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MACHIAVELLI,

A COMIC OPERA

in

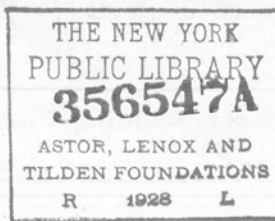
TWO ACTS.

Book and Lyrics by GUILLIAEM AERTSEN, Jr.

Music by LELAND B. HALL.

* * *

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i.e.



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JULY
1905

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MACHIAVELLI.

DRAMATIS PERSONAE:

PRINCE NICCOLO DI BERNARDINO MACHIAVELLI,	
<i>a cheerful liar and a Florentine noble</i>	A. E. Hutchinson.
LUCREZIA,	
<i>his daughter</i>	W. M. Tilden.
PATHOS D'ARTAGNAN DE MARSAC DE TROP,	
<i>a cadet of Gascony</i>	Benjamin Joy.
?	
<i>his absent-minded servant who has forgotten other things about as well as his name</i>	G. H. Field.
LAURA,	
<i>maid-of-honor to Lucrezia</i>	C. S. Bird, Jr.
ALFRED DANTE PETRARCH,	
<i>Poet Extraordinary to Machiavelli</i>	W. P. Sanger.
FATHER TEDIUM,	
<i>confident as to the future life, but by no means averse to the present one</i>	S. A. Adams.
GIUSEPPE DI LUTTO,	
<i>Machiavelli's great-grandfather</i>	R. N. Baldwin.

Ladies-in-waiting, Gentlemen of Machiavelli's suite, Peasant Girls, and Retainers.

ACT I., In the woods near the Villa Machiavelli, in Florence. A summer evening of the early sixteenth century.

ACT II., In the gardens of the Villa. The next evening.

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MACHIABELLI.

Act I.

OPENING CHORUS.

WE'RE FLORENTINE.

G. AERTSEN, Jr.

L. B. HALL.

Vivace.

ff

pp

cresc. *ff*

Enter Girls

Tho' the twi - light is gone, And the dark has come on, And with

star - dust the sky is a - bla - - - ze, Yet there's ne - ver a

dearth Of en - joy - ment and mirth, For we live in the Flor - en - tine

days! _____ We live in the Flor - en - tine days! Be - -

yond all mea - - sure We join in gay fri - vol-i - ty, jol-li-ty!

Naught but plea - - sure Can come in a life so se - rene!

At our lei - - sure We laugh and flirt with pret-ti-ness, wit-ti-ness!

Plea - - sure's a trea - - sure, And Sor - - row's to - mor - - row! With

ne'er a care for woe un-seen, We're Flor - en - - tine! Yes, we're

Flor - en - - tine! We're Flor - en - - tine!

Enter Men

Hap - pi - ness rules in Flor - ence, Smil - ing land of ab-so-lute con-tent!

No - thing with Flor-ence can com - pare, Where wine is rare, And girls are

fair, And all on plea-sure bent! We ne - ver trou-ble trou-ble, Trou-ble ne-ver

trou-bles us, Tho' life be but a bub-ble, Not for - ev - er thus!

Be - yond all meas-ure We join in gay fri - vol-i-ty, jol-li-ty! Naught but

Girls

At our

plea - sure Can come in a life so se - rene! Tra la la - la

lei - - - sure We laugh and flirt with pret - ti - ness, wit - ti - ness!

Tra la - la la la Tra la - la la la tra la la

Plea - sure's a trea - - sure, And Sor - row's to - mor - row! Oh,

Tra la la tra la - la la la Sor - row's to - mor - row! Oh,

Girls and Men

we have ne'er a care For woe un - - seen, And "Lais - sez

The first system of the musical score for 'Girls and Men'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: 'we have ne'er a care For woe un - - seen, And "Lais - sez'.

faire" Is what we mean! For we're in Flor - ence! _____ In

The second system of the musical score. The vocal line continues with the lyrics: 'faire" Is what we mean! For we're in Flor - ence! _____ In'. The piano accompaniment features chords and moving lines in both hands.

Flor - ence! _____ We're Flor - - - en - - - tine!

The third system of the musical score. The vocal line continues with the lyrics: 'Flor - ence! _____ We're Flor - - - en - - - tine!'. The piano accompaniment includes various musical notations such as slurs, accents, and dynamic markings.

The fourth system of the musical score, which appears to be the final system on this page. It contains the concluding musical notation for the piece, including a final cadence in the piano part.

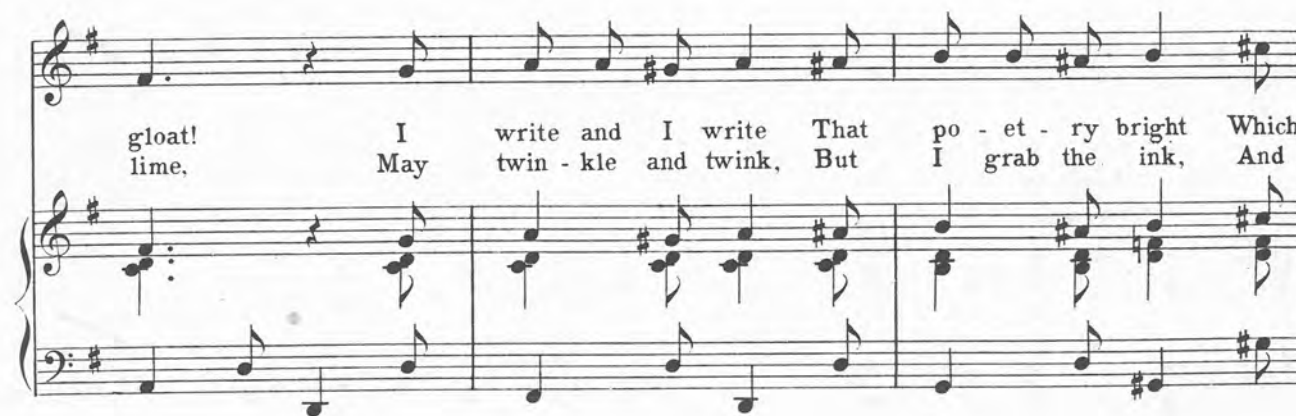
ALFRED DANTE PETRARCH.

SONG.

Petrarch.

G. AERTSEN, Jr.

L. B. HALL.



Chorus *Solo*

is my de-light To quote! To quote! Which is my de-light To
write what I think In rhyme! In rhyme! And write what I think In

Chorus *Solo*

quote! rhyme! No prose, that is sad And terse! And terse! I
That is, should I be In-spired! In-spired! That's

Chorus *Solo*

go from what's bad To verse! To verse! The Hea-ven-ly Muse My
po-si-tive-lee Re-quired! Re-quired! It is, on the whole, Ex-

soul doth suf-fuse! She al-so im-bues My purse! Now,
cee-ding-ly droll, The way that my soul Is fired! Now,

CHORUS.

all you gen - tle rea - ders, You have of - ten heard my name! You have

gen - tly read my writ - ings, And you know my claim to fame! If you

want a po - em writ - ten You can al - ways have a sweet lark, If

you will on - ly come to me! To Al - fred Dan - te Pe - trarch! Now, - trarch!

1. 2.

THE LIE.
SONG.
Machiavelli.

G. AERTSEN, Jr.

L. B. HALL.

Till ready

Ev - er since the ma-king of this hum - drum world,
 Eve when in the Gar-den met a wise old Snake!
 Now - a - days we're bet-ter in our mode of life;

 The musical notation for the first verse spans two systems. Each system includes a vocal line and a piano accompaniment. The piano part continues with chords and moving lines in both hands.

Thou - sands of years gone by,
 Trou - ble did then oc - - cur!
 May - be we're ci - vi - - lized!

 The musical notation for the second verse spans two systems. The vocal line concludes with a final note, and the piano accompaniment provides harmonic support with chords and a steady bass line.

Men of ev - 'ry na - tion have spent all their time
 We'd be now in E - den had old A - dam *lied,*
 Hon - es - ty's for - bid - den by our com - mon sense;

Learn - ing the way to lie!
 A - dam the a - ma - teur!
 Truth is a thing des - pised!

But of all the num - ber who have shunned the truth,
 A - na - ni - as and Sap - phi - ra are well known;
 In our mod - ern so - cial sys - tem all is false!

