—
 M shall not plead in vain! . . His ar - dent pas - sion with in - dul - gence treat, . .
 G shall not plead in vain! . . My ar - dent pas - sion with in - dul - gence treat, . .

Sva.

P Or he will ne - ver, ne - ver rise a - gain! Behold him kneel - ing at my

M He ne - ver, ne - ver can get up a - gain! Behold him kneel - ing! To

C Or he will ne - ver, ne - ver rise a - gain! Behold him kneel - ing at your

G Or I will ne - ver, ne - ver rise a - gain! Behold me kneel - ing at your feet! Oh!

p

P feet! A Gen'ral must not plead in vain, in vain! His suit with fa - vor I must treat, Or

M bend his legs must give him pain, To bend his legs must give him pain; Such fol - ly with contempt you'll treat, He

C feet— Oh! say he shall not plead in vain! His ar - dent pas - sion with indul - gence treat, Or

G say I shall not plead in vain! My ar - dent pas - sion with indul - gence treat, Or

P he will ne - ver, ne - ver rise a - gain, a - gain, Or he will ne - ver, ne - ver rise a -

M ne - ver, ne - ver can get up a - gain, a - gain, He ne - ver, ne - ver can get up a -

C he will ne - ver, ne - ver rise a - gain! Be - hold him kneel - ing, be - hold, be - hold him kneel - ing at your

G I will ne - ver, ne - ver rise a - gain! Be - hold me kneel - ing, be - hold, be - hold me kneel - ing at your

allarg. cres.

cres.

cres.

cres.

Sva.

allarg. cres.

con forza. *f*

P gain! Be - hold him, be - hold him kneel - ing at my feet, my
 M gain! Be - hold him, be - hold him kneel - ing at your feet, your
 C feet, Be - hold him, Behold him kneel - ing, kneel - ing at your feet! . . .
 G feet, Be - hold me, Behold me kneel - ing, kneel - ing at your feet! . . .

SOPRANOS. *p* Behold him kneel - ing, kneel - ing at her feet! . . .
 TENORS. *p* Behold him kneel - ing, kneel - ing at her feet! . . .
 BASSES. *p* Behold him kneel - ing, kneel - ing at her feet! . . .

con forza. *mf*

P feet! A Gen - 'ral must not, must not plead in vain! His suit with
 M feet! To bend his legs must give, must give him pain; . . . Such fol - ly with con -
 C Oh! say he shall not, shall not plead in vain! His ar - dent pas - sion
 G Oh! say I shall not, shall not plead in vain! My ar - dent pas - sion

A Gen - 'ral must not, must not plead in vain! His suit with fa - vour, with
 A Gen - 'ral must not, must not plead in vain! His suit with fa - vour, with
 A Gen - 'ral must not, must not plead in vain! His suit with fa - vour, with

p più lento.

P
fa - vour I must treat, Or he will ne - ver rise a - gain, He will

M
tempt you'll treat - he ne - ver, ne - ver can get up a - gain, He will

C
with in - dul - gence treat, Or he will ne - ver, ne - ver, ne - ver rise a - gain, He will

G
with in - dul - gence treat, Or I will ne - ver, ne - ver, ne - ver rise a - gain, I will

fa - vour you must treat, Or he will ne - ver, ne - ver, ne - ver rise a - gain,

fa - vour you must treat, Or he will ne - ver, ne - ver, ne - ver rise a - gain,

fa - vour you must treat, Or he will ne - ver, ne - ver, ne - ver rise a - gain,

più lento.

Moderato.

P
ne - ver rise a - gain! . . . in the knees!

M
ne - ver rise a - gain! . . . in the knees!

C
ne - ver rise a - gain! . . . in the knees!

G
ne - ver rise a - gain! . . . *Moderato.* For I'm trou - bled with a gone - ness in the knees, in the knees!

ne - ver rise a - gain! . . . For he's

ne - ver rise a - gain! . . . For he's

ne - ver rise a - gain! . . . For he's

Moderato.

p trem. *scherz.*

POLLY. *a tempo.*

Oh! Sir, I pray—we are ob-serv'd! we'll

rall.
trou-bled with a gone-ness in the knees, his poor knees!

rall.
trou-bled with a gone-ness in the knees, his poor knees!

rall.
trou-bled with a gone-ness in the knees, his poor knees!

trem.

rall.

speak of this af-fair a-non; At pre-sent I am quite un-nerv'd, Please say no more . . . till they are

gone!

ff Great Gen-ral, you are ob-serv-ed, You'll speak of this af-fair a-non; At

ff Great Gen-ral, you are ob-serv-ed, You'll speak of this af-fair a-non; At

ff Great Gen-ral, you are ob-serv-ed, You'll speak of this af-fair a-non; At

P Please say no more, please say no more till they are

M You'd bet - ter wait, please say no more till we are

C You'd bet - ter wait,

G I'll say no more, I'll say no more till they are

pre - sent she is quite un - nerv - ed - You'd bet - ter wait till we are gone!

pre - sent she is quite un - nerv - ed - You'd bet - ter wait till we are gone!

pre - sent she is quite un - nerv - ed - You'd bet - ter wait till we are gone!

P gone! A - gain he's kneel - ing! Be - hold him

M gone! A - gain he's kneel - ing! Be - hold him

C A - gain he's kneel - ing! Be - hold him kneel - ing

G gone! Be - hold me kneel - ing! Be - hold me kneel - ing

You'd bet - ter wait till we are gone! Be - hold him kneel - ing

You'd bet - ter wait till we are gone! Be - hold him kneel - ing

You'd bet - ter wait till we are gone! Be - hold him kneel - ing

cres.

P
M
C
G

kneel - ing at my feet, my feet! A Gen - 'ral must not, must not plead in vain! . . .

kneel - ing at your feet, your feet! To bend his legs must give, must give him pain;

kneel - ing at her feet! . . . A Gen - 'ral must not, must not plead in vain! . . .

kneel - ing at your feet! . . . Oh! say I shall not, shall not plead in vain! . . .

kneel - ing at your feet! . . . A Gen - 'ral must not, must not plead in vain! . . .

kneel - ing at your feet! . . . A Gen - 'ral must not, must not plead in vain! . . .

kneel - ing at your feet! . . . A Gen - 'ral must not, must not plead in vain! . . .

P
M
C
G

His suit with fa - vour I must treat, Or he will ne - ver

Such fol - ly with con - tempt you'll treat, He ne - ver, ne - ver can get

His ar - dent pas - sion with in - dul - gence treat, Or he will ne - ver, ne - ver, ne - ver

My ar - dent pas - sion with in - dul - gence treat, Or I will ne - ver, ne - ver, ne - ver

His suit with fa - vour, with fa - vour you must treat, Or he will ne - ver, ne - ver, ne - ver

His suit with fa - vour, with fa - vour you must treat, Or he will ne - ver, ne - ver, ne - ver

His suit with fa - vour, with fa - vour you must treat, Or he will ne - ver, ne - ver, ne - ver

con forza.

P rise . . . a - gain ! He'll

M rise . . . a - gain ! He'll

O rise . . . a - gain ! He'll

G rise . . . a - gain ! I'll

rise . . . a - gain, He'll ne - ver, ne - ver rise a - gain, he'll ne - ver, ne - ver rise a - gain !

rise . . . a - gain, He'll ne - ver, ne - ver rise a - gain, he'll ne - ver, ne - ver rise a - gain !

rise . . . a - gain, He'll ne - ver, ne - ver rise a - gain, he'll ne - ver, ne - ver rise a - gain !

P ne - ver, ne - ver rise a gain . . .

M ne - ver, ne - ver rise a gain . . .

O ne - ver, ne - ver rise a gain . . .

G ne - ver, ne - ver rise a gain . . .

ne - ver, ne - ver rise a gain . . .

ne - ver, ne - ver rise a gain . . .

ne - ver, ne - ver rise a gain . . .

ff trem.

No. 8. CONCERTED PIECE—"The Discovery."—(Polly, Lady McAsser, General, & Chorus.)

LADY M^oA. **POLLY.**

Moderato. Come hith - er, Miss or Ma - dam - which are you? . . . I am not Ma - dam yet, tho' it is

PIANO. *p*

said . . . One of my face may still a spin - ster be - And yet be not a - miss!

SOPRANOS. f (SOLDIERS.) Well said! well

TENORS. f Well said! well

BASSES. f Well said! well

cres. *mf*

said! *p* Our lit - tle Pol - ly, dar - ling of our hearts, Is no man's wife, and yet she's not a -

said! *p* Our lit - tle Pol - ly, dar - ling of our hearts, Is no man's wife, and yet she's not a

said! *dolce.* *p* Our lit - tle Pol - ly, dar - ling of our hearts, Is no man's wife, and yet she's not a -

(DAUGHTERS also.)

LADY M^oA.

miss! Ha, ha, ha! No, no, no, no, No, she's not a - miss, a - miss! Her name is
 miss! Ha, ha, ha! No, no, no, no, No, she's not a - miss, a - miss!
 miss! Ha, ha, ha! No, no, no, no, No, she's not a - miss, a - miss!

Pol - ly, then? A charming name! Has she no o - ther? Well! up - on my

word! Whom do you take me for? And who are you? She's the

sis - ter of a Ge - ne - ral, the wi - dow of a Lord, A la - dy proud and haugh - ty, mark, which mustn't be ig - nored!
 She's the
 She's the

sis - ter of a Ge - ne - ral, the wi - dow of a Lord— A la - dy proud and 'augh - ty, which must - n't be ig - nored !

sis - ter of a Ge - ne - ral, the wi - dow of a Lord— A la - dy proud and 'augh - ty, which must - n't be ig - nored !

sis - ter of a Ge - ne - ral, the wi - dow of a Lord— A la - dy proud and 'augh - ty, which must - n't be ig - nored !

POLLY (misterioso). p

Can it be true? Have I the ho - nour then?

misterioso, p

scherz.

LADY MOA. ad lib.

