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The Isle of Champagne

Charles Alfred Byrne

Louis Harrison

William Furst

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THE ISLE OF CHAMPAGNE



Comedy Opera

Libretto By
Charles Alfred Byrne
AND
Louis Harrison
MUSIC By
William Furst

As Produced by the

Thomas Q. Seabrooke Opera Co.

NEW YORK

Published by M. WITMARK & SONS 839-841 Broadway

VOGAL GEMS FROM

The Comedy Opera Success,

— THE —



ISLE OF CHAMPAGNE



AS PRODUCED BY THE

THOMAS Q. SEABROOKE OPERA CO.

WRITTEN BY

CHARLES ALFRED BYRNE,

AND

LOUIS HARRISON.

COMPOSED BY

WILLIAM FURST.

NEW YORK:

PUBLISHED BY M. WITMARK & SONS, 839-841 BROADWAY.

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ENTERED AT STATIONERS' HALL, LONDON, ENG.

The Greatest Comedy Opera Success of the Day.

SELECTIONS FROM

THE ISLE OF CHAMPAGNE.

LOVE AT FIRST SIGHT, (Duet)	50
COBWEB WALTZ SONG,	50
THE SPIDER AND FLY, (Duet)	40
O FLY SWEET BIRD,	60
OLD KING MUMM,	40
THE NORTH POLE,	50
WE ARE THE LIGHT BRIGADE (Comic Duo), with dance	40
O DREAM OF LIFE, (Duet)	60
I'M A KING WITH A CROWN,	40
O'ER HILL AND DALE, (Sabot dance)	40
I'M POMMERY II. THE KING,	40

—AND—

SONG OF ALL NATIONS; or, SHE HAD TO DECLINE,	50
--	----

INSTRUMENTAL.

WALTZES,	60
LANCIERS,	50
POTPOURRI,	75
MARCH,	40

FOR SALE AT ALL MUSIC STORES.

I'M POMMERY 2nd THE KING.

FROM THE OPERA, "THE ISLE OF CHAMPAGNE."

Words by CHARLES ALFRED BYRNE and LOUIS HARRISON.

Music by WILLIAM FURST.

Allegro.



POMMERY.

1. I'm Pomm-er - y Sec-ond the King And
2. I en-tered a col-lege at ten And
2. At twen - ty I fin-ished at school And

this is the day of my birth I've had so much to drink It has
stud - ied un - til quite a wreck The pro - fes - sors all said That the
then I was called to the throne Though I'm King of the isle I don't

caused me to think that I gov - ern the whole of the earth.
brains in my head were so heav - y they'd fract - ure my neck.
own a square mile and what ev - er's mine is - 'nt my own.



POMMERY.

I'm a man of the style that's self-made. I start-ed in life as a
 At foot-ball I took the first prize. At bil-liards my shots were mas-
 It's a ter-ri-ble thing to be king. If your crown is'nt backed up by

 The piano accompaniment for the first vocal line, spanning six measures. It features a steady eighth-note bass line in the left hand and chords in the right hand. A piano (p) dynamic marking is present in the third measure.

Prince . . . I've stud-ied the ol-o-gies of all the col-leg-es And I
 - sé . . . I could trans-late from Pla-to a-bout a po-ta-to In
 wealth . . . Oh "Long live the King" is a sad thing to sing When your

 The piano accompaniment for the second vocal line, spanning six measures. It continues the harmonic pattern with chords and a steady bass line.

hav-'nt done an-y-thing since.
 quite a phe-nom-e-nal way.
 in-come con-sists of your health.

 The piano accompaniment for the third vocal line, spanning six measures. It concludes the piece with a final chord and a rising bass line.

MOET & CHANDON WITH TENORS.

I'm a man of the style that's self - made . . . I

start - ed in life as a Prince . . I stud - ied the ol - o - gies

of all the col - leg - es And I hav - 'nt done an - y - thing since.

D.S. ♫

D.S. ♫

O'ER HILL AND DALE.

SABOT DANCE,

FROM THE COMIC OPERA, "THE ISLE OF CHAMPAGNE."

Words by CHARLES ALFRED BYRNE and LOUIS HARRISON.

Music by WILLIAM FURST.