Few have gained fame there - by, And the
 Ev - 'ry one knows just why! For their
 Gild - ed Du - pli - ci - tee! La - dy

on - ly per - fect li - ar is the man you all ad - mire! That's
 lies were o - ver - ra - ted, but all mine are nic - kle - plated! That's
 Truth un - clad wont do so; she must get a Pa - ris trousseau! So -

I, I, I! Oh, the
 I, I, I! Oh, the
 I, I, I! Oh, the

Lie! The Lie! The cold, calm Lie! It's a
 Lie! The Lie! The well made Lie! The Com-
 Lie! The Lie! The So - cial Lie! Could So -

mi - ra - cle of cle - ver - ev - er - ev - er - ness, the Lie! A - ny
 mand - ments make no men - tion - en - tion - en - tion - of the Lie! For with -
 ci - e - ty ex - ist - ex - ist - ex - ist with - out the Lie? If — you'd

sal - low, cal - low youth Can con - trive the sim - ple truth, But it
 out the slight - est doubt, "Thou must ne - ver be found out!" Is the
 not be thought un - couth, Ne - ver, ne - ver tell the truth, And you'll

takes a man of wit to tell - to - tell - to - tell a Lie!
 on - ly thing de - mand - ed - and - ed - and - ed of a Lie!
 be a So - cial Li - on - Li - on - Li - on if you lie!

fz

THE GHOST.
SONG.
di Lutto.

G. AERTSEN, Jr.

L. B. HALL.

Piano introduction in G minor, 6/8 time. The music features a somber melody in the right hand and a rhythmic accompaniment in the left hand, with a few chords in the right hand.

First vocal entry and piano accompaniment. The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

How of - ten you hear a
By sor - cer - y, foul and

Second vocal entry and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous section.

tale So dread that your spi - rits fail! By a
fell, By har - row - ing charm and spell, Fools have

ter - ror un-known you are fro - zen to stone With vis - age so dead - ly
stri-ven in vain for the po - wer to reign As Lords of the Gates of

pale! Hell! You hear of the Thing in White Once
Old Wiz-ards, with owl and cat, And

seen in the dead of night, And the Ta - pes-tried Hall, and the
bea - tle and toad and bat! With the Mass that was Black ev - 'ry

hor - ri - ble call Of him who was killed by fright! You
qua-ver-ing quack Was con-jur-ing through his hat! Not

hear of the Pan - elled Room, — Where ma - ny met aw - ful
one of them knew a Ghost! — Phi - los - o - phers meek - ly

doom! — By a knife in the chest they were
boast, — "If a Ghost is a - bout, he is

mur - dered un - blessed, And no one can say by whom!
psych - ic, no doubt, Or else he is not, al - - most!"

Solo Chorus

I am a Ghost, A Spectre brave Of one long

dead And in the grave! Su - per-

na - tu - ral and weird! By mor - tals great - ly feared!

Hi - - de - ous Phan - tom, A Fan - ta - sy! I am a

Cho. A - way! A - way! *Solo* *Cho.* Oh, well, then, stay! *Solo*

Ghost! I won't a - vaunt! It is my

boast these haunts to haunt! Mind - ing

oth - er folks' af - fairs, I ap - pear quite un - a - wares!

On Wood Ta Ta!

THE MAIDEN NEVER RAISED HER EYES.

SONG.

Lucrezia.

G. AERTSEN, Jr.

L. B. HALL.



The o - cean: a stea - mer; a girl; a man; And Cu - pid his shaft un -
 The o - cean; the stea - mer; a moon - lit night; Deep sha - dow by life - boat
 Next win - ter; a ball - room; a swing - ing waltz; So - ci - et - y's daz - zling

 The first vocal line is a single staff with a melody of eighth and sixteenth notes. The piano accompaniment consists of two staves with chords and single notes. The key signature is one sharp (F#) and the time signature is 6/8.

loosed! The girl, a sigh; the man, a curse; They'd
 thrown! The girl, con - tent; the man, like - wise; With
 rout! A shel - tered spot; by flow - ers hid; A

 The second vocal line is a single staff with a melody of eighth and sixteenth notes. The piano accompaniment consists of two staves with chords and single notes. The key signature is one sharp (F#) and the time signature is 6/8.

ne - ver been in - tro - duced! A swell; a pitch; a
Some-one it's great a - lone! The air; the hush; the
cou - ple were sit - ting out! The same, same girl; the

roll; a lurch; A deck op - por - tune - ly wet! A
light; the waves; The ho - ur's be - witch - ing spell! The
same, same man; With trem - u - lous voice said he, "I

rit. - - - -

slip by her: a catch by him; Said he, "I'm so glad we've met!"
moon on high: a drift - ing cloud; A sound, but it's mean to tell!
can't for - get; they're vi - vid yet, Those days that we spent at sea!

rit. - - - -

CHORUS.

The mai - den ne - ver raised her eyes! She did - n't e - ven show sur -
 The mai - den ne - ver raised her eyes! She on - ly looked de - mure - ly
 The mai - den ne - ver raised her eyes! They glit - ter'd with the light that

p-f

prise! Oh, she knew how men could plot, But she liked them, quite a lot! Do you
 wise! She knew men from A to Z! She had this one all at sea! Do you
 lies! Just as long as men are men, Girls will fool them, now and then! Do you

1. 2.

know, the mai - den ne - ver raised her Aye! Aye! Aye! The eyes!
 know, the mai - den ne - ver raised her Aye! Aye! Aye! The eyes!
 know, the mai - den ne - ver raised her Aye! Aye! Aye! The eyes!

A SECRET.

DUET.

Lucrezia and de Trop.

G. AERTSEN, Jr.

L. B. HALL.

Piano introduction in 3/4 time, key of B-flat major. The right hand has whole rests for the first four measures, then plays a descending eighth-note scale. The left hand plays a steady eighth-note accompaniment.

de T.

I have a something to tell you,

Luc.

dear! What may that some - thing be? _____

de T.

It may not mat-ter to you, I fear, But it mat-ters a deal to

me! ——— It's the se-cret by which the whole world is sway'd; It's the

old, old tale of a man and a maid; The tale of whose tell-ing the

Luc.

man's a - fraid! But then, you know, it's a se-cret! ——— A

REFRAIN.

se-cret's no se-cret when on - ly one Knows what that se-cret may

de T.

be! ————— And a se-cret's no se-cret, but worse than none, If it

Luc.

ev - er is known by three! ————— But a se-cret's a se-cret when

de T.

shared by two! Just by two of us, me and you! So

Luc. and de T.

tell me hon-est and tell me true, And, re - mem - ber, it is a

se - - - cret!

Luc.

I have a something to

de T. *Luc.*

tell you, dear! What may that some - thing be? _____ A

thing you do not de - serve to hear, But I tell you from cha - ri -

tee! It's the se - cret by which the whole world is sway'd; It's the

old, old tale of a man and a maid; The man is a cow - ard, and

sore a - fraid, So the maid - en has pi - ty, and lends her aid! But

REFRAIN.

de T.

then, you know, it's a se - cret! ——— A se-cret's no se-cret when

Luc.

on - ly one Knows what that se-cret may be! ——— And a

se-cret's no se-cret, but worse than none, If it ev - er is known by

de T.

three! ——— But a se-cret's a se-cret when shared by two!

Luc.

Just by two of us, me and you! So tell me hon-est and

Luc. and de T.

tell me true, And, re - mem - ber, it is a se - - - cret!

de T.

I have a something to tell you, dear!

Luc. *de T.*

What may that some - thing be? _____ Oh, now it all is so

plain and clear That e - ven the blind can see! _____ It's the

se-cret by which the whole world is sway'd! But to tell that se-cret the

Luc.

man was a - fraid, Un - till out of pi - ty the girl gave aid! Now the

tale and the tell-ing are not de-layed, It's the old, old tale of a

Luc. & de T.

man and a maid! But then, you-know, it's a se-cret! A

rit. f pp

REFRAIN.

se-cret's no se-cret when on-ly one Knows what that

se-cret may be! And a se-cret's no se-cret but

worse than none, If it ev-er is known by *three!* ——— But a

se-cret's a se-cret when shared by *two!* Just by two of us,

me and you! So tell me hon-est, and tell me

true. And, re - mem - ber, it is a se - - - cret!

THE HISTORICAL NOVEL.

37

TRIO.

Lucrezia, de Trop, and Machiavelli.