My mai - den name was Bangs— I chang'd it for McAsser— (SOLDIERS only.)

SOPS. *p fz*

TENORS. *p fz*

BASSES. *p fz*

Her name was Bangs! She

Her name was Bangs! She

Her name was Bangs! She

ad lib. fz p fz p scherz.

DAUGHTERS.

She's our aunt! She's our aunt!

chang'd it for Mc-As-ser, Mc-As-ser, Mc-As-ser! Aun-ty Mc-As-ser, Aun-ty Mc-As-ser, Aun-ty Mc-As-ser!

chang'd it for Mc-As-ser, Mc-As-ser, Mc-As-ser! Aun-ty Mc-As-ser, Aun-ty Mc-As-ser, Aun-ty Mc-As-ser!

chang'd it for Mc-As-ser, Mc-As-ser, Mc-As-ser! Aun-ty Mc-As-ser, Aun-ty Mc-As-ser, Aun-ty Mc-As-ser!

Allegretto.

Our Aun-ty Mc-As-ser, Mc-As-ser! Aun-ty Mc-As-ser is her name, And

- Asser, McAs-ser, McAs-ser, McAs-ser, Mc-As-ser! Aun-ty Mc-As-ser is her name, And

- As-ser, McAs-ser, McAs-ser, McAs-ser, Mc-As-ser! Aun-ty Mc-As-ser is her name, And

- As-ser, McAs-ser, McAs-ser, McAs-ser, Mc-As-ser! Aun-ty Mc-As-ser is her name, And

Allegretto.

mf *p*

she's a high and migh-ty dame! A Ma-jor-Ge-ne-ral pays her board, For she's the wi-dow of a Lord!

she's a high and migh-ty dame! A Ma-jor-Ge-ne-ral pays her board, For she's the wi-dow of a Lord!

she's a high and migh-ty dame! A Ma-jor-Ge-ne-ral pays her board, For she's the wi-dow of a Lord!

Moderato.
POLLY.

I trust your la - dy-ship will par - don me, For ven - turing with you to make so free.

LADY MOA.

DAUGHTERS.

Pray do not mention it; And tell me, pray, When I am ask'd your name, what shall I say? When

*rit - ard.**Allegro moderato.*

POLLY.

we are asked your name, what shall we say? Pol - ly Pluckrose is my name.

(SOLDIERS only.)
SOPRANOS. Her

TENORS & BASSES. *f* Her

colla voce. *mf*

LADY MOA.
misterioso.

fa - ther's it was just the same! He was a gal - lant Gre - na - dier, And Pol - ly serves us out our beer. Could

fa - ther's it was just the same! He was a gal - lant Gre - na - dier, And Pol - ly serves us out our beer.

fa - ther's it was just the same! He was a gal - lant Gre - na - dier, And Pol - ly serves us out our beer.

f

rall. en.

I have heard that name a - right, Or did my ears de - ceive? Fair mai - den, pos - si - bly you might Tell

p *rall. en.*

tan - do. a tempo. POLLY.

me which to be - lieve? My fa - ther's name was Pluck - rose, And Jo - seph, too, I know; And I re - mem - ber

tan - do. a tempo.

LADY MCA. (slower).

ve - ry well His com - rades call'd him Joe! Then bless your heart, sweet mai - den! There can - not be a doubt That

Slower. trem.

marcato.

I'm your long - lost mo - ther, Whom p'r'aps you've heard a - bout!

SOPRANOS.
That she's your long - lost mo - ther Whom per -

TENORS.
That she's your long - lost mo - ther Whom per -

BASSES.
That she's your long - lost mo - ther Whom per -

GENERAL. *Slower.* *p* *rit - - ard.* *a tempo.*

Can I be-lieve my sen - ses, Or are they put to rout? Ap - pa - rent-ly sweet

- haps you've heard a - bout!

- haps you've heard a - bout!

- haps you've heard a - bout!

Slower. *p stacc.* *a tempo.* *tr*

Polly. f *Cadenza ad lib.*

Pol - ly does - n't know her mother's out. *agitato.* My longlost mo - - - ther!

tr *f* *fz* *ad lib.*

con fuoco.

Can this be so? Good-ness gra - cious! Oh, please, mum, please, mum, draw it mild!

SOPRANOS. *p* Please draw it mild, mum.

TENORS. *p* Please draw it mild.

BASSES. *p* Please draw it mild, mum.

tremoloso.

LADY MCA. *f con forza.*

Come to my arms di-rect - ly— My child! my child! my child! . . .

Go to her arms di-rect - ly— Her child, her child, her child, her child! Go,

Go to her arms di-rect - ly— Her child, her child, her child, her child! Go,

Go to her arms di-rect - ly— Her child, her child, her child, her child! Go,

POLLY. *f con forza.*

Her child, her child, her child, her child, her child, her child, her child!

LADY MCA. *f*

Come to my arms di-rect - ly— come to my arms di-rect - ly— my child, my child, my child!

MANGLE. *f*

Her child, her child, her child, her child, her child, her child, her child!

COLONEL. *f*

Her child, her child, her child, her child, her child, her child, her child!

GENERAL. *f*

SOPS. *f* Her child, her child, her child, her child, her child, her child, her child!

go to her arms di-rect - ly— go to her arms di-rect - ly— Her child! Her child!

TENORS. *f*

go to her arms di-rect - ly— go to her arms di-rect - ly— Her child! Her child!

BASSES. *f*

go to her arms di-rect - ly— go to her arms di-rect - ly— Her child! Her child!

f trem. *f con forza.* *f marcato.* *fff*

No. 9. INTRODUCTION & SONG—"You Mustn't Marry."—(Colonel & Chorus.)

SOPRANOS. *mf*

TENORS. *mf*

BASSES. *mf*

Allegro moderato.

PIANO. *mf*

If you do you'll break the peace, For Pol-ly Pluck-rose is your

If you do you'll break the peace, For Pol-ly Pluck-rose is your

If you do you'll break the peace, For Pol-ly Pluck-rose is your

p MANGLE.

One chance is left for me, I'll pre-cious art-ful be; My 'opes once more is

niece.

niece.

niece.

p

ris-'n, My 'opes once more is ris-'n, For Pol-ly ne-ver, ne-ver can be his-'n.

fz *ad lib.*

ad lib.

SONG - "You mustn't Marry."—(Colonel Tussell.)

1. Old Eng-land's laws must be o - bey'd ; 'Tis
The law has al - so plain - ly said, Your
So don't at - tempt to break the law, In

Allegro moderato.

PIANO. *mf* *f*

for that pur - pose they were made; To go - vern Eng - lish - men on land and wa - - - - - ter, In dis -
mother-in - law you must not wed! A sweet crea - ture she may be - in fact, a trea - - - - - sure! Tho' on
which there's nei - ther speck nor flaw ; For stern is the de - cree, and no man ought - - - - - ter Fall

pos - ing of your hand You must ful - ly un - der - stand, You're not al - lowed to mar - ry your
mat - ri - mo - ny bent, An act of Par - lia - ment Will not al - low you a - ny such
head and ears in love With a - ny tur - tle dove - Who is, as some - times hap - pens, his

ritard.

sis - ter's daugh - ter! } And tho' you may have of - ten kiss'd her, And tho' you may have of - ten kiss'd her, You must - n't
ten - der plea - sure! }
sis - ter's daugh - ter! }

slower. *ritard.* *a tempo.*

p *colla voce.*

mar-ry, you mustn't mar-ry your late wife's sis-ter! You mustn't mar-ry, you mustn't

SOPRANOS. You mustn't mar-ry, you mustn't

TENORS. You mustn't mar-ry, you mustn't

BASSES. You mustn't mar-ry, you mustn't

1st & 2nd times. 3rd time.

mar-ry your late wife's sis-ter! 2. The mar-ry your late wife's sis-ter! 3. So

mar-ry your late wife's sis-ter! mar-ry your late wife's sis-ter!

mar-ry your late wife's sis-ter! mar-ry your late wife's sis-ter!

mar-ry your late wife's sis-ter! mar-ry your late wife's sis-ter!

1st & 2nd times. 3rd time.

INTRODUCTION & FINALE.

LADY MOA. POLLY. GEN.

Pol - ly, my own dear che - ild! Yes, ma - ma, yes, ma-ma. I am so

Agitato. *Moderato.*

PIANO. *ff* *trem.* *p*

POLLY.

wild; . . You go with us to Cam - den Town. All right, first let me change my

cres.

gown.

p SOPRANOS. *cres.*

First let our Pol - ly change her gown, Be - fore she starts for Cam - den Town, Be - fore she starts for Cam - den Town. . .

p TENORS. *cres.*

First let our Pol - ly change her gown, Be - fore she starts for Cam - den Town, Be - fore she starts for Cam - den Town. . .

p BASSES. *cres.*

First let our Pol - ly change her gown, Be - fore she starts for Cam - den Town, Be - fore she starts for Cam - den Town. . .

cres. *f*

No. 10.

FINALE.

POLLY.
dolce.

Dear old com - rades, must I leave you? 'Tis

Moderato.

PIANO.

hard, in - deed, to say fare - well! Do not let my ab - sence

SOPRANOS. *p* Fare - well!

TENORS. *p* Fare - well!

BASSES. *p* Fare - well!

rit.

grieve you— I'm go - ing with my ma to dwell! LADY McA. & GEN. with Sops.

S.S.

T.T. She's MANGLE with 1st TEN., COL. with 2nd TEN.

B.B. She's SERG. with BASSES.

She's

colla voce.

p

POLLY.

Ob -

go-ing, go-ing, go-ing, She's go-ing, go-ing, go-ing, She's go-ing with her ma to dwell! . . .

go-ing, go-ing, go-ing, She's go-ing, go-ing, go-ing, She's go-ing with her ma to dwell! . . .

go-ing, go-ing, go-ing, She's go-ing, go-ing, go-ing, She's go-ing with her ma to dwell! . . .

p

rit . . . ard. *a tempo.*

serve the tear-drop glit-tring in my eye, As ten-der-ly I bid you all good-bye, good-bye! Ob -

S.S. LADY McA. with 2nd Sop. *rit . . . ard.*

Observe the tear-drop, As ten-der -

T.T. MANGLE. & COL. with TENORS.

