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## O. P. R. A..

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Chicago, IL: Chicago Music Co (152 State St), 1881

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DEDICATED TO  
LIV. G. COLLINS.  
CHICAGO.

# THE PRIMA

OR A MANAGER IN TROUBLE  
COMIC QUARTETTE



BY

C. E. LESLIE.

Published by

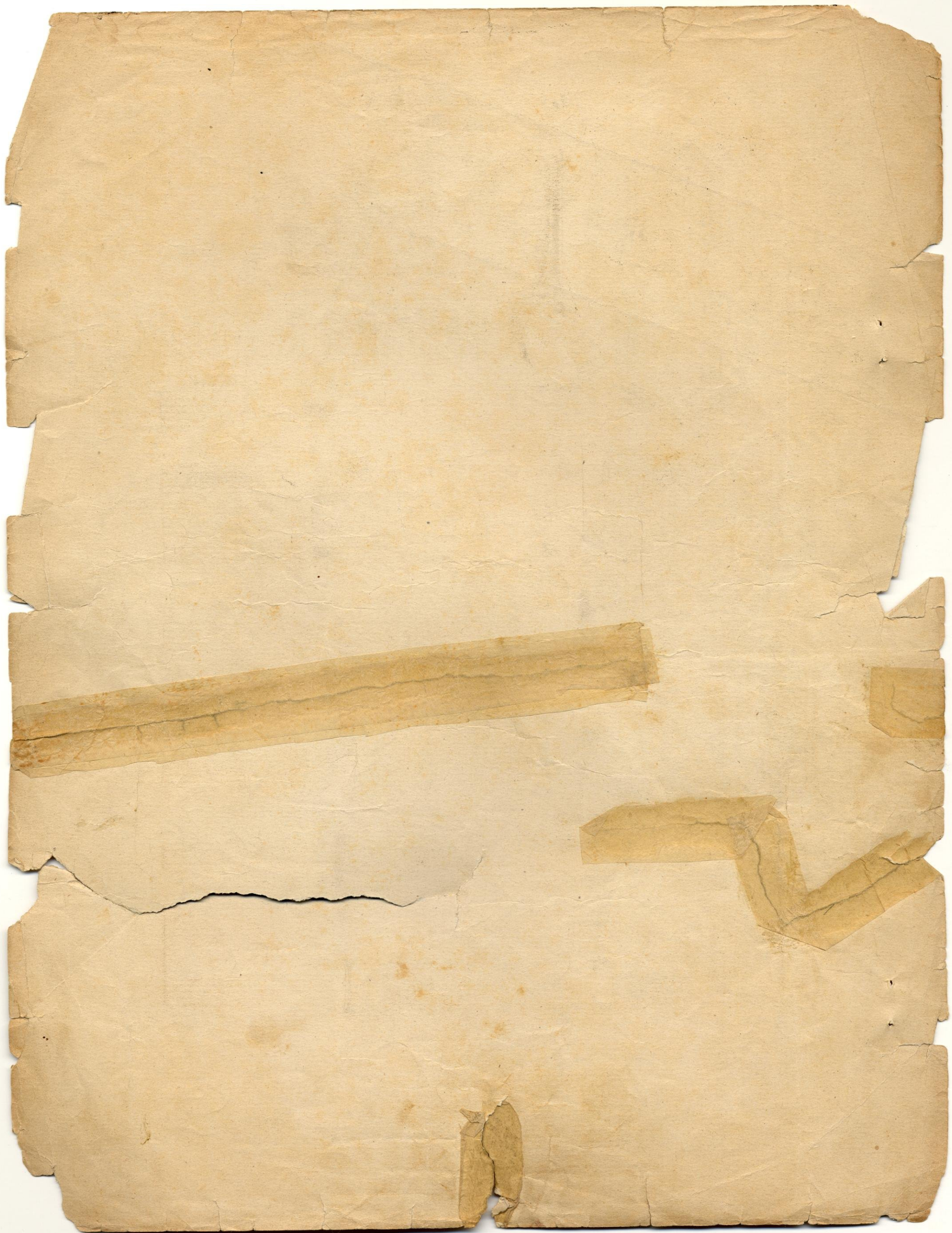
THE CHICAGO MUSIC COMPANY  
152 STATE ST. CHICAGO.



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THE JONES LITH. CO. CHICAGO.



# THE O. P. R. A.

OR,

## A Manager's Troubles.

(COMIC QUARTET.)

Bass Solo.