The musical score is written for a voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The piano part includes a *Marcato* marking. The lyrics are written below the vocal line.

O'er hill and dale, In rill and vale, all sing the gath - er - ing of

grape and vine, We dance and sing, The har - vest in, The

har - vest of the bub - bling new made wine, O'er hill and dale, In

rill and vale, All sing the gath - er - ing of grape and vine, We

FINE.

dance and sing the har - vest in, the har - vest of the new-made wine.

O'er hill and dale, In rill and vale, On sun - ny moun-tain sides we

roam, To strip the vines of juic - y grapes and rare all

pick and press with - out a thought of care. Then nome - ward bound our

songs re - sound, Our hearts are ev - er light and gay. We've done now with the

bu - sy hours of day, The bu - sy, bu - sy hours of day.....

D.C. al fine.

OH, DREAM OF LIFE.

FROM THE OPERA, "THE ISLE OF CHAMPAGNE."

(PRISCILLA, KISSENGEN and CHORUS.)

Words by CHARLES ALFRED BYRNE and LOUIS HARRISON.

Music by WILLIAM FURST.

PRISCILLA.

Oh, dream of life, for-ev - er rife, I'm glad and breathe once more, I

Andante.

p

This block contains the first system of the musical score. It features a vocal line for Priscilla and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante.' and the piano part begins with a 'p' (piano) dynamic. The lyrics are: 'Oh, dream of life, for-ev - er rife, I'm glad and breathe once more, I'.

know not how with aw - ful strife We safe - ly reached the shore. Oh, dreadful night, sad was our plight, we

This block contains the second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: 'know not how with aw-ful strife We safe-ly reached the shore. Oh, dreadful night, sad was our plight, we'.

thought that all must die; Our sail - ors worked, no du - ty shirked, And each with ea.h did vie. The

This block contains the third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: 'thought that all must die; Our sail-ors worked, no du-ty shirked, And each with ea.h did vie. The'.

dread - ful waves o'er - whelmed us, all our ef - forts were vain,..... We
 KISSENGEN.
 Their ef - forts were in vain, yes, all in vain.....

The first system of the musical score features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are: "dread - ful waves o'er - whelmed us, all our ef - forts were vain,..... We KISSENGEN. Their ef - forts were in vain, yes, all in vain.....". The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line.

crashed up - on the shore,..... Our ship was seen no more.
 They crashed up - on the shore, was seen no more. How bright all

The second system continues the melody. The lyrics are: "crashed up - on the shore,..... Our ship was seen no more. They crashed up - on the shore, was seen no more. How bright all". The musical notation and piano accompaniment follow the same pattern as the first system.

How bright all seems..... I live once more. Ah!.....
 seems,..... She lives once more..... Ah!.....

The third system concludes the piece. The lyrics are: "How bright all seems..... I live once more. Ah!..... seems,..... She lives once more..... Ah!.....". The piano accompaniment features a more active right hand with eighth-note chords and a steady left hand.

..... Oh, dream of life, for - ev - er rife, I'm glad and breathe once

..... Oh, dream of life, for - ev - er rife, She's glad and breathes once

The first system of the musical score for 'Oh, Dream of Life'. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: '..... Oh, dream of life, for - ev - er rife, I'm glad and breathe once' for the first voice and '..... Oh, dream of life, for - ev - er rife, She's glad and breathes once' for the second voice.

more,..... I know not how with aw - ful strife We safe - ly reached the

more,..... She knew not how with aw - ful strife They safe - ly reached the

The second system of the musical score. The lyrics continue: 'more,..... I know not how with aw - ful strife We safe - ly reached the' for the first voice and 'more,..... She knew not how with aw - ful strife They safe - ly reached the' for the second voice.

shore..... Now es - caped from the

shore..... *p* Now es - caped from the o - - cean.

The third system of the musical score. The lyrics are: 'shore..... Now es - caped from the' for the first voice and 'shore..... *p* Now es - caped from the o - - cean.' for the second voice. The piano part includes a dynamic marking of *p* (piano).

rall.

o - - - - - cean, with what words of de - vo - - - tion,..... Saved from per-il and

rall.

with what words of de - vo - - - tion, Saved from per-il and pain, per-il and

rall.

a tempo.

pain, Ah!.... saved from per-il and pain, Ah!.... saved from per-il and pain....

pain, Ah, she's saved from per - - il and pain....

a tempo.