Observe the tear-drop, As ten-der -

B.B. GEN. & SERG. with BASSES.

Observe the tear-drop, As ten-der -

rit . . . ard.

- serve the tear-drop lit-t'ring in my eye, my eye, As ten-der-ly I bid you all good-bye!
 - ly she bids us all good-bye, good-bye, good-bye!
 - ly she bids us all good-bye, good-bye, good-bye!
 - ly she bids us all good-bye, good-bye!
 cre - scen - do.

p cantabile.
 Des - ti - ny de - crees our part - ing, Tho' you al - ways have been kind;
 So ve - ry kind!
 So ve - ry kind!
 So ve - ry kind! . .
cres.

rit *ard.*

And for home I'll soon be start - ing, leav-ing you, dear friends, be - hind!

a tempo.

She's
She's
She's

colla voce.

POLLY.

Ob -

go-ing, go-ing, go-ing, She's go-ing, go-ing, go-ing, She's going to leave us all be - hind!

go-ing, go-ing, go-ing, She's go-ing, go-ing, go-ing, She's going to leave us all be - hind!

go-ing, go-ing, go-ing, She's go-ing, go-ing, go-ing, She's going to leave us all be - hind!

rit. ard.

a tempo.

serve the teardrop glitt'ring in my eye, As ten-der-ly I bid you all good-bye, good-bye! Ob-

LADY McASSER with 2nd Sops.

rit. ard.

a tempo.

Observe the tear-drop, As ten-der-

MANGLE and Col. with TENORS.

Observe the tear-drop, As ten-der-

GEN. and SERG. with BASSES.

Observe the tear-drop, As ten-der-

Observe the tear-drop, As ten-der-

Observe the tear-drop, As ten-der-

rit. ard.

a tempo.

Observe the tear-drop, As ten-der-

MANGLE.

serve the tear-drops glitt'ring in my eye, my eye, As ten-der-ly I bid you all good-bye!

dim.

p

ly she bids us all good-bye, good-bye, good-bye!

dim.

ly she bids us all good-bye, good-bye, good-bye!

ly she bids us all good-bye, good-bye!

cre - - - scen - do.

dim.

the-tic and har-mo-nious cre - - - ture! Ere you go, plunge us in bliss-

the-tic and har-mo-nious cre - - - ture! Ere you go, plunge us in bliss-

the-tic and har-mo-nious cre - - - ture! Ere you go, plunge us in bliss-

With your most en-chant - ing fea - ture Give us each a part - ing kiss!

rit.

SOPRANOS. *a tempo.*
p

TENORS. *p*

BASSES. *p*

She's

She's

She's

colla voce.

a tempo.

go - ing, go - ing, go - ing, She's go - ing, go - ing, go - ing, She's going to give us each a kiss! She's

go - ing, go - ing, go - ing, She's go - ing, go - ing, go - ing, She's going to give us each a kiss!

go - ing, go - ing, go - ing, She's go - ing, go - ing, go - ing, She's going to give us each a kiss!

DAUGHTERS.

LADY MOA. GENERAL.

going to give them each a kiss! For - ward Pol - ly! My beau-teous niece, give them a kiss,

rit. *ard.* *Allegretto.*

Plunge them all in hea-ven-ly bliss. Since we are re-la-ted, We must not be ma-ted, But kiss-ing your

un-cle the law can't de-ny, . . . And my turn for that plea-sure will come by-and-bye, will

come by-and-bye. . . .

SOPRANOS. *mf*
His turn for that plea-sure, his turn for that plea-sure will come by-and-

TENORS. *mf*
His turn for that plea-sure, his turn for that plea-sure will come by-and-

BASSES. *mf*
His turn for that plea-sure, his turn for that plea-sure will come by-and-

Allegretto. *p*

bye! She's going to give ^{them} _{us} each a kiss, She's going to give ^{us} _{them} each a kiss!

bye! She's going to give us each a kiss, She's going to give us each a kiss!

bye! She's going to give us each a kiss, She's going to give us each a kiss!

p POLLY.

One part - ing kiss,

MANGLE.

One part - ing kiss,

COLONEL.

One part - ing kiss,

GENERAL.

One part - ing kiss,

SERGEANT.

One part - ing kiss,

SOPRANOS. *pp*

One part - ing kiss!

TENORS. *pp*

One part - ing kiss!

BASSES. *pp*

One part - ing kiss!

Tempo di Valse.

POLLY. *dolce.*

One fond kiss ere we part, One last

p *p scherz.*

kiss—and fare - well! With deep an - guish I start,

cres.

Tho' to be a great swell 'Tis my du - ty, you know!

LADY MCA. *Great swell!*

MANGLE & COL. *Great swell!*

GEN. & SERG. *Great swell!*

cres. *p*

Ah! 'tis hard to o - bey, With my ma

I must go, near St. Pan - - - cras to stay! My dream of de - legato.

MANGLE. cantabile.

light is shat - ter'd and past! Of des - pair the dark night Ga - thers o - ver me fast! For my dar - ling, my

pride, To Cam - den Town goes, Whilst here I a - bid, A prey to love's woes! With fu - ry I

rit. - - - ard. *agitato. GENERAL.*

choke! She can - not be mine! My plans end in smoke! To swear I in - cline! Per - haps la - ter

espressivo. rit. . . ard.

on My an - ger will cease, When gaz - ing up - on the charms of my niece.

rit. . . ard.

p SOPRANOS.
One fond kiss, One last kiss,—

p TENORS.
One fond kiss, One last kiss,—

p BASSES.
One fond kiss, One last kiss,—

dolce.

p

POLLY.

Dear friends, I bid you all fare - well, I go in splen - dor now to

con forza.

dwel. Dear friends, I bid you all fare - well, I go, I

S.S. **LADY McASSER with Soprs.**

T. T. **MANGLE with 1st TEN. OOL. with 2nd TEN.**

B B. **GEN. & SERG. with BASSES.**

She goes,
She goes,
She goes,

cres.

go, **LADY McASSER.** in splen - dour now to dwell.

She goes, She goes with her ma Near St.

MANGLE.

She goes, She goes with her

COLONEL.

She goes, She goes with her ma Near St.

GENERAL.

She goes, She goes with her ma Near St.

SERGEANT.

She goes, She goes with her ma Near St.

SOPRANOS.

She goes, She goes . . in splen-dour to

TENORS.

She goes, In splen-dour to

BASSES.

She goes, She goes . . in splen-dour to

allarg.

P I go with my ma near St. Pan - cras In splen - dour

L Pan-cras to dwell, She goes with her ma near St. Pan - cras to dwell, In splen - dour

M ma . . . Near St. Pan - cras to dwell, She goes near St. Pan - cras to dwell, . . .

C Pan-cras to dwell, She goes with her ma near St. Pan - cras, St. Pan - cras to dwell, . . .

G Pan-cras to dwell, She goes near St. Pan - cras to dwell, . . .

S Pan-cras to dwell, She goes near St. Pan - cras with her ma, her

allarg.

dwell, to dwell, She goes with her ma Near St. Pan - cras to dwell, In splen - dour

dwell, to dwell, She goes with her ma Near St. Pan - cras to dwell, In splen - dour

dwell, to dwell, She goes near St. Pan - cras In splen - dour

allarg.

f

P *cre - - scen - - do.* *f*

L *cre - - scen - - do.*

M

C

G

S

cre - - scen - - do. *ff*

cre - - scen - - do. *ff*

cre - - scen - - do. *ff*

cre - - scen - - do. *ff*

cre - - scen - - do. *ff*

cre - - scen - - do. *ff*

cre - - scen - - do. *a tempo.* *ff*

cre - - scen - - do. *ff*

P
One fond kiss and fare - well! With deep an - guish I

L
One fond kiss and fare - well! With deep an - guish you

M
One fond kiss and fare - well! With deep an - guish you

C
One fond kiss and fare - well! With deep an - guish you

G
One fond kiss and fare - well! With deep an - guish you

S
One fond kiss and fare - well! With deep an - guish you

cres.
kiss—and fare - well! With deep an - guish you start,

cres.
kiss—and fare - well! With deep an - guish you start,

cres.
kiss—and fare - well! With deep an - guish you start, you start,

cres.

P start, Near St. Pan-cras to dwell. 'Tis my

L start, Tho' to be a great swell, great swell! 'Tis your

M start, Tho' to be a great swell, great swell! 'Tis your

C start, Tho' to be a great swell, great swell! 'Tis your

G start, Tho' to be a great swell, great swell! 'Tis your

S start, Tho' to be a great swell, great swell! 'Tis your

Tho' to be a great swell . . . 'Tis your du - ty, you know. . .

Tho' to be a great swell, great swell, 'Tis du - ty, you know. . .

Tho' to be a great swell, great swell, 'Tis du - ty, you know, you know. . .

trem.

Detailed description: This is a page of a musical score, page 80, featuring a piano accompaniment and five vocal parts (P, L, M, C, S). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The piano part is written in the left hand, while the vocal parts are in the right hand. The lyrics are: 'start, Near St. Pan-cras to dwell. 'Tis my' for the Piano; 'start, Tho' to be a great swell, great swell! 'Tis your' for the other four parts. The bottom section of the score shows a continuation of the vocal lines with lyrics: 'Tho' to be a great swell . . . 'Tis your du - ty, you know. . .', 'Tho' to be a great swell, great swell, 'Tis du - ty, you know. . .', and 'Tho' to be a great swell, great swell, 'Tis du - ty, you know, you know. . .'. A 'trem.' (trill) marking is present in the piano part at the bottom.