G. AERTSEN, Jr.

L. B. HALL.

As fast as possible.

Piano introduction in 6/8 time, marked 'f' (forte). The music consists of a series of chords and single notes in the right and left hands.

Luc.

de T.

Vocal and piano parts for the first line of the song. The vocal line is in 6/8 time, and the piano accompaniment is in 6/8 time.

I am the he-ro-ine, dead-ly with charms: Cause of the scrap and the
 Beau-ty's the he-ro-ine's main stock in trade: Fea-tured by Gib-son, by

M.

Vocal and piano parts for the second line of the song. The vocal line is in 6/8 time, and the piano accompaniment is in 6/8 time.

King-dom's a-larms; Lack-ing the sence of a kit-ten in arms;
 Pa-quin ar-rayed; Looks like a god-dess and acts like a jade;

All

Vocal and piano parts for the third line of the song. The vocal line is in 6/8 time, and the piano accompaniment is in 6/8 time.

Stu-pid, per-haps, but a beau-ty!
 Real-ly most bril-liant-ly stu-pid!

de T. *M.*

I am the he - ro, my sword is my wealth! If it were not he'd have
Ev - ry good he - ro is mad - ly in love! Car - ries a pic - ture, or

fz

Luc.

aw - ful poor health! Mur - ders most o - pen - ly. love makes by stealth!
flo - wer, or glove! Sings yum - yum songs to the hea - vens a - bove!

All

Plea - sure is al - ways his du - ty!
Tea - ches the game to Dan Cu - pid!

M. *Luc.*

I am the vil - lain, an in - tri - guing lot; Laughs in his sleeve when he'd
Lack - ing the vil - lain, the tale would be tame! Trou - ble's his spe - cial - ty,

fz

de T.

much bet - ter not; Stuck for the drinks at the end of the plot! ———
dou - ble's his game! Out - wits the he - ro, rums off with the dame! ———

All.

All that he wants is the boo - ty! Oh! ———
Craf - ty, yet keep - ing his dupe hid! Oh! ———

CHORUS. *All*

We are the quite in - di - vi - si - ble Three! We

run the His - to - ri - cal No - vel! ———

Rai-sing the deuce with the Po-wers That Be! Be - fore us they bow low and

gro - vel! Coo - in' and bil - lin', Sche-min' and kil - lin', You

see we be the Cha-rac-ters Three! He-ro - ine, He - ro, and

Vil - lain! Oh! He - ro - ine, He - ro, and Vil - lain!

CASTLES IN SPAIN.

SONG.

Petrarch.

G. AERTSEN, Jr.

L. B. HALL.

Andante.

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It consists of four measures. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Andante'.

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "The sun has dropped be - hind the dis - tant / No mat - ter what am - bi - tion we at -". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are: "hills, / tain, Mir - ror'd in the wa - ters of the / Wealth and health and love we may pos -". The piano accompaniment remains consistent with the first system.

bay, The splen - dour of the west fades dull and
 sess, We find that we are still un - sa - tis -

cold, A - me - thyst and rose give place to
 fied, There is some - thing left to make us

grey. The world seems sud - den grown most sad and
 guess. And so we build those Cas - tles, ah, how

drear, Me - lan - cho - ly thoughts hold sov - 'reign
 fair! Hal - cyon realms where re - ver - y is

sway, free And one must fol - low where wild fan - cy
To pic - ture all those things that might have

leads, been, Tho' it And-who lead one e'er so far a -
knows?the things that yet may

REFRAIN.

way! be! Oh, sup - pose you and I go to - geth -

er, Far a - way to our Cas - tle in Spain!

Far from the world's maddened tu - - - mult, To the qui - et of Fan - cy's do -

main! ————— 'Tis a coun - try of sun - shine and flow - - - ers, We shall

ne'er wish to leave it a - gain! There's a ha - ven of rest for the

wea - - - ry! In the far a - way Cas - tle in Spain!

SUPERSTITIONS.

SEXTET.

di Lutto, Machiavelli, de Trop, Petrarch, Father Tedium, ? .

G. AERTSEN, Jr.

L. B. HALL.

di L. Now
M. A
F.T. One

All

aren't you just a tri - fle su - per - sti - tious? Of course, my boy, that's
ship was sail - ing on the broad At - lan - tic! Yo ho, my boy, yo
num - ber I'm a - fraid of, I con - fess it! Go on, my boy, go

All

so! *di L.* And don't you of - ten find it quite de - li - cious? Well,
ho! *M.* A man fell o - ver - board with yell - ing fran - tic! Heave
on! *F.T.* One num - ber's most un - luck - y, can you guess it? Go

some - times, yes, and no! *di L.* When you see a length - y lad - der lean - ing
ho, my boy, heave ho! *M.* There was noth - ing he could cling to, he was
on, my boy, go on! *F.T.* It was at a dance I met a girl, di -

up a- gainst a wall, Don't you dare to walk be- neath it, for mis -
 in an aw - ful way, Till a hap - py thought oc - curred to him, half -
 vine as a - ny queen! But the dream - y waltz we tried to do was

for - tune's sure to fall, And the paint - er is - n't care - ful with his
 smo - thered in the spray! "Oh, if I could knock on wood," he cried, "I
 some-thing to be seen! Tell me not in mourn - ful num - bers that her

All

buck - et, not at all! Ah ha! we told you so!
 know I'd be O. K.!" Quite so, my boy quite so!
 feet were size Thirteen! We're on, my boy we're on!

Waltz time.

All

Su-per-sti-tions! Su-per-sti-tions! — They may be im-po-si-tions! — But

in this life of care and strife We cher-ish some tra-di-tions! Rhe-to-

ri-cians and lo-gi-cians — Give us lear-ned de-fi-ni-tions! — With

wis-dom we ache, but we can-not for-sake Old-fashion'd Su-per-sti-tions!

The first system of musical notation consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of one sharp (F#), containing three measures of whole rests. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp, containing three measures of chords and moving lines. The bottom staff is a single bass line with a bass clef and a key signature of one sharp, containing three measures of chords and moving lines. A fermata is placed over the final measure of the bottom staff.

The second system of musical notation consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of one sharp, containing three measures of eighth and sixteenth notes. The middle staff is a piano accompaniment with a grand staff and a key signature of one sharp, containing three measures of chords and moving lines. The bottom staff is a single bass line with a bass clef and a key signature of one sharp, containing three measures of chords and moving lines. A fermata is placed over the final measure of the bottom staff.

The third system of musical notation consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of one sharp, containing three measures of eighth and sixteenth notes. The middle staff is a piano accompaniment with a grand staff and a key signature of one sharp, containing three measures of chords and moving lines. The bottom staff is a single bass line with a bass clef and a key signature of one sharp, containing three measures of chords and moving lines.

The fourth system of musical notation consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of one sharp, containing three measures of eighth and sixteenth notes. The middle staff is a piano accompaniment with a grand staff and a key signature of one sharp, containing three measures of chords and moving lines. The bottom staff is a single bass line with a bass clef and a key signature of one sharp, containing three measures of chords and moving lines.

de T. An
P. Oh,
di L. Oh,

All

aw - ful curse has al - ways lain on Fri - day; Quite right, my boy, quite
do you ev - er want to take a trol - ley? Quite so, my boy, quite
did you ev - er join a gen - ial re - vel? We did, my boy, we

All

right! *de T.* The De - vil's said, "Of all the week, that's my day!" Quite
so! *P.* To try and make a trol - ley stop is fol - ly! Quite
did! *di L.* And try to make be - lieve you were a de - vil? We

right, my boy, quite right! *de T.* Said old Cru - soe to his faith - ful man, "Good
so, my boy, quite so! *P.* How you stand up - on the cor - ner, wav - ing
did, my boy, we did! *di L.* Did the dis - mal morn - ing af - ter find you

Fri - day this wont do! With a name like that some aw - ful luck will
 arms and shout - ing lines, While the car goes by like light - ning, and to
 sor - row - ing in bed, With the ve - ry firm con - vic - tion that you

sure - ly come to you! We'll post - pone that name to Tues - day, as it
 stop it quite de - clines, For the mo - tor - man's a hea - then, and does
 wished that you were dead? Did you say the Ne - ver - Ne - ver - mores that

All.

seems that we are two! " Quite right, my boy, quite right!
 not be - lieve in signs! Quite so, my boy, quite so!
 ev - 'ry one has said? We did, my boy, we did!