CHORUS.

p

Now es - caped from the o - - - cean, With what words of de - vo - - - tion,

PRISCILLA. *ff* *p* *p*

With hearts full of e - mo - - tion, From per - il and pain we're saved. Ah!....

KISSENGEN. *ff* *p* *p*

With hearts full of e - mo - - tion, From per - il and pain we're saved.

CHORUS. *ff* *p*

With hearts full of e - mo - - tion, From per - il and pain we're saved.

cres. *ff* *p*

saved from per - il and pain, Ah!.... saved from per - il and pain.....

Ah! she's saved from per - - il and pain.....

Ah!..... Ah!.....

PRISCILLA.

With hearts full of e-

CHORUS.

ff SOPRANI & ALTI.

Now escaped from the o - cean, With what words of de - vo - tion, With hearts full of e-

ff TENORI & BASSI.

motion, from peril and pain we are saved, yes, saved....

KISSENGEN.

From per-il they're saved, yes, saved....

mo - - - - tion,

yes, saved....

THE NORTH POLE.

BINNACLE AND CHORUS.

FROM THE COMIC OPERA, "THE ISLE OF CHAMPAGNE."

Words by CHARLES ALFRED BYRNE and LOUIS HARRISON.

Music by WILLIAM FURST.

Allegro Moderato.

BINNACLE.

1. Now
2. We

The Binacle part begins with a vocal line in treble clef, key of D major, and 2/4 time. The piano accompaniment is in the same key and time, starting with a forte (f) dynamic. The vocal line has two versions: '1. Now' and '2. We'. The piano accompaniment features a mix of chords and moving lines, with a piano (p) dynamic marking in the second measure.

The Chorus part begins with a vocal line in treble clef, key of D major, and 2/4 time. The piano accompaniment is in the same key and time, starting with a forte (f) dynamic. The vocal line has two versions: '1. Now' and '2. We'. The piano accompaniment features a mix of chords and moving lines, with a piano (p) dynamic marking in the second measure.

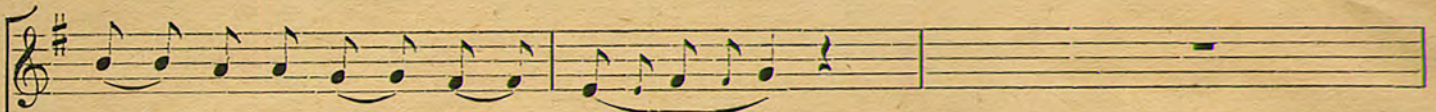
lis - ten mates to a sto - ry of the sea —
sailed due north thro' Ken-tucky's mammoth cave —

SOPRANO & ALTO.

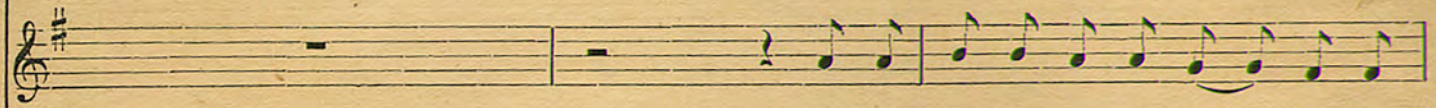
Oh list to the wan - der - er bold !

The Chorus part continues with a vocal line in treble clef, key of D major, and 2/4 time. The piano accompaniment is in the same key and time, starting with a forte (f) dynamic. The vocal line has two versions: '1. Now' and '2. We'. The piano accompaniment features a mix of chords and moving lines, with a piano (p) dynamic marking in the second measure.