P
du - ty. Oh, 'tis hard to o - bey, With my

L
du - ty. Oh, 'tis hard to o - bey, With your ma you must

M
du - ty. Oh, 'tis hard to o - bey, With your ma

C
du - ty. Oh, 'tis hard to o - bey, With your

G
du - ty. Oh, 'tis hard to o - bey, — With your

S
du - ty. Oh, 'tis hard to o - bey, With your ma you must

Oh, 'tis hard to o - bey, With her ma

Oh, 'tis hard to o - bey, With her ma

know. Oh, 'tis hard to o - bey, With her ma . . .

cres.

p

P ma I go Near St. Pan - - - cras to stay, With my mam - ma

L go Near St. Pan - cras to stay, to stay, With your ma

M . . . you must go Near St. Pan - - - cras to stay, With your ma

C ma you must go Near St. Pan - - - cras to stay, With your ma

G ma you must go Near St. Pan - - - cras to stay, With your ma

S go Near St. Pan - cras to stay, to stay, With your ma

p

she must go Near St. Pan - - - cras to stay. One last

p

she must go Near St. Pan - - - cras to stay. One last

p

she must go Near St. Pan - - - cras to stay. One last

p scherz.

P I . . . must go Near St. Pan - - cras, St. Pan - cras to stay, With my
 L you must go Near St. Pan - - cras, St. Pan - cras to stay, With your ma. . . .
 M you must go Near St. Pan - - cras, St. Pan - cras to stay, With your ma. . . .
 C you must go Near St. Pan - - cras, St. Pan - cras to stay, With your ma. . . .
 G you must go Near St. Pan - - cras, St. Pan - cras to stay, With your ma. . . .
 S you must go Near St. Pan - - cras to stay, to stay, With your
 fond kiss, One last part - ing kiss, One last
 fond kiss, One last part - ing kiss, One last
 fond kiss, One last part - ing kiss, One last

P
 ma I must go Near St. Pan - - cras to dwell,
cre - - - - *scen* - - - - *do.*

L
 . . . you must go Near St. Pan - - cras to dwell, St.

M
 . . . you must go Near St. Pan - - cras to dwell, St.

C
 . . . you must go Near St. Pan - - cras to dwell, St.

G
 . . . you must go Near St. Pan - - cras to dwell, St.

S
 ma you must go Near St. Pan - - cras to dwell, St.

kiss, one fond kiss, She goes near St. Pan - cras to dwell, to dwell.
cre - - - - *scen* - - - - *do.*

kiss, one fond kiss, She goes near St. Pan - cras to dwell, to dwell.
cre - - - - *scen* - - - - *do.*

kiss, one fond kiss, She goes near St. Pan - cras to dwell, to dwell.
cre - - - - *scen* - - - - *do.*

cre - - - - *scen* - - - - *do.*

Accompanying bass line with chords and rhythmic patterns.

f *p*

P One fond kiss, and fare - well, one last kiss, and fare - well, In *p*

L Pan - - cras in splen - dour now to dwell, In *p*

M Pan - cras to dwell, in splen - dour now to dwell, In *p*

C Pan - cras to dwell, in splen - dour now to dwell, In *p*

G Pan - cras to dwell, near St. Pan - cras in splen - dour to dwell, In *p*

S Pan - cras to dwell, near St. Pan - cras in splen - dour to dwell, In *p*

f *con forza.* *p*

One fond kiss, fare - - well, In *p*

One fond kiss, fare - - well, In *p*

f *p*

One part - ing kiss, and fare - well, one fond kiss, and fare well, In *p*

f *marcato.* *unaccompanied.*

P
splen - dour now to dwell. Fare - well ! . . .

L
splen - dour now to dwell. Fare - well ! . . .

M
splen - dour now to dwell. Fare - well ! . . .

C
splen - dour now to dwell. Fare - well ! . . .

G
splen - dour now to dwell. Fare - well ! . . .

S
splen - dour now to dwell. Fare - well ! . . .

last, one part - ing kiss. Fare - well ! . . .

last, one part - ing kiss. Fare - well ! . . .

last, one part - ing kiss. Fare - well ! . . .

Grandioso.

cres. *con forza.*

fff

ACT II.

ENTR'ACTE.

Tempo di marcia.

PIANO.

f *ff*

ff

Drum. *ff*

Andante con espress.

p *cres.*

rit. *ard.* *accel.* *dim.*

a tempo. *cres.*

rall. *f* *trem.* *pp*

Drum.

Marziale. *Echo.*

No. 11. OPENING CHORUS—"The Muffled Cheer."—(Soldiers & General, S.S.T.B.)

PIANO. *Moderato.*
p stacc.

SOPRANOS. *pp misterioso. stacc.*

Ah, there he is! Just look at him! A -

TENORS. *pp misterioso. stacc.*

Ah, there he is! Just look at him! A

BASSES. *pp misterioso. stacc.*

Ah, there he is! Just look at him! A -

- work - ing out his plan! Let us sa - lute, With fervour mute, This most sur - pris - ing

- work - ing out his plan! Let us sa - lute, With fervour mute, This most sur - pris - ing

- work - ing out his plan! Let us sa - lute, With fervour mute, This most sur - pris - ing

man! He's too ab - sorb'd to think of us, Too bu - sy us to hear. Be -

man! He's too ab - sorb'd to think of us, Too bu - sy us to hear. Be -

man! He's too ab - sorb'd to think of us, Too bu - sy us to hear. Be -

fore we go, Re - spect to show, Let's give a muf - fled cheer! Hur - rah! Hur -

fore we go, Re - spect to show, Let's give a muf - fled cheer! Hur - rah!

fore we go, Re - spect to show, Let's give a muf - fled cheer, Hear, hear! Hur - rah!

rah! Hur - rah! Hur - rah! Hur - rah! . . . Oh, what a pic - ture! gaze on it! Oh!

Hur - rah! Hur - rah! Hur - rah! Hur - rah! . . . Oh, what a pic - ture! gaze on it! Oh!

Hur - rah! Hur - rah! Hur - rah! Hur - rah! . . . Oh, what a pic - ture! gaze on it! Oh!

what de - vo - tion! See— When we ad - vance, The foe's no chance, With
 what de - vo - tion! See— When we ad - vance, The foe's no chance, With
 what de - vo - tion! See— When we ad - vance, The foe's no chance, With

GENERAL. ritard. *SOPRANOS. a tempo.*
 Ge - ne - ral Bangs, C. B. Why! he has been the whole world thro' A -
 Ge - ne - ral Bangs, C. B. Why! he has been the whole world thro' A -
 Ge - ne - ral Bangs, C. B. Why! he has been the whole world thro' A -

ritard. a tempo.

tra - vel - ling on the map; And he de - lights in great sham fights, When
 tra - vel - ling on the map; And he de - lights in great sham fights, When
 tra - vel - ling on the map; And he de - lights, de - lights in great sham fights, When

they don't spoil his nap! He ne ver yet has drawn his sword In

they don't spoil his nap! He ne - ver yet has drawn his sword In

they don't spoil his nap! He ne - ver yet has drawn his sword In

pp

Detailed description: This system contains the first three lines of the musical score. The top line is the vocal melody in G major (one sharp). The second and third lines are piano accompaniment for the vocal parts. The fourth and fifth lines are the grand piano accompaniment. The lyrics are: "they don't spoil his nap! He ne ver yet has drawn his sword In". A piano (*pp*) dynamic marking is placed above the piano accompaniment in the fourth line.

a - ny mor - tal fray; But all the same, 'Tis known to fame, He's

a - ny mor - tal fray; But all the same, 'Tis known to fame, He's

a - ny mor - tal fray; But all the same, 'Tis known to fame, He's

Detailed description: This system contains the second three lines of the musical score. The vocal lines and piano accompaniment continue. The lyrics are: "a - ny mor - tal fray; But all the same, 'Tis known to fame, He's".

of - ten drawn his pay, - And al - ways will, un - til he reach The

of - ten drawn his pay, - And al - ways will, un - til he reach The

of - ten drawn his pay, - And al - ways will, un - til he reach The

Detailed description: This system contains the final three lines of the musical score. The vocal lines and piano accompaniment conclude the piece. The lyrics are: "of - ten drawn his pay, - And al - ways will, un - til he reach The".

end of life's long span ; But un - til death cuts off his breath, He'll

end of life's long span ; But un - til death cuts off his breath, He'll

end of life's long span ; But un - til death cuts off his breath, He'll

draw it like a man ! But un - til death cuts off his breath, He'll draw it like a

draw it like a man ! But un - til death cuts off his breath, He'll draw it like a

draw it like a man ! But un - til death cuts off his breath, He'll draw it like a

man ! Hur-rah ! Hur-rah ! Hur-rah ! Hurrah ! Hur-rah ! Hurrah ! Hur-rah !

man ! Hur-rah ! Hur-rah ! Hur-rah ! Hurrah ! Hur-rah ! Hurrah ! Hurrah !

man ! Hur-rah ! Hur-rah ! Hurrah ! Hur-rah ! Hurrah ! Hurrah !

pp *ppp* *ff* (Shouting.)

pp *pp* *ppp* *ff*

pp *ppp* *ff*

ppp *fff*

No. 12. SONG—"I Joined the Army."—(General Bangs.)

1. I joined the ar - my ve - ry young, And I am proud to say That
pass'd; and wars were waged a - broad, But I re - main'd at home, Pre -

Allegro vivace.

