

1859

Two Cousins

Charles William Glover

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THE TWO COUSINS.

C. W. Glover. 67

Con Anima.

mf

Sva.

Cres. *ff*

JANE. *S*

1. Well! it was, af - ter all, a most exquis - ite ball, The music, the dancing, the whole was divine; I could
2. was, af - ter all, a most for - tu - nate ball, The music, the dancing, the whole how divine; Yes, we

KATE. *S*

1. Well! it was, af - ter all, a most exquis - ite ball, The music, the dancing, the whole was divine; I could
2. was, af - ter all, a most for - tu - nate ball, The music, the dancing, the whole how divine; Yes, we

Sp

waltz day and night in a whirl of delight, If partners were all like that last one of mine, If
both with delight may look back on to-night, As we've both "turned the tables," let neither repine, As we've

waltz day and night in a whirl of delight, If partners were all like that last one of mine, If
both with delight may look back on to-night, As we've both "turned the tables," let neither repine, As we've

Rall. 1st time. partners were all like that last one of mine.
both turned the

Rall. 1st time. partners were all like that last one of mine.
both turned the

Moderato.

f *mf* *b^b*

JANE. *Gravely.*

One word, my giddy cousin, but now mind, and don't be hurt, You really should be careful, dear, you're

p

growing quite a flirt. You en-couraged every coxcomb that you danced with thro' the night, To say all sorts of

THE TWO COUSINS, Continued.

A piacere. **KATE.**

silly things—you know it is not right, To say all sorts of sil - ly things, you know it is not right. Of

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a series of eighth notes, followed by a quarter rest, and then continues with eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

With nonchalance.

course, my usual lecture, Coz, or it would not be you, I'll wager I could tell who did their share of flirting

The second system continues the musical piece. The vocal line has a more relaxed, nonchalant feel. The piano accompaniment maintains the eighth-note texture in the right hand, with some chordal changes in the left hand.

too; I would not for the world one word to hurt your feelings say, But coz, dear, did not you indulge? just

The third system shows the vocal line with a slight increase in intensity. The piano accompaniment continues with its characteristic eighth-note accompaniment.

A piacere. **JANE. Angrily.** **KATE. Archly.**

in a quiet way? You don't mean to in - sin - u - ate! O dear, no! not at all; I on - ly mean to

The fourth system features a dramatic shift in mood. The vocal line is marked 'Angrily' and 'Archly'. The piano accompaniment includes dynamic markings 'f' (forte) and 'p' (piano) to reflect the emotional changes in the music.

THE TWO COUSINS, Continued.

JANE. *Tartly.*
 say it was— a very pleasant ball. Kate, it's no-

8va *Loco.*
ff *Tempo primo.* *p*

to - ri - ous, Really I'm shocked at the flirtings I've seen; Kate, you know

KATE. *Coaxingly.*
 Don't be cen - so - ri - ous, So could some oth - ers at what they have seen;

well enough— Somebody blushes— why, what can she mean? Some - bod - y

Rall.
 Some folks could tell enough— Somebody blushes— she knows what I mean! Some - bod - y

Rall. *p*

Rall.
blush-es— why, what can she mean?
Rall.
blush-es— she knows what I mean!

Tempo di Polka.
Rall. *mf*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment is in bass clef. The first vocal line has a 'Rall.' marking above it. The piano accompaniment also has a 'Rall.' marking above the first few measures, followed by a 'Tempo di Polka.' marking and a 'mf' dynamic marking.

KATE. Archly.
When people take to bal - conies be - cause the rooms are warm, And lingering, let the

pp

Detailed description: This system features a vocal line in treble clef and piano accompaniment in bass clef. The vocal line is marked 'KATE. Archly.' and contains the lyrics 'When people take to bal - conies be - cause the rooms are warm, And lingering, let the'. The piano accompaniment is marked 'pp'.

dance go by, and still keep arm in arm, When gen - tlemen with dark moustache will not let go your

pp *8va* *Loco.* *8va*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'dance go by, and still keep arm in arm, When gen - tlemen with dark moustache will not let go your'. The piano accompaniment is marked 'pp' and includes '8va' markings above the staff and a 'Loco.' marking.

THE TWO COUSINS, Continued.

hand, When la - dies turn their heads away, — a - hem! you un - der - stand. What! cousin; playing

A piacere. **JANE.**

Loco. *sva* *Loco.*

eavesdropper! O, I should be ashamed— If people wont be more discreet, the hearers can't be blamed. Were

KATE. **JANE.**

LENTO. *Hesitatingly.* **KATE.** **JANE.** **KATE.** **JANE.**

you out in that bal - co - ny? Not quite, but pray were you? Why yes, I was— And leaning on the arm of I know who. You

Lento.

A piacere piu lento. **KATE.** **JANE.** *A piacere.*

saw and heard? I saw and heard— Well, never mind the rest, Since you have learnt my secret, coz, why— keep it in your breast.

THE TWO COUSINS, Concluded.

ANIMATO.
KATE. Cordially.

Coz, I'll do more; I'll my flirting give o'er, And be a good girl for the rest of my life; And perhaps it may

JANE. 2d time.

O it ta-bles," let neither re-
chance that at some future dance, I may make up my mind to be somebody's wife. O it ta-bles," let neither re-

Cres.

pine, let neither re - pine, let neither re - pine, let nei - ther re - pine.....

Cres.

pine, let neither re - pine, let neither re - pine, let nei - ther re - pine.....

8 va

Loco.