Waltz time.

All

Su-per-sti-tions! Su-per-sti-tions! — They may be im-po-si-tions! — But,

in this life of care and strife We cher-ish some tra-di-tions! Rhe-to-

ri-cians and lo-gi-cians — Give us lear-ned de-fi-ni-tions. — With

wis-dom we ache, but we can-not for-sake Old-fashioned Su-per-sti-tions!

SOLDIERS OF FORTUNE.

53

SONG.
de Trop.

G. AERTSEN, Jr.

L. B. HALL.

Piano introduction in 4/4 time. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The music is marked with a forte (f) dynamic. There are triplets in the melody and bass line.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in 4/4 time, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in 4/4 time, starting with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The lyrics are: "There are men who fight for plun - der: There are / We have risked our lives for trea - sure: For a".

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in 4/4 time, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in 4/4 time, starting with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The lyrics are: "men who fight for their god; There are / taste of flat - ter - ing fame; Or to".

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in 4/4 time, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in 4/4 time, starting with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The lyrics are: "men who fight for their hearths and homes, And the / win the smile of a girl we loved, Or to".

ways that their fa - thers trod.
res - cue the weak from shame.

Then there are those who are sol - diers, Who
Eu - - rope has served for our play - ground! We've

take no heed of the score, But who fight for the joy of
sought for fa - bled Ca - thay! Oh, our life is so well worth

fight - ing, And for love of the game of war!
liv - ing, For To - mor - row? It's now To - day!

CHORUS.

Sol - diers of For - tune we are called! We

The first system of the chorus features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The melody begins with a double bar line and a repeat sign. The lyrics are "Sol - diers of For - tune we are called! We".

fol - - low no bea - - ten track! We've

The second system continues the melody and accompaniment. The lyrics are "fol - - low no bea - - ten track! We've".

fought from here to the ends of the earth, To the

The third system continues the melody and accompaniment. The lyrics are "fought from here to the ends of the earth, To the".

ends of the earth and back! ————— We

The fourth system concludes the chorus. The lyrics are "ends of the earth and back! ————— We". A long horizontal line under "back!" indicates a sustained note or a long breath.

know nei - ther home nor kith nor kin, We

fear nei - ther Church nor State! We

take what comes. and jest with Death! Who cares for the turn of

1. Fate? 2. Fate? the turn of Fate?

FINALE.

OFF FOR THE BUSY BEE.

G. AERTSEN, Jr.

L. B. HALL

Allegro vivace.

M.

Oh, we've

of - ten heard Of that love - ly bird, Of that beau - ti - ful bum - ble

bee! That is quite ab - surd, For it's not a bird, But a

F. T.
bug of the best de - gree! What - - - ev - er it is, It is

de T.
now our biz, For to fol - low it to its lair! What -

ev - er it does, With its bus - y buzz, Its a dan - ger we've got to

P.

dare! For, to hunt the bee, We've a strat - e - gee. And with

più lento
Luc.

craft we will seek the foe! But, if not a - miss, May I

a tempo
P.

ask you this, "Where, oh, where did the fool thing go?" To

hunt a bee, as you can see, Is quite a spree for such as we! We'll

shag with glee, pug - na-cious - lee, A - cross coun-tree, thro' I - ta - lee, On

the Q. T., and cer - tain - lee, Un - doubt - ed - lee, that is, D. V.! When

fi - nal - lee, ex - haus - ted - lee, It's up a tree, we'll pinch that bee!

poco rit.

Buzz! Buzz! Buzz! We'll pinch, we'll pinch that bee!

ff *ritard.* *a tempo*

Principals

We _____ are

off for the bus - y bee, With its

fz

bus - - y, bum - - bling buzz! Be - - e -

u - - ti - ful bug with a life so free That it

The first system of the musical score. The vocal line (treble clef) contains the lyrics "u - - ti - ful bug with a life so free That it". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

does - n't care what it does! Buzz! Buzz! That it

The second system of the musical score. The vocal line continues with "does - n't care what it does! Buzz! Buzz! That it". The piano accompaniment includes a triplet of eighth notes in the right hand and sustained chords in the left hand.

does - n't care what it does!

The third system of the musical score. The vocal line concludes the phrase with "does - n't care what it does!". The piano accompaniment features a more active right hand with eighth and sixteenth notes, while the left hand remains with sustained chords.

CHORUS.

We - - - - e - - - - - 're

The chorus section of the musical score. It begins with the label "CHORUS." and the lyrics "We - - - - e - - - - - 're". The vocal line consists of a single note held for a long duration. The piano accompaniment is a continuous, rhythmic pattern of eighth notes in both hands.

off for the bus - - y bee, With its

The first system of the musical score, measures 1-4. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "off for the bus - - y bee, With its".

bus - y, bum - bling buzz! Bee - - - u - - ti - ful

The second system of the musical score, measures 5-8. The vocal line continues with the lyrics: "bus - y, bum - bling buzz! Bee - - - u - - ti - ful". The piano accompaniment features a more active bass line in measures 5 and 6.

bug with a life so free That it does - nt care

The third system of the musical score, measures 9-12. The vocal line continues with the lyrics: "bug with a life so free That it does - nt care". The piano accompaniment has a more active bass line in measures 9 and 10.

what it does! Buzz! Buzz! That it does - nt care what it

The fourth system of the musical score, measures 13-16. The vocal line continues with the lyrics: "what it does! Buzz! Buzz! That it does - nt care what it". The piano accompaniment features a more active bass line in measures 13 and 14.

does!

Tempo di Marcia.

Sol - diers of For - tune we are called! We

fol - - low no bea - - ten track! We've

fought from here to the ends of the earth, To the

ends of the earth and back! ——— We know neither home nor

kith nor kin, We fear nei ther Church nor

State! We take what comes, and jest with Death, Who

cares for the turn of Fate? The turn of Fate?

Act II.

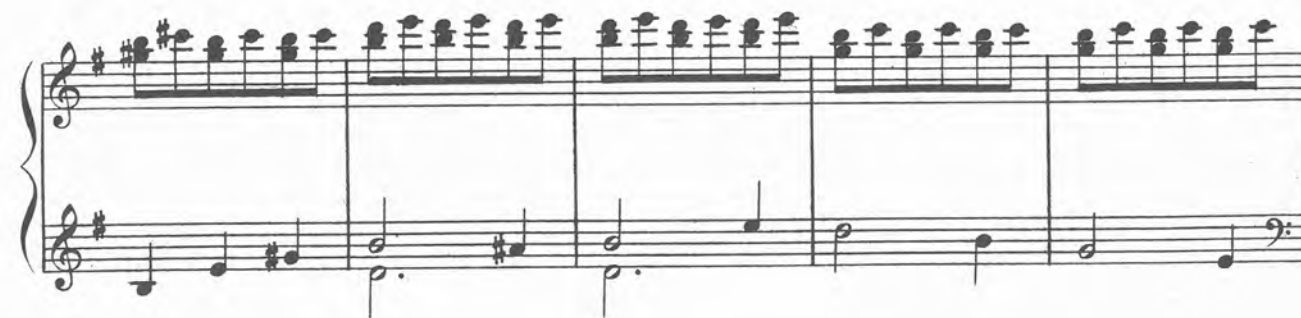
OPENING CHORUS.

MOONLIGHT.

G. AERTSEN, Jr.

L. B. HALL.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *pp*. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal melody enters in the second measure, consisting of a series of eighth notes. The score is divided into four systems, each with a piano part and a vocal part. The key signature is one sharp (F#), and the time signature is 3/4. The piano part includes various musical notations such as slurs, ties, and dynamic markings. The vocal part is written in a single line with a treble clef and a key signature of one sharp.



First system of musical notation, measures 1-5. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line contains whole rests for all five measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with dotted half notes and eighth notes in the left hand.

Second system of musical notation, measures 6-10. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line contains whole rests for all five measures. The piano accompaniment continues the rhythmic pattern from the first system, with the right hand playing eighth and sixteenth notes and the left hand playing dotted half notes and eighth notes.

Third system of musical notation, measures 11-15. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line contains whole rests for measures 11 and 12, followed by the lyrics "Moon - - - light and star - - -". The piano accompaniment continues the rhythmic pattern, with the right hand playing eighth and sixteenth notes and the left hand playing dotted half notes and eighth notes.