PIANO.

from the day I en - tered it I've al - ways drawn full pay! My breast, as you can plain - ly see, Bears
- pared to meet the foe who dared To cross the o - cean's foam! My sword was sharp, my blood was hot, My

me - dals in a row; You'd like to hear how they were won? (We would!) Then you shall know! An
soul was all a - flame, I should have hurled in - va - ders back, (But then?) They ne - ver came! In

CHORUS. GENERAL.

en - sign in the Cold-stream Guards Was once your Gen'-ral's rank; For ma - ny years it was my fate To
spite of this, the Horse Guards soon To no - tice me be - gan; I filled more forms up in a week Than

stacc.

mount guard at the Bank. For years I thi-ther march'd my men; For years slept on the spot; Though
a - ny o - ther man! I sent re - turns in trip - li - cate; Wrote min - utes by the score; And

CHORUS. GENERAL. *p*

dif - fi - cult the du - ty was (What then?) I shirk'd it not! 2. Time
spilt more ink, as you may guess - (Than what?) Than hu - man gore! 3. In many a fight - shar-

fights, I mean - I've no - bly done my share; I've hay-stacks and cow - hous - es charged, A - midst the trum-pet's

blare! When once some wo - men ri - ot - ed, 'Twas in a Bar - rack town, I march'd my sol - diers

CHORUS. GEN.

out, and put (Put what?) Those fe-males down! Nor have I miss'd a le-vée since A cock'd hat first I

fz *p*

donn'd; Nor shirk'd a speech whencall'd on for The Ar-my to re-pond! Then, shall I shirk the sum-mons now which

con forza.

sends me o'er the sea? The right thing now is—Do or die! C. B.!

pomposo.

SOPRANOS. *ff*

Hur-rah! for Bangs,

TENORS. *ff*

Hur-rah! for Bangs,

BASSES. *ff*

Hur-rah! for Bangs,

con forza. *f* *ff* *Presto.*

Segue.

No. 13. (A) INTRODUCTION—(Colonel, General Bangs, & Chorus, S.S.T.B.).

(B) CHORUS OF DAUGHTERS—"Dear Papa!"

COLONEL.

Your no-ble sis-ter, Sir, is draw-ing near, And those eight charming girls to

Moderato.

PIANO. *f* *p*

GENERAL.

you so dear. Ah, yes, you're right, they're pre-cious dear, in-deed; They've come to wish their

rit

ard.

Pa's com-mand good speed!

SOPRANOS. *f*

TENORS. *f*

BASSES. *f*

They have come down . . . to wish us all good speed! . . .

They have come down . . . to wish us all good speed! . . .

They have come down . . . to wish us all good speed! . . .

GENERAL.

Allegro moderato.

trem. *p*

The in - ter - view will be af - fecting, — The dear ones come to say good - bye! But our vo - ca - tion

re - col - lect - ing, Let us be brave, Let us be brave, We must not cry!

SOPRANOS. *f*
We will be brave,

TENORS. *f*
We will be brave

BASSES. *f*
We will be brave,

più lento. *p*

We will be brave, We must not cry! We will be brave, We must not cry!

We will be brave, We must not cry! We will be brave, We must not cry!

We will be brave, We must not cry! We will be brave, We must not cry!

p *più lento.*

CHORUS OF DAUGHTERS.—“Dear Papa!”

Allegretto.
 PIANO. *mf scherz.*

1. You are go - ing to the wars, Dear pa -
 2. For your safe - ty have no fear, Dear pa -
 3. And wher - e - ver you may roam, Dear pa -

- pa, dear pa - pa! With the gal - lant Light Ius - sars, Dear pa - pa, dear pa -
 - pa, dear pa - pa! If you skir - mish in the rear, Dear pa - pa, dear pa -
 - pa, dear pa - pa! Far a - cross the o - cean's foam, Dear pa - pa, dear pa -

- pa! You are go - ing to the wars With the gal - lant Light Ius - sars, Please don't
 - pa! For your safe - ty have no fear If you skir - mish in the rear, And you
 - pa! And wher - e - ver you may roam, Far a - cross the o - cean's foam, Think how

ard. *a tempo.*
 come back full of scars, Dear pa - pa, dear pa - pa! . . . With mar - tial words in -
 may be made a peer, Dear pa - pa, dear pa - pa! . . . Plain "Bangs" does sound so
 dull we are at home, Dear pa - pa, dear pa - pa! . . . Write of - ten "dear old

ard. *p*

rit.

a tempo.

cit - ing The troops who do the fight - ing - Con - fine your deeds to writ - ing, Pa -
 fright - ful, De - brett is not the yet quite full - "Lord Bangs" would be de - light - ful! Pa -
 chap - pie," Your girls will be so hap - py, If you make your let - ters snap - py! Pa -

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes markings for *trem.* (tremolo) and *rit.* (ritardando). The key signature has one sharp (F#).

a tempo.

pa, dear pa - pa! When the bat - tle is be - gun, Dear pa - pa, dear pa -
 pa, dear pa - pa! And be - fore you go a - way, Dear pa - pa, dear pa -
 pa, dear pa - pa! And when you have form'd your plan, Dear pa - pa, dear pa -

The second system of music continues the vocal line and piano accompaniment. The piano part includes markings for *trem.* and *rit.*

pa! Don't for - get you can - not run, Dear pa - pa, dear pa - pa! When the
 pa! Please take note of what we say, Dear pa - pa, dear pa - pa! And be -
 pa! Stick to that we know you can, Dear pa - pa, dear pa - pa! And when

The third system of music continues the vocal line and piano accompaniment. The piano part includes markings for *rit.* and *ard.* (accelerando).

rit. - - - ard.

bat - tle is be - gun, Don't for - get you can - not run, So look out for num - ber
 fore you go a - way, To come back a peer some day, Give us leave to draw your
 you have form'd your plan, Stick to that we know you can, For you are a "Grand Old

The fourth system of music continues the vocal line and piano accompaniment. The piano part includes markings for *cres.* (crescendo) and *rit. - - - ard.*

one, Dear pa - pa, dear pa - pa!
 pay, Dear pa - pa, dear pa - pa!
 Man," Dear pa - pa, dear pa - pa!

The fifth system of music concludes the piece. It includes markings for *a tempo.*, *1st & 2nd verses.*, *3rd verse.*, *accel.* (accelerando), and *p* (piano).

No. 14.

(A) INTRODUCTION—(General & Chorus.)

(B) SONG—(Polly)—“I was Content.”

GENERAL.

My dears, I don't know how to act, I'm deep-ly touched, and that's a

Allegretto.

PIANO. *mf*

fact!

GENERAL.

But

SOPRANOS. *p*

The Gen'-ral don't know how to act,— The Gen'-ral's touched, and that's a fact!

TENORS. *p*

The Gen'-ral don't know how to act,— The Gen'-ral's touched, and that's a fact!

BASSES.

The Gen'-ral don't know how to act,— The Gen'-ral's touched, and that's a fact!

LADY MCA.

where is Pol - ly? where's my niece? I don't per-ceive her in the gloam - ing. That gid - dy girl gives me no

peace— some - - where a - bout the camp she's roam - ing!

rit. *ard.* *Allegretto moderato.*
p

SOPRANOS.
Where is she? pray, can you tell? She knows us all so jol - ly well! Where is pret - ty

TENORS.
Where is she? pray, can you tell? She knows us all so jol - ly well! Where is pret - ty

BASSES.
Where is she? pray, can you tell? She knows us all so jol - ly well! Where is pret - ty

f *fz*

Pol - ly dear, Who used to serve us out our beer? She comes! She comes! She

Pol - ly dear, Who used to serve us out our beer?

Pol - ly dear, Who used to serve us out our beer?

f *mf* *MANGLE.*

knows the camp so jol - ly well, My eyes! my eyes! But is - n't she a swell!

rall. *fz* *ff* *marcato.* *Segue.*

(B) SONG—(Polly and Chorus)—“I was Content.”

PIANO.

Allegro moderato.

p scherz.

p

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a whole rest, followed by a series of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It features a melodic line with various ornaments and a bass line with chords. The bottom staff is a bass clef with a key signature of three flats and a common time signature, providing harmonic support with chords and bass notes. The tempo is marked 'Allegro moderato' and the dynamics include 'p scherz.' and 'p'.

know this place full well, Ah! lov'd fa - mi - liar scene, Where as a child I grew as hap - py as a ueen, And

The first system of the song features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The vocal line has a key signature of three flats and a common time signature. The lyrics are: "know this place full well, Ah! lov'd fa - mi - liar scene, Where as a child I grew as hap - py as a ueen, And". The piano accompaniment consists of a treble and bass clef staff with a key signature of three flats and a common time signature, featuring chords and a bass line.

all my sim - ple joys come o'er me one by one! How fond I was of toys, And broke them just for fun. I

The second system of the song features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The vocal line has a key signature of three flats and a common time signature. The lyrics are: "all my sim - ple joys come o'er me one by one! How fond I was of toys, And broke them just for fun. I". The piano accompaniment consists of a treble and bass clef staff with a key signature of three flats and a common time signature, featuring chords and a bass line.

had the sweet - est set of tea - things e - ver seen; No end of love - ly dolls with dress - es pink and green, A

The third system of the song features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The vocal line has a key signature of three flats and a common time signature. The lyrics are: "had the sweet - est set of tea - things e - ver seen; No end of love - ly dolls with dress - es pink and green, A". The piano accompaniment consists of a treble and bass clef staff with a key signature of three flats and a common time signature, featuring chords and a bass line.

ma-gic lan-tern, too, with co-lour'd slides complete, and A fun-ny lit-tle lamb that had a whee-zy bleat. I

rit. *ard.* *dolce.*

rit. *ard.* *p*

Tempo di Valse.

was con-tent, I was con-tent to be the pet of the Re-gi-ment! I

SOPRANOS. *f*
She

TENORS. *f*
She

BASSES. *f*
She

f

was con-tent, I was con-tent to be the pet of the Re-gi-ment!

was con-tent, she was con-tent to be the pet of the Re-gi-ment!

was con-tent, she was con-tent to be the pet of the Re-gi-ment!

was con-tent, she was con-tent to be the pet of the Re-gi-ment!

Tempo lmo.

I had a lit - tle gun and ti ny sa - bre too, A ban-tam cock that fierce - ly crow'd out

Tempo lmo.

p

cock - a - doo - dle - doo ! No end of pew - ter sol - diers stand - ing in a row, And ev - ry year I went to see the

espressivo.