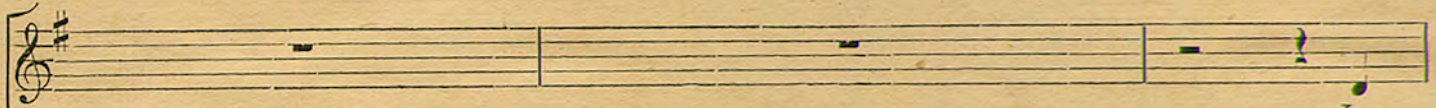
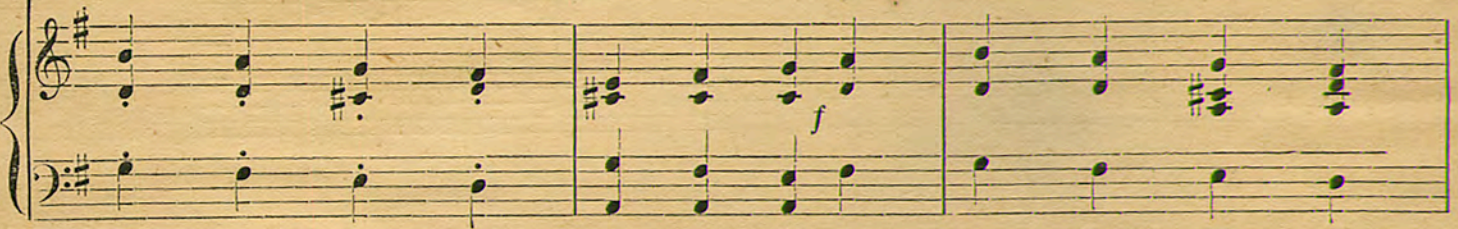
tell you of won - ders hap - pen - ing to me, In the Arc - tic seas Where the Ice - bergs freeze And you
then was struck by a mighty tid - al wave, And a herd of whales jumped up on the sails And



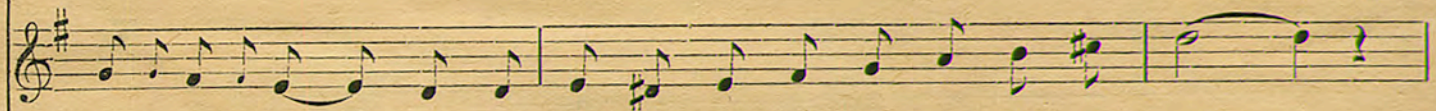
shiv - er, shiv - er, shiv - er with the cold. . . .
hung by the yards a wagging of their tails.



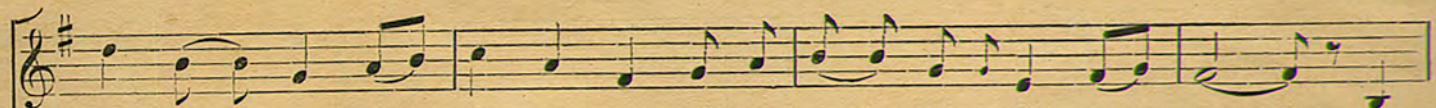
Where the weather is as fickle as a
What a hor - rid herd of whales thus to



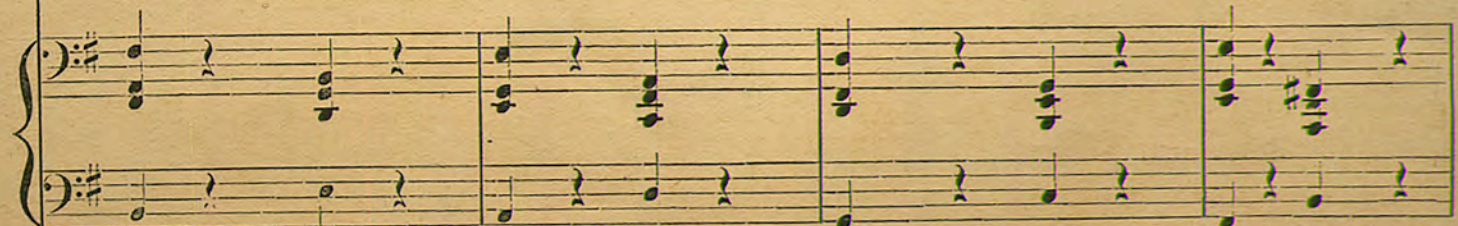
I
We



soft i - ci - cle and you shiv - er, shiv - er, shiv - er with the cold.
hang upon the sails with a wag - ging, wag - ging, wag - ging of their tails.



sailed from the port of Mil - wau - kee, To dis cov - er the old North Pole. We
threw a rope round the old North Pole, Which stands on the lee of Maine. The



cleared Mon - ta - na in the southern sea, And they blew Cape Horn when they
ship got wrecked off that aw - ful coast, We had nothing to eat but

summoned us to tea, That's the truth up - on my soul. . . .
quail on toast, That mem - 'ry gives me pain. . . .