Fourth system of musical notation, measures 16-20. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line contains the lyrics "light! Oh, Love's dead - ly snare!" across measures 16-20. The piano accompaniment continues the rhythmic pattern, with the right hand playing eighth and sixteenth notes and the left hand playing dotted half notes and eighth notes.

Cap - - tured, en - rap - - tured, All hearts are en -

The first system of the musical score is in G major (one sharp). The vocal line consists of six measures with lyrics: "Cap - - tured, en - rap - - tured, All hearts are en -". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

tang - - ld! The time for true lov - - - ers;

The second system continues the vocal line with the lyrics: "tang - - ld! The time for true lov - - - ers;". The piano accompaniment continues with similar harmonic support.

Oth - - ers be - ware! Ah, but then, af - ter

The third system continues the vocal line with the lyrics: "Oth - - ers be - ware! Ah, but then, af - ter". The piano accompaniment continues with similar harmonic support.

all, We're all of us lov - - - - - ers! — All the

The fourth system concludes the vocal line with the lyrics: "all, We're all of us lov - - - - - ers! — All the". The piano accompaniment concludes with a final chord in G major.

world is wrapped in sil - ver light, And lov - ers read the

stars a - right When, whisp - ring soft, their troth they

plight, With vows so sweet and low! _____ 'Tis the

sto - ry ne - ver whol - ly told; 'Twill last un -

till the world is cold; And told to - day as 'twas of

old, As 'twas so long a - go! —————

Moon - - - light and star - - - light! Oh, Love's

dead - ly snare! ————— Cap - - - tured, en -

rap - - tured, All hearts are en - tang - - l'd! The

time for true lov - - ers: Oth - - ers be -

ware! Ah, but then, af - ter all, We're all of us

lov - - - - ers! We're all of us lov - - - - ers!

Lento

A VERY FUNNY THING.

DUET.

Laura and Petrarch.

G. AERTSEN, Jr.

L. B. HALL.

Allegretto.

The piano introduction is in 4/4 time, marked 'Allegretto'. It features a treble and bass staff. The treble staff begins with a series of eighth-note chords, while the bass staff provides a steady accompaniment with eighth notes and chords. The key signature has one sharp (F#).

The first vocal entry is in 4/4 time. The soprano part (Petrarch) enters with the lyrics 'P. On a ri - ver brink I'. The piano accompaniment continues with chords and eighth-note patterns. The lyrics for the second part (Laura) are 'L. When you love some - one Your'.

The second vocal entry continues the duet. The soprano part has the lyrics 'sat me down to think, And a hap - py thought came by! " See'. The piano accompaniment features a triplet of eighth notes in the bass line. The lyrics for the second part are 'trou - bles have be - gun, And you feel you don't know how! If'.

here," I said, "As of Love I've of-ten read, Why wouldn't it be nice to
She should care, You're quite sure you'd dare to dare! But *how* would she re-ceive your

try?" Now to make a start, I knew I had a heart, But I
vow? How to find that out Is caus-ing all your doubt, And there's

did - n't know just what to do! Not a book will say What
on - ly one who knows - the Dame! Oh, there's no set rule Laid

P. and L.
is the pro-per way, And so I've had to come to you! Oh, we've
down in Cu - pid's school, For Love is ne - ver twice the same! Oh, we've

REFRAIN.

read a lot Of ro - man - tic rot, Tel-ling how a maid is wooed and

won! But those tales so ob-scure Give no way that is sure, And it's

plain they don't know how it's done! The old fools may write To their

heart's de - light, Till with the - o - ries the hea - vens ring! But a

man and a girl Will the se - cret un-furl! Oh. Love's a ve - ry fun - ny thing!

This block contains the first system of a musical score. It features a vocal melody line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal line. The piano part consists of chords and moving lines in both hands.

DANCE.

This block contains the second system of the musical score, labeled 'DANCE.'. It continues the piano accompaniment from the first system. The melody in the right hand is mostly chords, while the left hand features a more active line with triplets indicated by a '3' over the notes.

This block contains the third system of the musical score. It continues the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic pattern including triplets.

This block contains the fourth system of the musical score. It continues the piano accompaniment. The right hand features a melodic line with a grace note, and the left hand maintains the rhythmic pattern with triplets.

This block contains the fifth system of the musical score. It concludes the piano accompaniment. The right hand has a melodic line with a grace note, and the left hand continues with the rhythmic pattern, ending with a final chord in the right hand.

GASCONY.

SONG.

de Trop.

G. AERTSEN, Jr.

L. B. HALL.

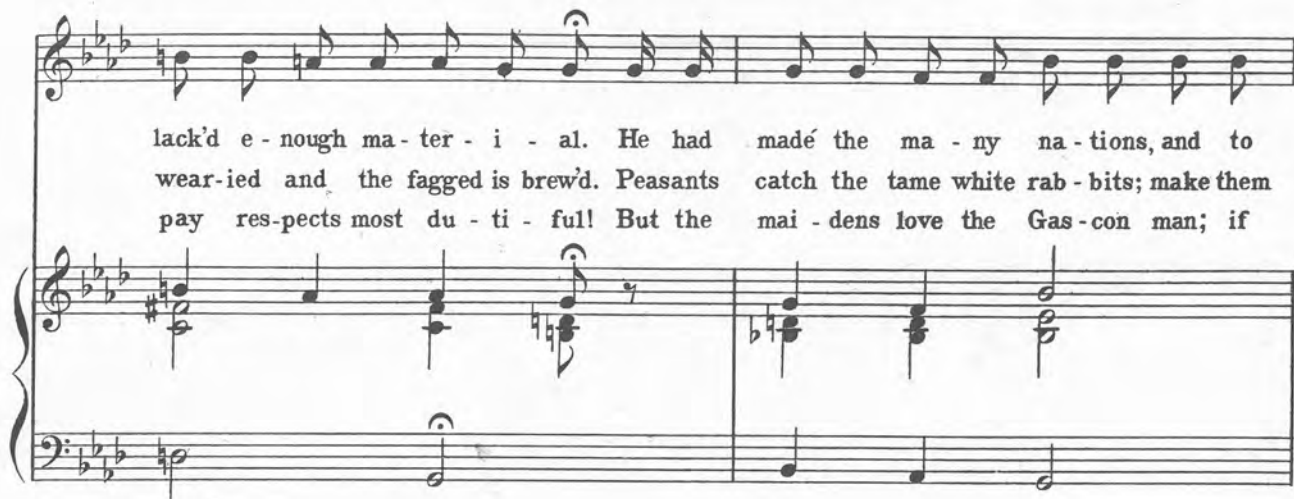


When the Lord was bus - y mak - ing things both
 In the vine-yards down in Gas - co - ny grow
 Oh, in Gas - co - ny the mai - dens are mi -

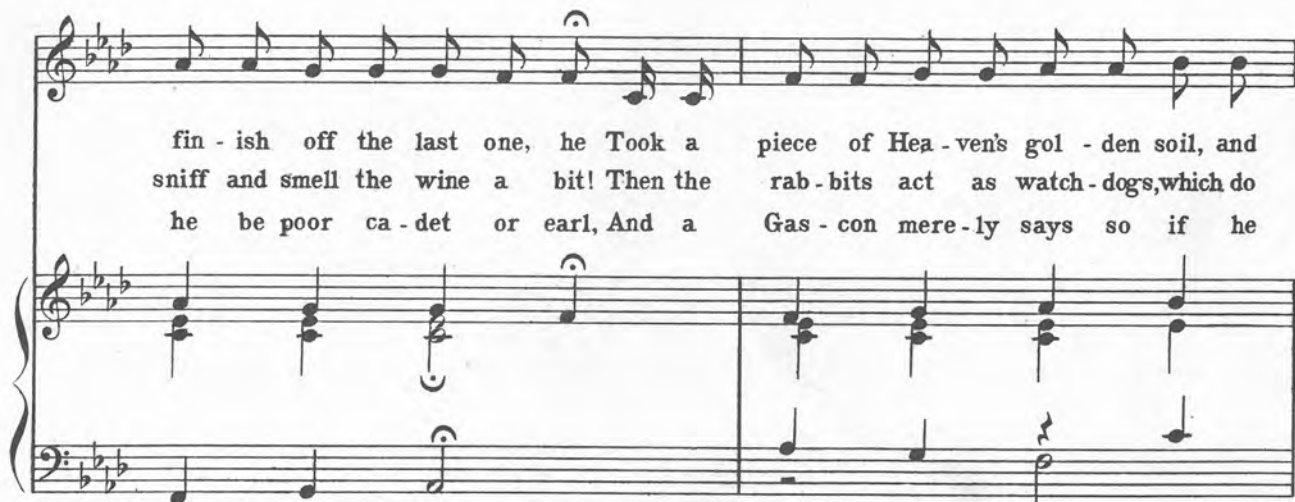
 The first vocal line is in 4/4 time, key of B-flat major. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

earth - ly and e - the - ri - al, He dis - cov - ered that to make the world he
 grapes of won d'rous mag - ni - tude, From the which a wine like nec - tar for the
 ra - cu - lous - ly beau - ti - ful, And the sui - tors come from far and wide to

