

Lillian M. Robinson

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this

# HUSBANDS AND WIVES

# THE MAID OF THE MOUNTAINS

## A LIGHT OPERA IN THREE ACTS

PRODUCED BY  
*Elliott, Comstock & Gest*  
at the Casino Theatre, N.Y.

BOOK BY  
FREDERICK LONSDALE  
LYRICS BY  
HARRY GRAHAM  
ADDITIONAL LYRICS BY  
F. CLIFFORD HARRIS & VALENTINE

Music by  
*Harold Fraser-Simson*  
Additional Numbers by  
*Jas. W. Tate*



ACT I.	
Live For To-Day.....Solo.....	60
My Life is Love.....Solo.....	60
Farewell.....Solo.....	60
Dividing The Spoil.....Solo and Chorus.....	60
ACT II.	
Love Will Find A Way.....(Celebrated Valse Song) in F.....	60
Love Will Find A Way.....( " " " " ) in G.....	60
Dirty Work.....Duet.....	60
A Paradise for Two.....Duet.....	60
Husbands and Wives.....Duet.....	60
A Bachelor Gay.....Solo.....	60
I Understood.....Solo.....	60
ACT III.	
Good People, Gather 'Round.....Solo and Chorus.....	60
When You're in Love.....Duet.....	60
When You're in Love.....Solo.....	60
New Moon.....Duet.....	60
Over There and Over Here.....Duet.....	60
Friendship and Love.....Duet.....	60
INSTRUMENTAL ARRANGEMENTS	
Vocal Score.....NET	3 00
Selection.....Piano Solo.....	1 00
Waltz....." ".....	75
Nocturne....." ".....	60



OPERATIC EDITION  
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# HUSBANDS AND WIVES

"The Maid of the Mountains"

DUET

(Vittoria and Antonio)

Lyric by  
HARRY GRAHAM

Music by  
HAROLD FRASER-SIMSON

Allegro

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Allegro' and the dynamic is 'mf'.

(VITTORIA)

Vittoria's vocal line is written on a single staff. The lyrics are: "I used to trust my hus-band tho' I know the neigh-bors My hus-band quite ne - glect-ed me, if oth - er girls were". The piano accompaniment is on two staves, marked 'p stacc.', and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

talk'd!  
by!

(ANTONIO)

Antonio's vocal line is written on a single staff. The lyrics are: "It don't take much to set the neigh-bors talk-ing! Ah! that was his mis - tak - en sense of du - ty!". The piano accompaniment is on two staves, continuing the accompaniment from the previous section.

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(VITTORIA)

But now I've found him out: the big-gest rogue that ev - er  
 He'd such a guilt - y con-science, he would nev - er meet my

walked!  
eye!

(ANTONIO)

Oh! don't say that, I'm sure he ha - ted walk-ing!  
 A - fraid of be - ing blind-ed by your beau-ty!

(VITTORIA)

To please this gay de - ceiv-er, I worked just like a beav-er!  
 While dai - ly I grew thin-ner, He'd take them out to din-ner!

(ANTONIO)

And  
A

(VITTORIA)

All his  
And al -

he per-haps was bu - sy "dam-ming" too! —  
harm-less lunch at Lock-hart's or the Zoo! —

*cresc.*

fol-lies I for-gave, For I thought him, oh, so brave!  
tho' I'm not strait-laced, I could not ad-mire his taste! (ANTONIO)

He  
Oh,

*mf*

*rit.* (VITTORIA)

In - deed! Oh,  
Why not? Yet

must have been! He mar-ried you! —  
don't say that! He mar-ried you! —

*rit.*

mar-riage, what a fate! —  
 mar-riage might be fun! — (ANTONIO) *rit.*

Oh bless-ed sin-gle state! —  
 If two fond hearts were one! —

*rit.*

*p meno mosso*

Hus-bands and wives! — Think of their lives! —  
 Hus-bands and wives! — Won-der-ful lives! —

Hus-bands and wives! — Think of their lives! —  
 Hus-bands and wives! — Won-der-ful lives! —

*p meno mosso*

Al-ways to-geth-er, In ev-'ry sort of weath-er!  
 When they're to-geth-er, It's al-ways love-ly weath-er!

Al-ways to-geth-er, In ev-'ry sort of weath-er!  
 When they're to-geth-er, It's al-ways love-ly weath-er!

*poco cresc.*

*dim. e rall.*

When the  
If the

I won-der how the thun-der an - y - one sur - vives!  
Sun's shi - ny when their ti - ny fam - i - ly ar - rives!

*mf* *dim. e rall.*

wives sus-pect the hus-bands.  
wives a-dore the hus-bands.

And the hus-bands fool the wives!  
And the hus-bands spoil the wives!

*accel. D.C.*

**DANCE**  
Tempo I

*mf* *mp*

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords and eighth notes.

Second system of musical notation. The treble clef part includes a *cresc.* marking and a *f* dynamic marking. The bass clef part continues with a steady eighth-note accompaniment.

Third system of musical notation, marked *Meno mosso* and *mp*. The treble clef part features a melodic line with some rests, while the bass clef part continues with eighth notes.

Fourth system of musical notation, marked *cresc.*. The treble clef part has a melodic line with some rests, and the bass clef part continues with eighth notes.

Fifth system of musical notation, marked *mf*. The treble clef part has a melodic line with some rests, and the bass clef part continues with eighth notes.

Sixth system of musical notation, marked *mp* and *sf*. The treble clef part has a melodic line with some rests, and the bass clef part continues with eighth notes.

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Music by Theodore Morse

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Sing me love's lul-la - by, Sing me the song of  
dreams, — Dear - ie, where you and I  
wan - der in love - land, where love - light beams, So hold me

*appassionato*

*f appassionato*

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