That's the
That

We then passed o - ver Ni - ag - a - ra falls, Where the
We met a tribe of "bunk - o" men, Who

truth up - on his soul.....
mem - 'ry gives him pain.....

BINN.

whales and the el - eph - ants roam, And the ship lay to off
cap - tured ev - 'ry soul, But I made them grieve for I

Ka - la - ma - zoo, On a voy - age to the North - ern Pole.
took French leave, On a voy - age to the North - ern Pole.

Then
Then

SOP. & ALTO.

shout hur - rah! for the sail - or bold and the won - ders he did see. But
shout hur - rah! for the sail - or bold who was clever e - nough to van - ish. But

D.C.

Why be - cause she could'nt lay three.
Why be - cause I could'nt walk Spanish.

please ex - plain why the ship lay to?
please ex - plain why you took French leave?

D.C.

HORNSPIPE. After 2nd Verse.

FINE.

D.C. al fine.

NO MERCY HE NEED EXPECT.

FROM THE COMIC OPERA, "THE ISLE OF CHAMPAGNE."

Words by CHARLES ALFRED BYRNE and LOUIS HARRISON.

Music by WILLIAM FURST.

First system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "No mer - cy he need ex - pect from these four e -".

Second system of the musical score. The vocal line continues with the lyrics: "lect, We're done brown." The piano accompaniment continues with the same key signature and time signature.

Third system of the musical score. The vocal line continues with the lyrics: "For though he has been so slick. We'll yet make him sick for his seur - vy trick,". The piano accompaniment continues with the same key signature and time signature.

And his crown. There

The first system of the musical score. The vocal line (treble clef) begins with a half note 'And', followed by a quarter note 'his', a half note 'crown.', and then a quarter rest followed by a quarter note 'There'. The piano accompaniment (grand staff) consists of a continuous eighth-note chordal pattern in the right hand and a simple bass line in the left hand.

is no de - ny - ing that we are rat - tled,..... A - bout priv - il - eg - es

The second system of the musical score. The vocal line continues with eighth notes for 'is no de - ny - ing that we are', followed by a dotted half note 'rat - tled,.....', and then eighth notes for 'A - bout priv - il - eg - es'. The piano accompaniment continues with the same chordal pattern.

for which we've bat - tled, . . . And con - sid - er - a - tions we had thought

The third system of the musical score. The vocal line continues with eighth notes for 'for which we've bat - tled, . . .', followed by a dotted half note 'And con - sid - er - a - tions we had thought'. The piano accompaniment continues with the same chordal pattern.

set - tled,..... but 't is not the time to say sca.....

The fourth system of the musical score. The vocal line continues with eighth notes for 'set - tled,.....', followed by a dotted half note 'but 't is not the time to say', and ends with a quarter note 'sca.....'. The piano accompaniment continues with the same chordal pattern.

For as con - spi - ra - tors

we must dis - sem - ble, Put brakes on our feel - ings be - fore King and

Queen, Just now with the spi - rit o'er all those as - sem - bled t'would

fol - ly be sure - ly to say what we mean.

HERE'S TO OLD CHAMPAGNE.

FINALE, THIRD ACT.

FROM THE OPERA, "THE ISLE OF CHAMPAGNE."

Words by CHARLES ALFRED BYRNE and LOUIS HARRISON.

Music by WILLIAM FURST.