Lord Mayor's show. Bright mem'ries of the past—Ah! sweeten - chant - ing dream! Too rap - tu - rous to last—Like strawber-

rit. - - - ard.

- - ries and cream! Ah! dearly cherish'd spot, Which fond - ly now I view, Where blissful was my lot, Ere my mam - ma I knew, I

rit.

Tempo di Valse.

was con - tent, I was con - tent to be the pet of the Re - gi -

ment! I was con - tent, I was con - tent to be the pet of the

SOPRANOS. *f*

TENORS. *f*

BASSES. *f*

She was con - tent, she was con - tent to be the pet of the

She was con - tent, she was con - tent to be the pet of the

She was con - tent, she was con - tent to be the pet of the

rall - - *en*

- - *tan* - - *do.*

Re - gi - - ment.

Re - gi - - ment.

Re - gi - - ment.

Re - gi - - ment.

Re - gi - - ment.

- - *tan* - - *do.* *a tempo.* *fz*

No. 15. SERENADE DUET—"In a Vale."—(General & Polly.)

PIANO.

POLLY. *Allegretto. dolce.* Now, Gen-'ral Bangs, I'm all at - ten - tion! Then lis - ten to a plan of my in -

GENERAL.

POLLY. GEN. *dim. rit.*

ven - tion. Des-cribe my home in case I wed - ded you; . . . That is the plan, sweet one, I have in view.

rit.

GENERAL. *p cantabile.*

In a vale, midst soft-est bree - zes, Near a lake with plenty of

POLLY. *p* Plen - ty of fish?

GEN. *rit.* fish— Mid o - range groves and loft - ty tree - es, . . . We'd pass our lives, if you so

rit.

If I so wish! Pur-ple and gold!

a tempo.

wish! We'd read tales of love by the mus - es, . . . And ga - ther fruit, pur - ple and gold!

p rit - - ard.

Would catch cold! Ah! . . .

rit - - ard.

We'd walk on the grass without shoe - ses, . . . No doubt, no doubt we both would catch cold! Ah!

colla voce.

a tempo, dolce.

. . . . to wed with thee, in - deed were bliss! . . . To share with thee a life like this— Ah! what

a tempo.

Major.

joy . . . to call thee mine— . . . Yes, war - rior, yes! I will be thine! Ah . . .

GENERAL.

Ah . . .

mf
 to wed with thee in - deed were bliss ! . . . To share with thee a life like this— Ah ! what
p
 in - deed, . . . in - deed were bliss ! A life like this, Ah, what

rall en tan do.
 joy . . . to call thee mine ! . . . Yes, war - rior, yes, yes, I will be thine !
 joy . . . to call thee mine ! . . . Yes, war - rior, yes, yes, she will be thine !
colla voce. *a tempo.*

cantabile.
p
 Like the bee up - on the flow - er, . . . I hang up - on thy hon - ey'd tongue ; I'd
 My honey'd tongue !
Minor.
p

rit.
 blind - ly yield to love's soft pow - er, . . . I am so art - less and so young ! It
 So ve - ry young !
rit.

may be, I love thee too mad - ly - . . . No mat - ter! Thy for - tunes I'll share! . . . A
Oh! hap - py pair!

Gen - eral's bride I will be glad - ly, . . . And ru - bies and di - a - monds wear— Oh!
GENERAL. rit. ard.
Won't peo - ple stare! Ah! . . .

colla voce.

a tempo.
To wed with thee in - deed were bliss! . . . To share with thee a life like this— Ah! what
In - deed were bliss, A life like this, Ah! what

a tempo.
Major.

joy . . . to call thee mine— . . . Yes, war - rior, Yes, yes, I will be thine! Ah! . . .
joy . . . to call thee mine— . . . Yes, war - rior, Yes, yes, she will be thine! Ah! . . .

passionato.

... to wed with thee in - deed were bliss! . . . to share with thee a life like this, Ah, what

in - deed, . . . in-deed were bliss! a life like this, Ah, what

f

rall. *p* *dim. più lento.*

joy . . . to call thee mine! . . . Yes, war - rior, yes, yes, I will be thine, . I will be

joy . . . to call thee mine! . . . Yes, war - rior, yes, yes, she will be thine, . she will be

colla voce. *p* *dim. più lento.*

Minor. *pp* *rall.*

thine! . . . I will be thine! . . . I will be thine! . . .

thine! yes, war-rior, shall be thine! . . . she will be thine, will be thine! . . .

Minor. *pp* *rall.* *p* *pp*

No. 16.

(A) PRESENTATION CHORUS—(Eight Daughters).

(B) GOOD-NIGHT CHORUS—(S.S.T.B.).

dolce. SARAH & PHOEBE.

Take these slip-pers, and full oft May you find them warm and soft, May they prove a

p *Moderato.* *dolce.* *p*

PIANO.

fit for you, Ea-sy for your bun-ions, too! Who can tell? Per-haps they'll suit When you can't get on your boot!

Think, dear pa, when these you don, Of the child who put them on! Thanks, dear! Thanks, dear!

GENERAL.

JANE & ELIZA.

Take this can-dle, and if cold In your head should get a hold, Keep this dip till you re-pose, And rub it on your

p *rit* *rit*

ard. *a tempo.* *mf* (Eight DAUGHTERS together.)

dear old nose! Then your cold will soon be gone, And you'll be glad you put it on! Then your cold will

ard. *a tempo.* *mf*

GENERAL.

ANN & MARTHA.

soon be gone, And you'll be glad you put it on! Thanks, dear! Thanks, dear! Take this ket-tle,

pa-pa dear, You will need it oft, we fear; For to keep out cold and fog, You must have your glass of grog! Take it, pa, for-

get us not, When you drink your whiskey hot! Take it, pa, for-get us not When you take your whis-key hot! Thanks, dear!

mf Eight DAUGHTERS together. GENERAL. *p*

Thanks, dear! Dear pa-pa, ac-cept this gamp, Ne-ver part with it in camp; If it rains 'twill shel-ter you,

SUSAN & BABY.

When you hold a grand re-view. Think what on your life de-pends,— If you die, your full pay ends! If you die, if you die, your

rit. *ard.* *a tempo.* (Eight DAUGHTERS together.) *p* *più lento.*

rit. *ard.* *a tempo.* *p* *religioso.*

GENERAL.

full pay ends! . . . I'm sure, my dears, I'm mon-strous-ly de-light-ed, Al-most as much as

if I had been knight-ed!

SOPRANOS.

TENORS.

BASSES.

He's mon-strous-ly de-light-ed, de-light-ed—Al-most as much as if he

He's mon-strous-ly de-light-ed, de-light-ed—Al-most as much as if he

He's mon-strous-ly de-light-ed, de-light-ed—Al-most as much as if he

GENERAL.

Not quite! Not quite!

had been knight-ed! Al-most as much, al-most as much, As if he had been knighted!

had been knight-ed! Al-most as much, al-most as much, As if he had been knighted!

had been knight-ed! Al-most as much, al-most as much, As if he had been knighted!

GENERAL.

Al - most as much as if he, if he had been knight-ed! Soldiers! your Ge-ne - ral is de-light-ed To wit-ness so much

Al - most as much as if he, if he had been knight-ed!

Al - most as much as if he, if he had been knight-ed!

Allegro moderato.

mar - tial nerve! I'm sure, if all of you are knight-ed, 'Twill be no more than you de - serve! Ex - cuse me, but I

feel like doz - ing, I must take for - ty winks or more, 'Tis time good sol - diers were re - pos - ing, so I'll just show you

rall - - en -

dim.

rall - - en -

to . . the door, And wish you all good - night! . . .

tan do.

Allegretto.

tan do.

p

Segue.

(B) CHORUS—"Good-night!"—(S.S.T.B.)

Allegretto. SOPRANOS.
 Good-night! . . . good-night! . . . And sound-ly sleep till morn-ing light! No dreams . . . of

TENORS.
 Good-night, good-night, good-night, good-night, And sound-ly sleep till morn-ing light! Good-night, good-night, No

BASSES.
 Good-night, good-night, good-night, good-night, And sound-ly sleep till morn-ing light! Good night, good-night, No

PIANO.

gore . . . Dis-turb the camp's me-lo-dious snore; May sweet . . . re- pose . . . Its mu-sic breathe from

dreams of gore Dis-turb the camp's me-lo-dious snore! Good-night, good-night, may sweet re- pose Its mu-sic breathe from

dreams of gore Dis-turb the camp's me-lo-dious snore; Good-night, good-night, may sweet re- pose Its mu-sic breathe from

cres.

ev-ry nose; Night's man-tle fall, . . . In calm and peace-ful rest on all; Good-night! good-

ev-ry nose; Night's man-tle fall, Good-night, good-night, In calm and peace-ful rest on all; Good-night, good-night, good-

ev-ry nose; Night's man-tle fall, Good-night, good-night, In calm and peace-ful rest on all; Good-night, good-night, good-

dim. *pp*

- night! good-night, good-night, good-night, good-night, good-night, Good -

- night, good-night, good-night, good - night, good-night, good-night, Good -

- night, good-night, good-night, good - night, good-night, good-night, good - night, good-night, good-night, Good -

p *cres.* *pp*

pp

- night, good - night, good night, . . good night, . . May ev - 'ry dream be

- night, good - night, good-night, good-night, good-night, good-night, good-night, good-night, good-night, May ev - 'ry dream be

- night, good - night, good-night, good-night, good-night, good-night, good-night, good-night, good-night, May ev - 'ry dream be

p

gay and bright, May rank and fame, . . In vi - sions gild each sol-dier's name! Till bu - - - gle's

gay and bright, Good-night, good-night, May rank and fame, In vi - sions gild each sol-dier's name! Till bu - gle's blare, ta ra ta ra

gay and bright, Good-night, good-night, May rank and fame, In vi - sions gild each sol-dier's name! Till bu - gle's blare, ta ra ta ra

cres.
blare A - wake him to his dai - ly care. Good-night, good-night, And sound - ly sleep till

cres.
ta ra ta ra ta ra! A - wake him to his dai - ly care. Good-night, good-night, good-night, good-night, And sound - ly sleep till

cres.
ta ra ta ra ta ra! A - wake him to his dai - ly care. Good-night, good-night, good-night, good-night, And sound - ly sleep till

morn - ing light! Good-night, good-night, good-night, good-night, good-night, good-night, good -

morn - ing light! Good-night, good - night, good-night, good - night, good-night, good - night, good - night, good -

morn - ing light! Good-night, good - night, good-night, good - night, good-night, good - night, good-night, good-night, good -

rall. pp night! Good - night, *dim.* good - night!