C. E. LESLIE.

I am not a cap-tain of the sea, Nor a rul-er of the Queen's na - vee,

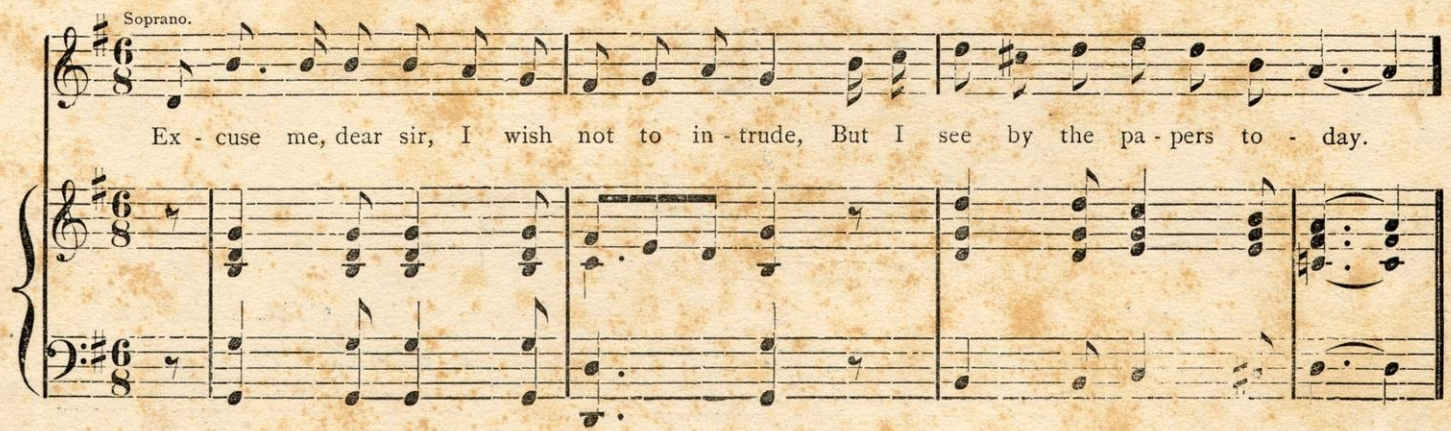
But I've ad-ver-tised for a com-pa-ny That will beat Pin-a-fore, as you will see;

And as soon as they come I will try their parts, And see if they are post-ed in the mu-sic-al art.

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Soprano enters with music in hand, and approaches manager. They pass the greetings of the day. The accompanist strikes the chord and Soprano begins: "Excuse me, dear sir," etc.

Soprano.



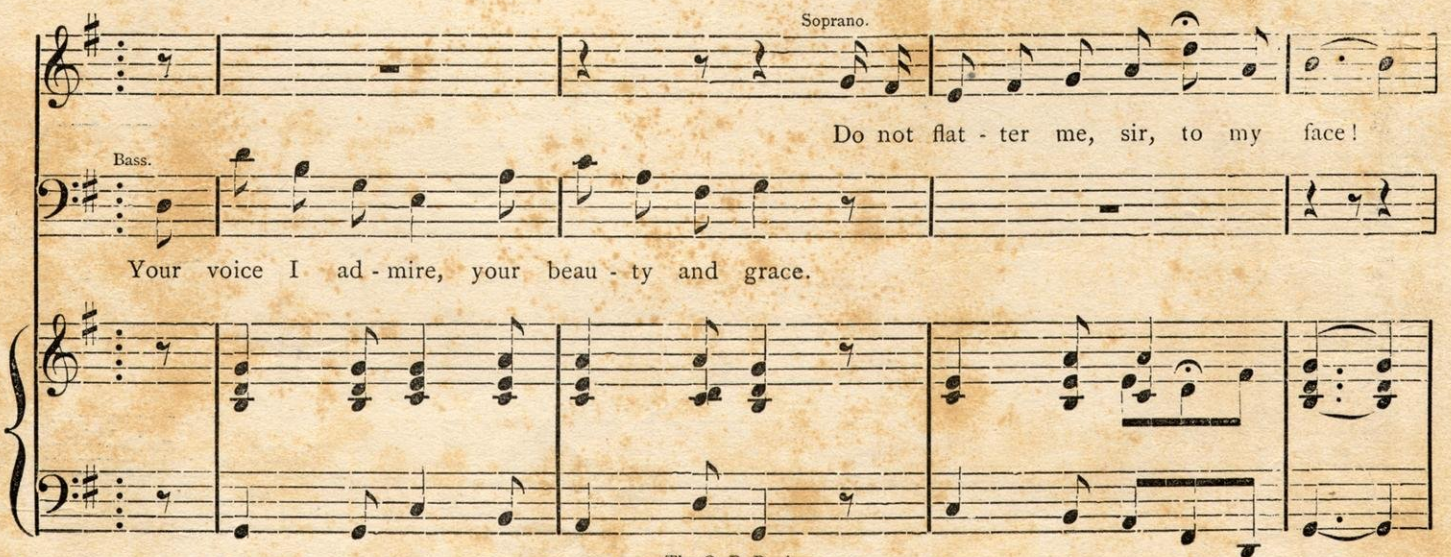
Ex - cuse me, dear sir, I wish not to in - trude, But I see by the pa - pers to - day.



In your beau - ti - ful O. P. R. A.....

