

# JEFFERSON DE ANGELIS

OPERA COMPANY IN

# The GIRL and the GOVERNOR

UNDER THE DIRECTION OF  
FRANK M'KEE



DON PASCAL DE MOSQUITA .....	60
IT IS WONDERFUL .....	60
I AM SO FAIR .....	60
SAID THE GOVERNOR .....	60
THAT'S THE KIND OF A NOBLE SAVAGE I AM .....	60
FAREWELL FOND DREAMS OF LOVE .....	60
THE HEART OF A SAILOR IS TRUE .....	60
I WOULD LIKE A FRANK OPINION .....	60
THE MUSICAL BULL-FROGS .....	60
THE LAND OF THE BRAVE AND HOME OF THE FREE .....	60
SHE SIGHS IN VAIN .....	60
I DIE FOR LOVE OF YOU .....	60
WHO WOULD A BACHELOR BE? .....	60
LET GLOOMY THOUGHTS GO HANG .....	60
HAVE YOU EVER HEARD IT TOLD THAT WAY BEFORE? .....	60

SELECTIONS.....1.00	WALTZES.....75
LANCIERS.....60	MARCH.....60
COMPLETE SCORE.....2.00	

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BOOK &  
LYRICS BY

S. M. BRENNER

MUSIC BY

JULIAN EDWARDS

M. WITMARK & SONS

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# The Musical Bullfrogs.

Tacoma and Chorus.

1

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Moderato.

Piano.

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat major or D minor). It consists of five systems of music. The first system begins with a dynamic marking of *f* (forte) and a tempo marking of *Moderato*. The notation includes a treble clef with a key signature of one flat and a bass clef. The music is primarily chordal, with some melodic lines in the right hand. The fifth system concludes with the instruction *un poco rit.* (a little ritardando).

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First system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics: *ff*. The music consists of chords and arpeggiated figures.

Second system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp. Dynamics: *p*. Includes a *rit.* (ritardando) marking. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Third system of piano introduction. Treble and bass staves. Treble clef, key signature of two flats (Bb). Dynamics: *p*. Includes a sixteenth-note triplet in the treble. The music continues with arpeggiated patterns.

Fourth system of piano introduction. Treble and bass staves. Treble clef, key signature of two flats. Dynamics: *decresc.* (decrescendo). The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Vocal introduction and first line of lyrics. Treble and bass staves. Treble clef, key signature of two flats. The vocal line begins with a rest followed by the lyrics: "The moon shone bright one summer night, down some vale, a night-in-gale,". The piano accompaniment provides a harmonic foundation.

Out on the gloom-y marsh.  
 War-bled it's song so bold.

CHORUS.

TEN. *pp*  
 Moon shone bright, Sum-mer night,  
 Down some vale, Night-in-gale,

BASS.

*p* *pp*

The si - lence broke, a voice a - woke.  
 And strange to see, the mel - o - dee

Out on the gloom-y marsh.  
 War-bled it's song so bold.

Solemn and deep and harsh .  
 Made each frog's blood run cold .

*pp*  
 Si - lence broke, Voice a - woke,  
 Strangeto see, - Mel - o - dee ,

*pp*

TACOMA .

'Twas the voice of the might-y, bull - frog king, Which his  
 And with one ac-cord ev'- ry frog con-curred As they

Sol-emn and deep and harsh .  
 Made each frog's blood run cold .

*cresc.*

sub - jects were quick - ly an - swer - ing, As the mu - si - cal bull - frogs  
sniffed with scorn at the sound they'd heard. What a hor - ri - bly un -

came to sing, Burr - pit - y - burp Burp! Burp! For each  
mu - si - cal bird! Burr - pit - y - burp Burp! Burp! Now this

em - u - lous song - ster did - as - pire, To sing dou - ble - bass in the  
in - ci - dent may seem odd - to - you, But you must a - gree that tis

bull - frog - cho r, So they sang and sang and they nev - er seemed to tire.  
oft - en - true, These things all de - pend on the point of view.



bull - frog choir, So they sang and sang, And they never seemed to tire. Burp - pity burp!  
 oft - en true, These things all de - pend on the point of view. Burp - pity burp!

choir. So they sang and sang, And they never seemed to tire.  
 true. These things all de - pend on the point of view.

*p*

Burp! Burp - pity burp Burp! A Burp!  
 Burp! Burp - pity burp Burp! A Burp!

Burp!  
 Burp!

Burp!  
 Burp!

Burp!  
 Burp!

*D.C.*  
*ff*

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STANISLAUS STANGE. JULIAN EDWARDS.

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