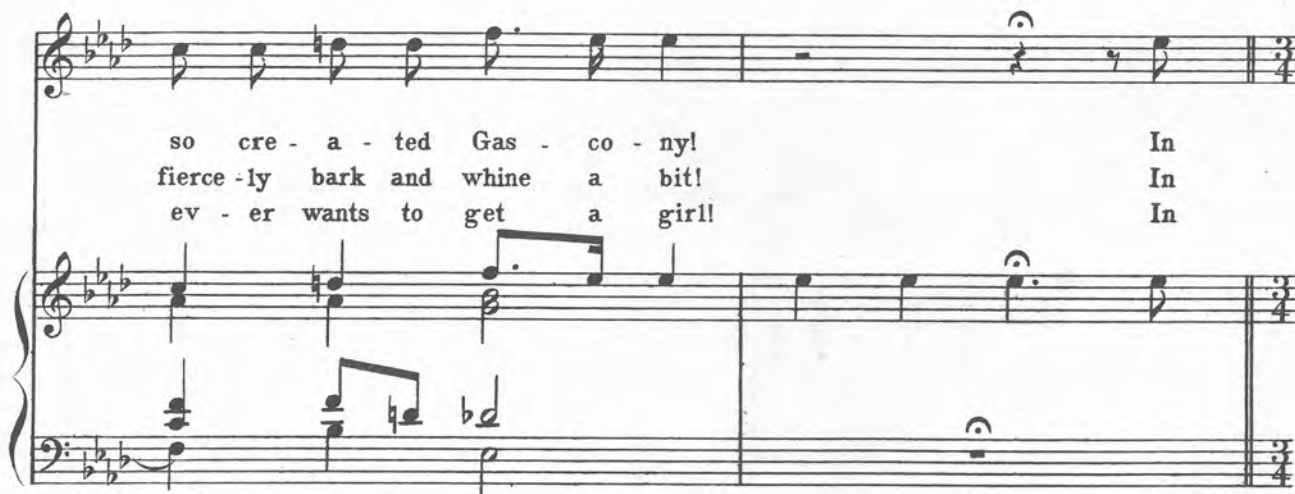
 The second vocal line continues the melody in 4/4 time, key of B-flat major. The piano accompaniment remains consistent with the first line, providing harmonic support.



lack'd e - nough ma - ter - i - al. He had made the ma - ny na - tions, and to
 wear-ied and the fagg'd is brew'd. Peasants catch the tame white rab - bits; make them
 pay res-pects most du - ti - ful! But the mai - dens love the Gas - con man; if

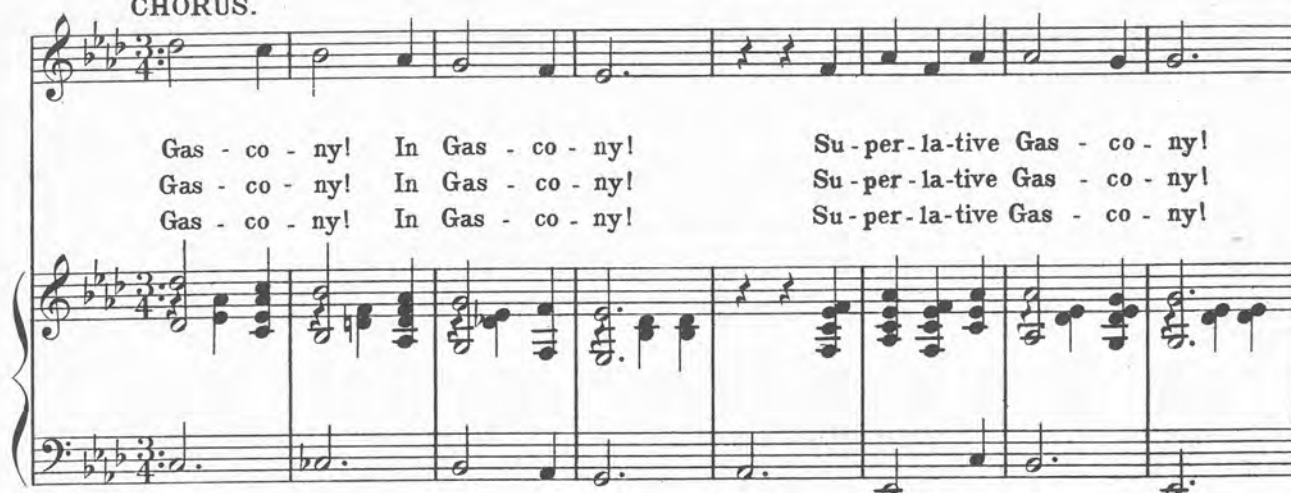


fin - ish off the last one, he Took a piece of Hea - ven's gol - den soil, and
 sniff and smell the wine a bit! Then the rab - bits act as watch - dogs, which do
 he be poor ca - det or earl, And a Gas - con mere - ly says so if he



so cre - a - ted Gas - co - ny! In
 fierce - ly bark and whine a bit! In
 ev - er wants to get a girl! In

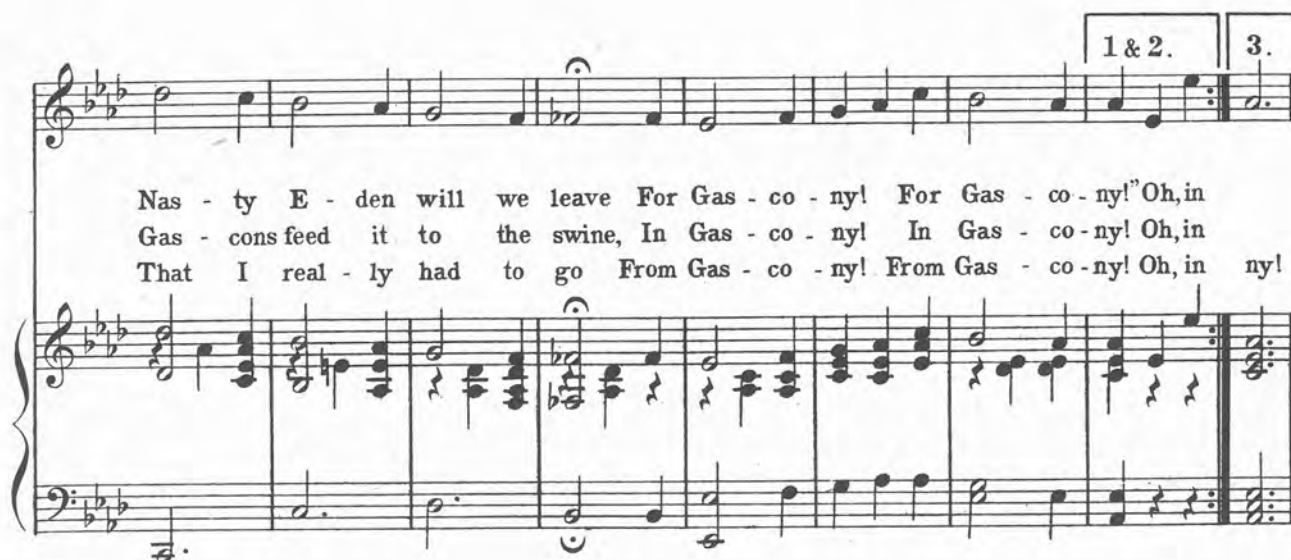
CHORUS.