Bass,

That I wish to en - gage ma - ny ar - tists to play, In my beau - ti - ful O. P. R. A.....



Soprano.

Do not flat - ter me, sir, to my face!

Bass.

Your voice I ad - mire, your beau - ty and grace.

Oh, no! no! to en-gage in your play, that is now all the rage.

It is true that you wish, In my play that is now all the rage.

The Tenor enters at close of Duet, and, interrupting, Soprano and Base asks in German dialect: "Vas, dose de shentle-mans vat put dose notices in de morning bapers?" Bass. "Yes, sir, I advertised in the morning papers for a Dutch Comedian." Tenor. "Vell! dot is shust de kind of a man vat I am." Bass. "You are a professional, then, I suppose?" Tenor. "A pro. vat?" Bass. "I say you are a professional." Tenor. "No, sir, I vas not a professional, I vas a Dutchman." Bass. "Well, I have no doubt you are a Dutchman. I presume you wish an engagement as comic singer?" Tenor. "Dot's it, dot's it. You shust guessed it de virst dime." Bass. "Will you be kind enough to sing one of your comic songs?" Tenor. "Ya, I vill do dot if sumpody play some gumpanymnt." The accompanist produces the chord, and the Tenor begins, singing, "Where, oh, where," and while Tenor is singing Bass tries to stop him. Soprano and Bass converse together, seeming very much annoyed.

Tenor.

Oh, where, oh, where is my lit-tle dog gone, oh, where, oh, where can he be?.....

With his tail cut short and his ears cut long, Oh, where, oh, where can he be?.....

The Alto approaches the manager while the Tenor is singing, and they converse together. When the Tenor has finished, Alto commences, Solo, "My father and mother," etc., at the close of which Tenor joins in the duet following. The Soprano and Base are very indignant because they sing such trash. The closing Quartet should be sung with spirit, and should end in a great quarrel. Do not fail to commit your parts, in order to sing them without notes.

**Alto.**

My fa - ther and moth - er were I - rish, My fa - ther and moth - er were I - rish, My

fa - ther and moth - er were I - rish, And I..... am I - rish too.....

**Alto.**

My fa - ther and moth - er were I - rish, My fa - ther and moth - er were I - rish, My

**Tenor,**

Oh, where, oh, where is my lit - tle dog gone, Oh, where, oh, where is he..... with his

fa - ther and moth - er were I - rish, And I..... am I - rish too.....

tail cut short and his ears cut long, Oh, where, oh, where can he be?.....

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics underneath. The bottom staff is a piano accompaniment in G major, featuring a steady bass line and chords in the right hand.

Tenor,  
Yes,  
Alto,  
Yes,

You shall not sing your I - rish song, Nor you a - bout your dog, You

The second system of the musical score includes four vocal staves and a piano accompaniment. The top three staves are for Tenor, Alto, and another voice part, each with a 'Yes,' lyric. The bottom staff is the piano accompaniment, continuing the melody and bass line from the first system.



Chorus.

Tenor.  
I will sing a - bout my dog, I won - der where he's gone; Oh,

Alto  
I will sing my I - rish song, My I - rish song, you'll hear; My

Soprano.  
No I - rish song I'll hear; I

Pass  
shall not sing a - bout your dog, No I - rish song I'll hear; You

where, oh, where is my lit - tle dog gone, Oh, where, oh, where is he?.....

fa - ther and moth - er were I - - rish, My fa - ther and moth - er were I - rish,

nev - er, no, nev - er will sing with them, Just think of the sit - u - a - tion;

nev - er, no, nev - er shall sing with them, Just think of the sit - u - a - tion;

With his tail cut short, and his ears cut long, Oh, where, oh, where can he  
My fa - ther and moth - er were I - rish, And I..... am I - rish  
To be seen on the stage with such as these Were cer - tain - ly deg - - ra -  
To be seen on the stage with such as these Were cer - tain - ly deg - - ra -

**Closing Quartet.**

be..... Oh, where, oh, where's my dog? I won - der where he's gone, He nev - er  
too..... My I - rish song you'll hear, I'll sing it all day long, I'm  
da - tion; I will not sing with them, A - way, a - way from me, I  
da - tion; You shall not sing with them, with them, A - way, a - way from me, You

run'd a - way be - fore, I'm sure dere's some-ting wrong; We will not go a - way, I'll  
 I - rish, so I am, And I - rish is my 'song; We will not go a - way, We'll  
 will not sing with them A - way, a - way from me, A - way, a - way, A -  
 shall not sing with them, with them A - way, a - way from me, A - way, a - way, a - way, a - way, A -

Repeat Closing Quartet if desired.

call my dog all day, I won - der where he's gone, I'm sure dere's some-ting wrong.  
 sing our song all day, Yes, I - rish is my song, I'll sing it all day long.  
 way, a - way from me, I will not, no, I will not sing In such a com - pa - ny.  
 way, a - way from me, You shall not, no, you shall not sing In such a com - pa - ny.