- night! Good - night, *ppp* good - night!

- night, good-night, good-night, Good - night, good - night, good - night, good - night!

rall. dim. *con espress.* *p*

cres. *dim.* *pp*

No. 17. BALLAD—"What thrill is this?"—(Polly.)

cantabile.
Andante con espressione.
 What thrill is this, what pang of wild delight? I
 Strange fan-cies fill my brain, they come and go, Like

PIANO. *p*

fain would laugh, yet long to cry! . . . My brain is in a whirl of vi-sions bright, If 'tis a dream, oh, let me die! In
 a - zure clouds a - cross the sky; . . . And thro' their e - van - es - cent glow A gold - en vis - ta I . . . des - cry!

cres. *rit. . . ard. accel.*

appassionato. *piu lento.* *dim.*
 one brief in - stant all the mem - ries of the past Have vanished - melt - ed in - to air! And Cu - pid binds me in his

dim. *cres.*

1st time. *dim.* 2nd time. *dim.* *cres.*
 fet - ters fast—The god of Love, so young, so fair! Love, so young, so fair! And Cu - pid binds me in his

1st time. 2nd time. *cres.*

dim. *cres.*

rall.
 thraldom fast—The God of Love, so young, so fair!

colla voce. *p a tempo.* *fz*

Segue.

No. 18. RECIT.—(Polly), & SOLO—(Mangle)—“Sad is my Lot.”

POLLY.

Who comes this way? 'Tis he! 'tis he! Perchance he is in search of me! His

PIANO. *fz*

brow, like mine, with sor - row fraught; Two souls with but a sin - gle thought! I'll

accel.

step a - side and hear his la - men - ta - tion, Where I shall be se - cure from ob - ser - va - tion.

rit. *ard.*

SOLO. MANGLE.

Sad is my lot! My des - ti - ny is dark! I
let my hair grow, my des - pair to show, But

Andante con espress. *p*

love a proud pa-tri-cian's on-ly daugh - ter! Fare - well the fes - - tive spree, the glee-some lark, And
that's pro-hi - bi - ted by re - gu - la - - tion; I can at least in - dulge in pri - vate woe, And

welcome wounds, belud, and fire and slaugh - ter!
cuss my luck when safe from ob-ser - va - tion.

rall.

mf (Chorus of SOLDIERS off.)
Drink! drink! the pew-ter clink! Drink to wo-man's

mf
Drink! drink! the pew-ter clink! Drink to wo-man's

mf
Drink! drink! the pew-ter clink! Drink to wo-man's.
Allegro moderato.

colla voce. *mf*

bright eyes, drink! Drink to to - bac - co, drink! The foam - ing hop - juice drink, drink, drink! Drink! drink! the

bright eyes, drink! Drink to to - bac - co, drink! The foam - ing hop - juice drink, drink, drink! Drink! drink! the

bright eyes, drink! Drink to to - bac - co, drink! The foam - ing hop - juice drink, drink, drink! Drink! drink! the

pew - ter chink ! Drink to wo - man's bright eyes, drink ! Drink to to - bac - co, drink ! The foam - ing hop - juice

pew - ter chink ! Drink to wo - man's bright eyes, drink ! Drink to to - bac - co, drink ! The foam - ing hop - juice

pew - ter chink ! Drink to wo - man's bright eyes, drink ! Drink to to - bac - co, drink ! The foam - ing hop - juice

1st time. *Tempo lmo.* MANGLE. *p* 2nd time. *dim - in - uen - do.* *pp* MANGLE. *piu lento.*

drink ! I'd Drink, drink, drink, drink, drink, drink ! Their

drink ! Drink, drink, drink, drink, drink, drink !

drink ! Drink, drink, drink, drink, drink, drink !

1st time. *con espress.* *Tempo lmo.* *p* 2nd time. *dim - in - uen - do.* *pp* *stacc.*

cho - rus makes me feel so queer, My cour - age now be - gins to sink ; While they in - dulse in bit - ter beer, My

trem.

rall.

grief I'll go and drown in drink, My grief, my grief I'll go and drown in drink !

rall.

No. 19. PATRIOTIC SONG—"Mother England."—(Polly, General, Mangle, Colonel, Sergeant, & Full Chorus, S.S.T.B.)

Polly. con energico.

1. Eng - land, first in queen - ly grace, Mo - ther of a migh - ty race, Thy

PIANO. con spirito.

f *mf*

con espress.

chil - dren o - ver all the earth For - get not her who gave them birth! Re - vered thou art In

p

f

ev - 'ry true - born Bri - ton's heart, Dear old, dear old mo - ther Eng - - land!

GENERAL with 1st Sop., LADY MOA. with 2nd Sop.

S.S. ff marcato.

Dear old, dear old mo - ther Eng - land! . . .

T.T. MANGLE with 1st TENOR, COLONEL with 2nd TENOR.

Dear old, dear old mo - ther Eng - land! . . .

B.B. SERGEANT with BASSES.

Dear old, dear old mo - ther Eng - - land! . . .

marcato.

f

MANGLE.

2. Eng - land, the o - cean is thy home; Thy brow is cir - cled by its foam! The broad blue sea is

thy do - main, And ty - rants men - ace thee in vain! God gives thee *con espress.* might, . . . And

aids thee to de - fend the right, Brave old, brave old mo - ther Eng - land!

GEN. with 1st Sop., LADY McA. with 2nd Sop.

Brave old, brave old mo - ther Eng - land. . .

MANGLE with 1st TEN., COL. with 2nd TEN.

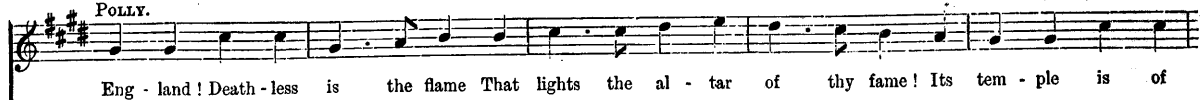
Brave old, brave old mo - ther Eng - land. . .

SERG. with BASSES.

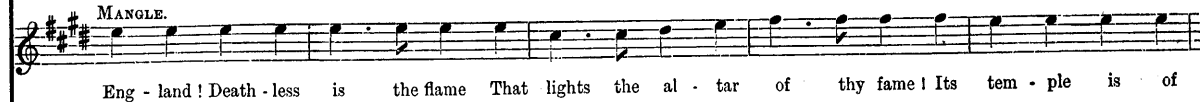
Brave old, brave old mo - ther Eng - land. . .

marcato.

POLLY.



MANGLE.



COLONEL.



GENERAL.



SERGEANT.



P
ere they quench it, blood must flow, Grand old, grand old mo - ther Eng - land!

M
ere they quench it, blood must flow, Grand old, grand old mo - ther Eng land!

C
ere they quench it, blood must flow, Grand old, grand old mo - ther Eng - land!

G
ere they quench it, blood must flow, Grand old, grand old mo - ther Eng - land!

S
ere they quench it, blood must flow, Grand old, grand old mo - ther Eng - land!

cres.

Grandioso.

P
Grand old, grand old mo - ther Eng - land! . . . Hur - rah! Hur-rah! Hur - rah! . . .

M
Grand old, grand old mo - ther Eng - land! . . . Hur - rah! Hur-rah! Hur - rah! . . .

C
Grand old, grand old mo - ther Eng - land! . . . Hur - rah! Hur-rah! Hur - rah! . . .

G
Grand old, grand old mo - ther Eng - land! . . . Hur - rah! Hur-rah! Hur - rah! . . .

S
Grand old, grand old mo - ther Eng - land! . . . Hur - rah! Hur-rah! Hur - rah! . . .

SOPRANOS.
Grand old, grand old mo - ther Eng - land! . . . Hur - rah! Hur-rah! Hur - rah! . . .

TENORS.
Grand old, grand old mo - ther Eng - land! . . . Hur - rah! Hur-rah! Hur - rah! . . .

BASSES.
Grand old, grand old mo - ther Eng - land! . . . Hur - rah! Hur-rah! Hur - rah! . . .

Grandioso.

f *trem.* *marcato.* *Lunga.*

No. 20. CONCERTED PIECE—"A Light Breaks in upon me."—(General, Mangle, Polly, Officers, S.S., Eight Daughters, & Soldiers, (S.S.T.B.))

GENERAL.

A light breaks in up-on me—let me see— This

PIANO. *ff* *p misteroso.*

love-ly girl is not my sis-ter's daugh-ter! Why then—of course, she's not a-kin to me!

SOPRANOS. *f*

TENORS. *f*

BASSES. *f*

And if

And if

And if

And if

a-ny one de-nies it, him we'll slaugh-ter, slaugh-ter! So much dis-tinc-tion would a-dorn my lot, Had

a-ny one de-nies it, him we'll slaugh-ter, slaugh-ter!

a-ny one de-nies it, him we'll slaugh-ter, slaugh-ter!

GENERAL. *p*

rit. *arc.* GENERAL. *a tempo.* POLLY.

nothing shall our true love part! Oh! fair one, speak! Can this be so? I've part-ly said I'd mar-ry Joe—

SOPRANOS & TENORS. *p* She's part-ly said she'd mar-ry

BASSES. *p* She's part-ly said she'd mar-ry

a tempo.

rit. *stacc.*

POLLY. *slower.* GENERAL. POLLY. GENERAL.