Gas - co - ny! In Gas - co - ny! Su-per-la-tive Gas - co - ny!
 Gas - co - ny! In Gas - co - ny! Su-per-la-tive Gas - co - ny!
 Gas - co - ny! In Gas - co - ny! Su-per-la-tive Gas - co - ny!



Said old A - dam un - to Eve, "For our Sin we need not grieve!
 Tho' the peo - ple of the Rhine All o - pine their wine is fine,
 Oh, I brought such tears of woe To the girls by say - ing "No",



Nas - ty E - den will we leave For Gas - co - ny! For Gas - co - ny! Oh, in
 Gas - cons feed it to the swine, In Gas - co - ny! In Gas - co - ny! Oh, in
 That I real - ly had to go From Gas - co - ny! From Gas - co - ny! Oh, in ny!

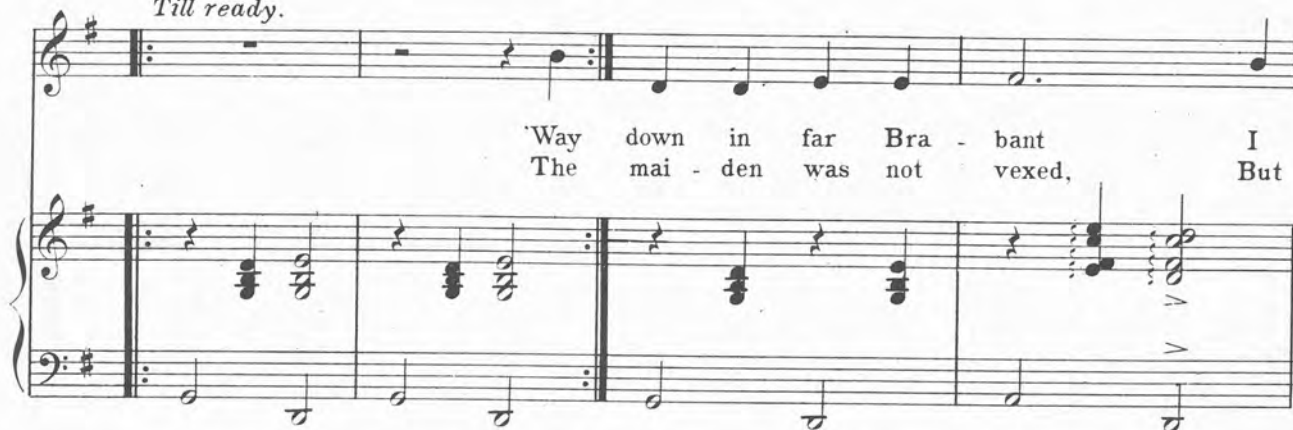
THE SWAN SONG.

SONG.

Father Tedium.

G. AERTSEN, Jr.

L. B. HALL

*Till ready.*

far a-way Bra-bant! A mai-den, lone and lorn; A
flock on slight pre-text! Dis-turbed by what she'd heard, She

man came with a swarn; A two-bird-power au-to-boat, With
asked him things ab-surd! She asked him who and what he was, And

lento

feath-ers slight-ly worn! He sang the maid a song!
where he got his bird! He left, in great dis-dain!

lento

molto ritard.

He sang it loud and long! Oh,
But sang the sad re-frain! You'll

molto ritard. *fz*

CHORUS.

will you be my El - sa if I'll be your Lo - hen - grin?
 ne - ver be my El - sa, and you've lost your Lo - hen - grin!

We can have a pri vate swan-boat to go swanning in! We'll go
 Think of what a how-ling swell you might have gone and been! But you

cruis - ing 'round the Gar - dens on a qui - et lit - tle spin! Oh,
 list - ened to the gos - sips and then had to come butt in! Oh,

be my ba - by El - lie, and I'll be your hap - py Grin! Oh, Grin!
 good - bye, ba - by El - lie, you must do with - out your Grin! You'll Grin!

LULLABY LAND.

SONG.

Lucrezia.

G. AERTSEN, Jr.

L. B. HALL.

The piano introduction consists of six measures. The right hand plays a series of chords and dyads in a descending sequence, while the left hand provides a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 3/8.

The first vocal line begins with a six-measure rest, followed by the lyrics "Once up - on a" and "When the world had". The melody is simple and lullaby-like, with a final note on a half note. The piano accompaniment continues with the same eighth-note pattern.

The second vocal line continues the melody with the lyrics "time, my dear, As the sto - - ry tel - lers say, When all go wrong, And we wished that we were dead! When". The piano accompaniment remains consistent throughout.

we were ve - ry, ve - ry young, And played the live - long
we'd done some - thing ve - ry bad. And then been put to

day;
bed! We knew a beau - ti - ful, love - ly place, By
Wed slip a - way to an - oth - er land, To

ol - der peo - ple un - trod, _____ Where we had ad - ven - tures and
re - gions known by so few, _____ Where we did those hap - py, de -

lots of things. In the land of the nice and odd! _____
light - ful things We'd been told we must ne - ver do! _____

REFRAIN.

Lul-la-by Land! Oh, Lul-la-by Land! Country of Pleas-ant Dreams! ———

Chil - dren find it a Par - a - dise! Meadows and woods and streams! 'Tis

hard for grownups to en - ter there; Per-haps they do not un-der - stand! ———

Dream - land! ——— Fai - ry - land! Lul-la-by, Lul-la-by Land! ———

GUIDARELLO GUIDARELLI.

SONG.

di Lutto.

G. AERTSEN, Jr.

L. B. HALL.

fz *fz* *pp*

Gui - da - rel - lo Gui - da - rel - li was a swell of old Ra - ven - na, A
 Gui - da - rel - lo Gui - da - rel - li set the fash - ions in Ra - ven - na; There
 Gui - da - rel - lo Gui - da - rel - li fell in love in old Ra - ven - na! The

young and fes - tive no - ble of ex - al - ted ped - i - gree, And, re -
 ne - ver was a neat - er or a spor - ti - er young man! For he
 rea - son of his tum - ble was the thing they call a girl! She was

gar - ded by the la - dies as the Lit - tle God in - car - nate, Was
 al - ways had the lat - est thing in hea - vy ar - mour suit - ings Im -
 just a love - ly med - ley made of silk and fluff and la - ces, A

wel - comed in the cir - cles of the best so - ci - e - tee. No - thing
 port - ed from the swell - est of the tail - ors in Mi - lan! In the
 smile that came from Hea - ven and a lot of wa - vy curl! She played

giv - en in Ra - ven - na, din - ner, dance, or gar - den - par - ty, Was
 mil - i - ta - ry tour - neys he was ab - so - lute - ly kil - ling, His
 rag - time on his feel - ings till his heart was all in tat - ters! In

ev - er thought suc - cess - ful if with - out this dar - ing fel - low! All the
bear - ing was quite point - ed when en - gag'd in a du - el - lo! If he
jeal - ous - y he out - a - moured that Moor - ish boy, O - thel - lo! Till at

gos - sips would de - plore it, and Town Top - ics would ig - nore it, It
thought a chap was but - ting, he could be so cold - ly cut - ting, That
last, with heart - ache hurt - ing, he dis - covered she was flirt - ing, And

Chorus

would - n't print a no - tice not in - clu - ding Gui - da - rel - lo! Gui - da -
ma - ny had their feel - ings hurt by meet - ing Gui - da - rel - lo! Gui - da -
then they put a mon - u - ment on top of Gui - da - rel - lo! Gui - da -

di L. *Chorus*

rel - li? Gui - da - rel - lo! Gui - da - rel - li?
 rel - li? Gui - da - rel - lo! Gui - da - rel - li?
 rel - li? Gui - da - rel - lo! Gui - da - rel - li?

di L.

Gui - - - da - - - rel - lo Gui - da - rel - li was his
 Gui - - - da - - - rel - lo Gui - da - rel - li was his
 Gui - - - da - - - rel - lo Gui - da - rel - li was his

p — f

Chorus *di L.*

name! His name! And there ne - ver was a fel - low quite the
 name! His name! And there ne - ver was a fel - low quite the
 name! His name! And there ne - ver was a fel - low quite the

Chorus *di L.*

same! The same! Man of met - tle, tried and true, Tem - pered
 same! The same! He had hel - mets by the box, Ham - mered
 same! The same! When he fussed a la - dy fair, Why, the

well when feel - ing blue! Gui - da - rel - lo - el - lo - el - lo - el - lo -
 i - ron made by Knox! Gui - da - rel - lo - el - lo - el - lo - el - lo -
 ma - la - dy was there! Gui - da - rel - lo - el - lo - el - lo - el - lo -

1. 2.

el - lo Gui - da - rel - li! Gui - da -
 el - lo Gui - da - rel - li! Gui - da -
el - lo Gui - da - rel - li!

