

# When the Golden Sun has Sunk into the West.

SEXTETTE.

Moderato.

Words and Music by W. T. FRANCIS.

Piano.

MEN.

Now charm - ing la - dies do not  
We feel that we have won a

*poco rit.*

turn a shoul - der cold On what to you may seem a  
hard earned vic - to - ry, And one that should have place in

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GIRLS.

Musical staff for GIRLS, first line. Treble clef, key signature of two flats (Bb, Eb). The melody begins with a whole rest, followed by quarter notes G4, A4, Bb4, and eighth notes C5, Bb4, A4, G4.

We should like to un - der - stand what it  
'Twas by stra - te - gy you know, That you

Musical staff for GIRLS, second line. Treble clef. The melody continues with quarter notes G4, A4, Bb4, eighth notes C5, Bb4, A4, G4, followed by a whole rest.

prop - o - si - tion bold,  
fu - ture his - to - ry

Piano accompaniment for GIRLS, first system. Treble and bass clefs. The right hand features a melodic line with slurs and a piano (*p*) dynamic marking. The left hand provides harmonic support with chords and single notes.

Musical staff for GIRLS, third line. Treble clef. The melody continues with quarter notes G4, A4, Bb4, eighth notes C5, Bb4, A4, G4, followed by quarter notes F4, E4, D4.

to you would de - mand Be ex - pli - cit and your tale un -  
dealt this sad, sad blow To our ma - mas who're not here to -

Musical staff for GIRLS, fourth line. Treble clef. The melody continues with quarter notes G4, A4, Bb4, eighth notes C5, Bb4, A4, G4, followed by a whole rest.

Piano accompaniment for GIRLS, second system. Treble and bass clefs. The right hand features a melodic line with slurs and a piano (*p*) dynamic marking. The left hand provides harmonic support with chords and single notes.

Musical staff for GIRLS, fifth line. Treble clef. The melody continues with quarter notes G4, A4, Bb4, eighth notes C5, Bb4, A4, G4, followed by a whole rest.

fold \_\_\_\_\_  
day \_\_\_\_\_

MEN.

Musical staff for MEN, first line. Treble clef, key signature of two flats (Bb, Eb). The melody begins with a whole rest, followed by quarter notes G4, A4, Bb4, and eighth notes C5, Bb4, A4, G4.

Tho' gal - lant sol - diers when we face a for - eign foe, We start and  
The li - on e'en some - times from am - bush slays his prey And all is

Piano accompaniment for MEN, first system. Treble and bass clefs. The right hand features a melodic line with slurs and a piano (*p*) dynamic marking. The left hand provides harmonic support with chords and single notes.

GIRLS.

This may all b Put we  
Wi'

trem - ble when sweet cu - pid draws his bow  
fair in love and war the po - ets say

do not see the need For your tell - ing us this tale of  
fear you'd take to flight, But you need - n't for ma - ma's a -

woe! woe! woe! The need of tell - ing us this tale of  
way way way But now you need - n't for ma - ma's a -

woe. —  
way. —

MEN.

Now don't tease if you please And with haughty man-ner freeze, To in-  
Arms shall clash swords shall flash, While with mil - i - tar - y dash We to

GIRLS.

Pray dis -  
Pray don't

diff' - rence love we of - fer you to - day  
vic - to - ry shall win a lov - er's way

miss all of this Ar - gu - ment you want a kiss, Try and  
choose to a - buse Our pa - pas should they re - fuse To ac -

take one aren't you e - qual to the fray  
 cept you as our suit - ors toute au fait

MEN.  
 You a -  
 Well right

*p*

gain cause us pain Treat - ing us with great dis - dain When you  
 now we will vow That we will not raise a row If you'll

GIRLS.  
 Tho' you  
 Bear in

think your ma - mas are not far a - way  
 prom - ise that you'll love us from to day

scold you're not bold, For - ty times you must be told, Were de -  
 mind you may find Pa - pas some-times are un - kind Know - ing

fence - less for our ma - mas are a - way ——— Quite de -  
 what to do when ma - ma is a - way ——— Know - ing

fence-less for our ma-mas are a - way! ——— } Yes the  
 what to do when ma-ma is a - way! ——— }

For the day ———

day \_\_\_\_\_ Yes you may \_\_\_\_\_

Then we may \_\_\_\_\_

GIRLS.

While he who

MEN.

Now when the cat's a way See how the mice they play

fights and runs Will run some oth - er day

MEN.

Rude com-par - i - sons you know Are to

ENSEMBLE.

Let's for-give and love, let cu-pid have his sway. — And when the  
 love sometimes a blow

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Let's for-give and love, let cu-pid have his sway. —'. The piano accompaniment consists of chords and moving lines in both hands.

gold - en sun has sunk in - to the west, And ev' - ry  
 sol - diers with the girl he loves the best, Just to

The second system continues the vocal line with the lyrics 'gold - en sun has sunk in - to the west, And ev' - ry'. The piano accompaniment continues with similar harmonic support.

sol - diers with the girl he loves the best, Just to

The third system continues the vocal line with the lyrics 'sol - diers with the girl he loves the best, Just to'. The piano accompaniment concludes the system.



keep her from all harm 'Round her waist he'll place his arm, On his

shoul-der will her sweet head rest, rest, rest — And on his

1. *dim.* *rall.* shoulder will her sweet head rest. — 2. *rall.* shoulder shall her sweet head rest. —

*p dim.* *a tempo.* *rall. dim.* *pp* *p*

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with several triplet markings. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic elements as the first system, with triplet markings in the treble staff.

Third system of musical notation. A dynamic marking of *ff* (fortissimo) is present in the bass staff. The treble staff continues with melodic lines and triplet markings.

Fourth system of musical notation, showing further development of the melodic and harmonic themes. Triplet markings are prominent in the treble staff.

Fifth system of musical notation, continuing the musical progression. The treble staff has a melodic line with triplet markings, while the bass staff has a steady accompaniment.

Sixth system of musical notation, the final system on the page. It concludes the piece with a melodic line in the treble staff and a final accompaniment in the bass staff.