I've part-ly said I would, not quite— Not quite— He's no-thing got in black and white! All right!

SOPRANOS. *a tempo.* She's

TENORS. *a tempo.* She's

BASSES. *a tempo.* She's

Joe!

Joe!

Joe!

Joe!

Slower.

p *f*

POLLY. GENERAL. POLLY.

Not quite! Not quite! Great Ge-ne-ral, your lot I'll

part-ly said she would, He's nothing got in black and white!

part-ly said she would, He's nothing got in black and white!

part-ly said she would, He's nothing got in black and white!

GEN. POLLY. GENERAL.

share—She'll share— And your an-ces-tral trin-kets wear—She'll wear!

SOPRANOS. *mf*

TENORS. *mf* Great Ge-ne-ral, your lot she'll share, she'll share—

BASSES. *mf* Great Ge-ne-ral, your lot she'll share, she'll share—

Great Ge-ne-ral, your lot she'll share, she'll share—

mf

GENERAL.

This is the hap-piest moment

And your an-ces-tral trinkets wear.

And your an-ces-tral trinkets wear.

And your an-ces-tral trinkets wear.

Allegretto.

p scherz. *p*

(to Daughters.)

of my life, For Pol-ly here consents to be my wife! Could I for you, dear children, now pro-vide,

rit. OFFICERS.

I'd wish you each to be a hap - py bride! On their account, Sir, do not be con - cerned, Since first we met, with love for

(Eight DAUGHTERS.)

them we've burned! And we, pa - pa, will join the Re - gi - ment, If you will on - ly give your kind con - sent!

rit. *ard.*

GENERAL. *più lento.*

This is in - deed most un - ex - pect - ed, And I am once more much af - fect - ed! Since I am all of you ad -

più lento. *con forza.*

ad lib. OFFICERS.

dress - ing, I give you my pa - ter - nal bless - ing! The

rall.

Ge - ne - ral is much af - fect - ed! With him we soon shall be con - nect - ed, For his fair daughters we're ad -

dress - ing,
SOPRANOS. (*All.*)

He's giv-en us, he's giv-en us a fa - ther's . . . bless - ing!

TENORS. *f* A fa - ther's bless - ing!

BASSES. *f* A fa - ther's bless - ing!

f con forza. *f* *tr*

mf { We } are the Ge-ne-ral's eight fair daughters, Whose great beau-ty all hearts slaughters! { We're }
mf { They }
mf They are the Ge-ne-ral's eight fair daughters, Whose great beau-ty all hearts slaughters! They're
mf They are the Ge-ne-ral's eight fair daughters, Whose great beau-ty all hearts slaughters! They're

Allegro moderato. *mf* *cres.* *mf* *tr*

high-ly e - du-ca-ted, it is plain to see, { We } know French and German, and the Rule of Three, the Rule of Three!

high-ly e - du-ca-ted, it is plain to see, { They } know French and German, and the Rule of Three, the Rule of Three!

high-ly e - du-ca-ted, it is plain to see, They know French and German, and the Rule of Three, the Rule of Three!

No. 21.

FINALE.

SOLDIER. *ad lib.*

COLONEL.

A te - le - gram from town. Is it for me - e - e?

Allegro moderato.

PIANO.

SOLDIER.

GENERAL.

No, Colonel, 'tis for Ge - ne - ral Bangs, C. B.

SOPRANOS.

'Tis for Ge - ne - ral Bangs, C. B., C. B., C. B.

TENORS.

'Tis for Ge - ne - ral Bangs, C. B., C. B., C. B.

BASSES.

'Tis for Ge - ne - ral Bangs, C. B., C. B., C. B.

Piccolo.

GENERAL.

Slower.

If that's the case and you don't mind— Read it— I've left my specs be - hind! Good

Slower.

news this does con - tain in - deed! For war there is no fur - ther need. The foe has yield ed like a man, Thanks to our Bangs' sa - ga - cious plan! Of

pomposo. *allarg.* *rall.*

course, no one will be amazed That to the Peer-age he is rais'd; It will increase the en - e-my's pangs To hear that he's now Lord De

ff **GENERAL.** *p*

Bangs! Your Ge-ne-ral's had splendid news in - deed; This re-gi-ment to vic-to-ry he

SOPRANOS. Lord De Bangs!

TENORS. Lord De Bangs!

BASSES. Lord De Bangs!

Lord De Bangs!

ff fz p

SERGEANT.

will not lead, And your dear old Ge-ne-ral's been made a Lord, Who in all his life ne-ver draw'd a sword!

SOPRANOS. *f*

And the

TENORS. *f*

And the

BASSES. *f*

And the

f

GENERAL.

Good

dear old Ge - ne - ral's been made a Lord, Who in all his life ne - ver draw'd a sword!

dear old Ge - ne - ral's been made a Lord, Who in all his life ne - ver draw'd a sword!

dear old Ge - ne - ral's been made a Lord, Who in all his life ne - ver draw'd a sword!

Allegro.

mf

news, good news has come from town! The te - le - graph has brought it down! No war this time there is to be, And

p

(Eight DAUGHTERS.)

I shan't have to cross the sea! Good news, good news has come from town! The te - le - graph has brought it down! Now

LADY MOA.

POLLY.

all a - gain is bright and clear, And dear pa - pa's been made a Peer! The Ge - ne - ral's had good news from town. The

MANGLE. GEN.

te - le - graph has brought it down. He's not to cross the bri - ny sea! The

SOPRANOS. *ff* (SOLDIERS.)

Hip, hip, hur-rah! No more won't we!

TENORS. *ff*

Hip, hip, hur-rah! No more won't we!

BASSES. *ff*

Hip, hip, hur-rah! No more won't we!

Col. POLLY. SERG. MANGLE.

King of the Tin, the King of the Tan, The King is quite the gen - tle - man! The King of the Ti the

p

POLLY. GEN. POLLY.

King of the Tack, Has sent a ci - vil mes - sage back, And now we need not cross the sea, To

fight Tin-tan - ti - tack - i - ni! To fight Tin-tan - ti - tack - i - ni, Tin - tan - ti - tack - i - - ni! . . .

LADY MCA. *f*
To fight Tin-tan - ti - tack - i - ni, Tin - tan - ti - tack - i - - ni! . . .

MANGLE. *f*
To fight Tin-tan - ti - tack - i - ni, Tin - tan - ti - tack - i - - ni! . . .

COL. & GEN. *f*
To fight Tin-tan - ti - tack - i - ni, Tin - tan - ti - tack - i - - ni! . . .

SERG. *f*
To fight Tin-tan - ti - tack - i - ni, Tin - tan - ti - tack - i - - ni! . . .

SOPRANOS. *f*
To fight Tin-tan - ti - tack - i - ni, Tin - tan - ti - tack - i - - ni! . . .

TENORS. *f*
To fight Tin-tan - ti - tack - i - ni, Tin - tan - ti - tack - i - - ni! . . .

BASSES. *f*
To fight Tin-tan - ti - tack - i - ni, Tin - tan - ti - tack - i - - ni! . . .

Allegro moderato.

GENERAL.

And now our sto-ry's at an end; You can its mo-ral plain - ly see; Pray tell each play ad - mir-ing friend,

POLLY.

How full of jol - li - ty are we! If you think we have done what's right, And such has been our sole in - tent, Come and ap-plaud some

Sua. loco.
fz *p*

rit. *ard.* *f*

o-ther night Our gallant, gallant Re - gi - ment! I was the daugh-ter, the daugh-ter, the daugh-ter,

Tempo di marcia.

rit.

f *Grandioso.*

I was the daugh-ter of a Gre - na - dier! I was the daugh-ter, the daugh-ter, the daugh-ter, I was the child, yes,

LADY MCA. *ff*

She was the daugh-ter, the daugh-ter, the daugh-ter, She was the child, yes,

MANGLE. *ff*

She was the daugh-ter, the daugh-ter, the daugh-ter, She was the child, yes,

COLONEL. *ff*

She was the daugh-ter, the daugh-ter, the daugh-ter, She was the child, yes,

GENERAL. *ff*

She was the daugh-ter, the daugh-ter, the daugh-ter, She was the child, yes,

SERGEANT. *ff*

She was the daugh-ter, the daugh-ter, the daugh-ter, She was the child, yes,

SOPRANOS. *ff* *Grandioso.*

She was the daugh-ter, the daugh-ter, the daugh-ter, She was the child, yes,

TENORS. *ff*

She was the daugh-ter, the daugh-ter, the daugh-ter, She was the child, yes,

BASSES. *ff*

She was the daugh-ter, the daugh-ter, the daugh-ter, She was the child, yes,

Grandioso.

P
I was the child of a Bri-tish Gre-na-dier. Hur-rah, hur-rah, hur-rah, hur-rah!

L
she was the child of a Bri-tish Gre-na-dier. Hur-rah, hur-rah, hur-rah, hur-rah!

M
she was the child of a Bri-tish Gre-na-dier. Hur-rah, hur-rah, hur-rah, hur-rah!

C
she was the child of a Bri-tish Gre-na-dier. Hur-rah, hur-rah, hur-rah, hur-rah!

G
she was the child of a Bri-tish Gre-na-dier. Hur-rah, hur-rah, hur-rah, hur-rah!

S
she was the child of a Bri-tish Gre-na-dier. Hur-rah, hur-rah, hur-rah, hur-rah!

she was the child of a Bri-tish Gre-na-dier. Hur-rah, hur-rah, hur-rah, hur-rah!

she was the child of a Bri-tish Gre-na-dier. Hur-rah, hur-rah, hur-rah, hur-rah!

she was the child of a Bri-tish Gre-na-dier. Hur-rah, hur-rah, hur-rah, hur-rah!

she was the child of a Bri-tish Gre-na-dier. Hur-rah, hur-rah, hur-rah, hur-rah!

marcato. *fff* *fff*

Fine del Opera.