ABSENT - MINDED.

SONG.

?

G. AERTSEN, Jr.

L. B. HALL.

Till ready

now shall sing a song, Not sin - gu - lar, nor long, And
do a - dore to shave; It's man - ly and it's brave! The

sin - gle - han - ded will I sing With my poor voice like a - ny - thing! I
shav - ing soap is such a dream! It's real - ly most as good as cream! One

have - nt a - ny doubt A - bout what its a - bout, For
day, when in a rush, I stropped the sha - ving brush! My

its a - bout the sick - est thing That a - ny sing - er well could sing! One
hand - some face I lath - ered well, But with the ra - zor, sad to tell! I

night I thought I'd sleep, It's ea - sy and its cheap! And
shine at be - ing bright! In light - ness I de - light, Tho'

then I thought 'twould be a lark To shut my eyes and fool the dark! Fagged
you are sort of out of sorts And tor - tured by my fool re - torts! Well,

out and near - ly dead, I put my clothes to bed, And
well! I'm ve - ry well! The tell - tale I shall tell! If

when I saw that they were there. I hung my - self up - on a chair! My
ab - sent - min - ded - ly I'm sick. Why, ab - sent - treat - ment does the trick! My

REFRAIN.

mind will ne - ver mind, I find I can - not find A

sin - gle thing I think I'll think a - bout! My

head-strong, footless brains Take pains to give me pains, Thoughts dry e-nough to

drink a-bout! To wit, my wits I lack, They're off and wont come back! And

yet I think They're real-ly kind of kind! I'm hap-py as can be, Cute

ab-sent-min-ded me! Im out of sight When out of mind!

DANCE.

The first system of musical notation for 'DANCE.' consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains four measures of whole rests. The middle and bottom staves are joined by a brace and contain piano accompaniment. The middle staff has a key signature of three sharps and a common time signature. The bottom staff has a key signature of three sharps and a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

The second system of musical notation for 'DANCE.' consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains four measures of whole rests. The middle and bottom staves are joined by a brace and contain piano accompaniment. The middle staff has a key signature of three sharps and a common time signature. The bottom staff has a key signature of three sharps and a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. An eighth rest is marked with an '8' in the fourth measure of the middle staff.

The third system of musical notation for 'DANCE.' consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains four measures of whole rests. The middle and bottom staves are joined by a brace and contain piano accompaniment. The middle staff has a key signature of three sharps and a common time signature. The bottom staff has a key signature of three sharps and a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

The fourth system of musical notation for 'DANCE.' consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains four measures of whole rests. The middle and bottom staves are joined by a brace and contain piano accompaniment. The middle staff has a key signature of three sharps and a common time signature. The bottom staff has a key signature of three sharps and a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The system concludes with a double bar line and a repeat sign.

ARABY.

DUET.

Lucrezia and Petrarch.

G. AERTSEN, Jr.

L. B. HALL.

Humming accomp.

Chorus.

Lucrezia.

Petrarch.

Far off,
Zeph - yrs,

Hm

wrapp'd in o - ri - en - tal languor, Basking 'neath the east - ern skies,
la - den with the ro - se's fragrance! Marble courts as white as snow!

Basking 'neath the east - ern
Marble courts as white as

There are lands of more than earthly beauty, Pa - ra -
 Foun - tains laughing with a sil-vry murmur, Faint and
 skies,
 snow!

dise! Gleam - ing pa-la-ces of al-a-bas-ter!
 low! Arch - ways, casting sombre, purple shadows!

Pa - ra - dise!
 Faint and low!

Hm _____ Hm _____

Sands of gold and sap - phire sea! Coun - try of
 Sound of distant mel - o - dy! Lithe maid - ens

Sands of gold and sap - phire sea!
 Sound of distant mel - o - dy!

The first system includes a vocal line with a long note, a piano accompaniment, and a second vocal line with lyrics. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

_____ Hm _____

marvellous, entrancing stories, A - - ra - - - by!
 move in slow and dreamy rhythm, A - - ra - - - by!

The second system continues the vocal and piano parts. The vocal line has a long note, and the piano accompaniment continues with its characteristic eighth-note pattern. The lyrics are split across two lines.

CHORUS.

A - ra-by! Oh! A - ra-by! The coun-try of the Ca-liphs! All thy

splendors have been told In wondrous tales of old! Oh, A - ra-by! Oh,

A - ra-by! En-chant-ment, gla-mour, witch-er-y! 'Tis ro-mance there e-

1. ter-nal-ly! In A - ra - - by! 2. by!

YOU NEVER CAN TELL.

QUARTET.

Lucrezia, de Trop, Laura and Petrarch.

G. AERTSEN, Jr.

L. B. HALL.

Vivace.



de T. Oh Ger - man - y - land has a ches - ty ad - vi - sor, A
P. A Man is a thing that is sure - ly de - men - ted! He'd
Luc. The fem - in - ine sex is a trick we can't mas - ter! When -
L. In Kan - sas they've got an ob - strep - er - ous cli - mate! No
de T. A po - pu - lar to - pi - cal song is a - mu - sing, With



ver - sa - tile sort of a nut for a Kai - ser! He
 be most un - hap - py if he were con - ten - ted! The
 ev - er we try to we end in dis - as - ter! A
 sci - en - tist yet has been a - ble to time it! To
 po - pu - lar to - pics so ve - ry con - fu - sing! The





paints and he writes and he med-dles with things, And grows a mous-tache by Di-
 man who is thin al-ways wears him-self out By try-ing to make him-self
 girl is a puz-zle; the ans-wer is lost; To solve it we fail, at a
 tell what the wea-ther will per-pe-trate next Has each Wea-ther Bu-reau en-
 street-cars are cho-sen as marks for a jest, And al-so the way the fair



vine Right of Kings! With can-non from Krupp and a
 puf-fy and stout! While he who is fat will com-
 heart-break-ing cost! The man is a li-ar who
 tire-ly per-plexed! It's broil-ing in win-ter; in
 la-dies are dressed! The Rus-sians and Japs; and the



Her-res-hoff yacht, The mot-to he swears by is "Me, und Herr Gott!"
 mit a-ny sin, If by the com-mit-ting he gets him-self thin!
 says he can spot Ex-act-ly just what a girl is or is not!
 sum-mer, it's cold! The wea-ther in Kan-sas won't do what its told!
 wea-ther to come; The man with the jag, and the girl with the gum!



CHORUS.

Luc. When Bill the Ev - er - last - ing says, "Now,
L. A cer - - tain chap named Fletch - er says, "I'll
de T. A girl is such a fun - ny dear, She
P. There was a drought in Kan - sas once, And
Luc. This here's a song that's to - pi - cal! At

hark ye well to Me! Potz - tau - send, we will
 fix your sad com - plaint! If you will on - ly
 keeps you guess - ing so! And what she real - ly
 ev - 'ry - thing was dry! They sent a ton of
 least, its meant to be! We know it has - n't

have some rain, For so We do de - creel! Each
 chew your food You'll be just what you aint." So
 tru - ly is You'd give your life to know! But
 dy - na - mite Bal - loon - ing in the sky! They
 a - ny sense! Its mild in - sa - ni - tee! But

Ger - man puts his rub - bers on, And o - pens his um -
 now we Fletch at ev - 'ry meal! We chew till we're un -
 if your asked "How old is Ann? Or Maud? Or Is - a -
 set it off; the rain came down! Where was it that it
 what is puzz - ling us up here Is "Is it ta - king

brel'!
 well!
 bell!"
 fell?
 well?"

There's one thing ve - ry cer - tain, Yah!
 There's one thing ve - ry cer - tain, Yes!
 There's one thing ve - ry cer - tain, Yes!
 There's one thing ve - ry cer - tain, Yes!
 There's one thing ve - ry cer - tain, Yes!

1 - 4

Last ending.

You ne-ver can tell!
 You ne-ver can tell!
 You ne-ver can tell!
 You ne-ver can tell!
 You ne-ver can tell!