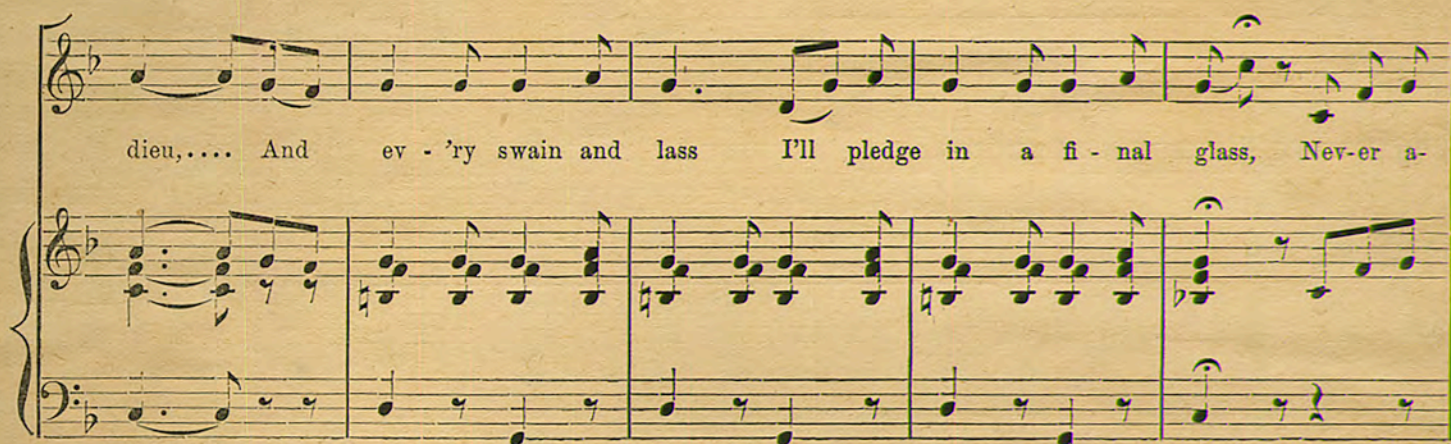
POMMERY.

Allegro Moderato.

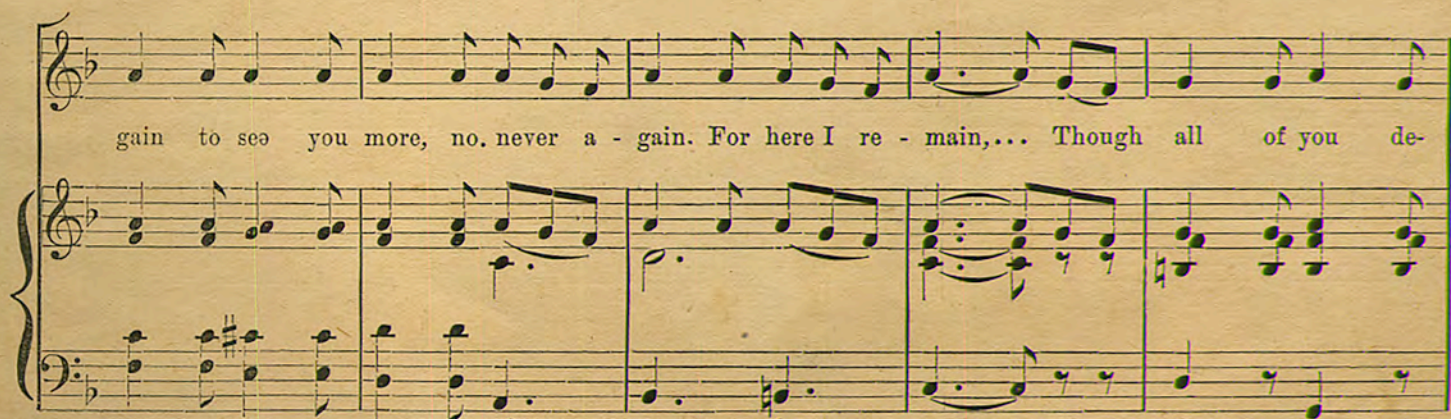
The best of friends must part, a - las! I'll now say a - dieu, I'll now say a-



dieu,.... And ev - 'ry swain and lass I'll pledge in a fi - nal glass, Nev - er a-



gain to see you more, no. never a - gain. For here I re - main,... Though all of you de-



rall.

part..... to some dis-tant shore..... I'll con-tin-ue to reign right here, And

Allegro.

stick to my dear cham-pagne. Then here's to old cham-pagne, champagne, champagne, a

part-ing cup we'll drain, we'll drain, we'll drain, A-lone in my do-main I'll

rall.

reign, I'll reign, I'll get an ev-er-last-ing jag; Then here's to old champagne!

rall. FINE.