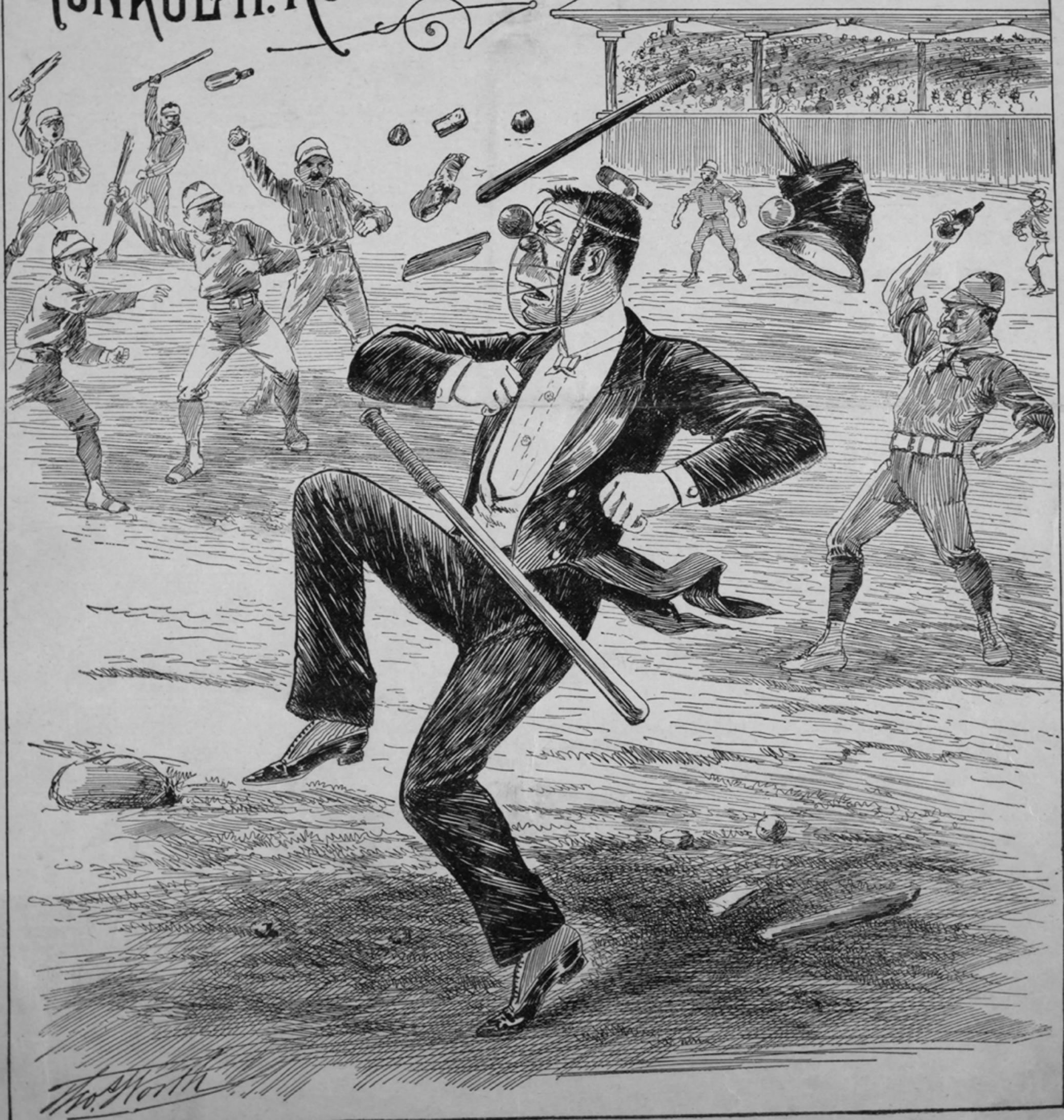


THE PINNEGAN UMPIRE

BY MONROE H. ROSENFELD.



To J. ELMER ELLIS.

FINNEGAN, THE UMPIRE!

Words and Music by MONROE H. ROSENFELD.

Author of "WITH ALL HER FAULTS I LOVE HER STILL,"
"THE KENTUCKY GALLOPADE," and other popular works.

Tempo di Schottische.

The piano introduction consists of two staves. The right hand features a lively melody with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic.

The vocal melody line is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of a series of eighth and quarter notes, some with slurs and accents.

1. Michael Fin - ne-gan one day, when the boys be-gan to play, Was dressed as fine as an - y duke or
2. Then Duf - fy took the bat, and he knew what he was at, He sent a dai - sy-cut - ter whizzing
3. In the me - lee that oc-cured Fin'gan could'nt say a word, Tho' he tried to smile a sick - ly gig - gle,
4. When he got in town that night, Mickey was an aw - ful sight, He looked as if he'd struck a train of

The piano accompaniment for the first verse is written on two staves. The right hand has a simple harmonic accompaniment with chords and single notes. The left hand has a bass line with chords and single notes. The dynamic is piano (*p*).

The vocal melody line continues on a single staff in treble clef. It features a mix of eighth and quarter notes, with some slurs and accents.

lord ;..... He wore a new silk hat, and an el - e - gant cra - vat, And he
by ;..... And in - tent to see the play, Fin' - gan got in - to the way, And it
when..... From the bat in cen - tre field, a ball his noz - zle peeled, And....
cars ;..... And his tall and shi - ny hat, looked just like a base - ball bat, And his

The piano accompaniment for the second verse is written on two staves. The right hand has a simple harmonic accompaniment with chords and single notes. The left hand has a bass line with chords and single notes. The dynamic is mezzo-forte (*mf*).

swung his bat just like a marshal's sword..... 'Twas O' - Ma - ra on first base, he had
land - ed in the mid - dle of his eye..... Then for "judgment" some one called, and a
struck him squarely in the ab - do - men..... Yet they saw he was - 'nt dead, so they
whis - kers dan - gled like a flag of stars..... Now he nev - er reads the score, to the

fp *dim.* *fz* *p*

just be - gan to chase, When the short-stop sent the ball in with a howl; But 'twas
doz - en'round him bawled, "Let's tie his bloomin' whis - kers to his hair;" And his
stood him on his head, And for his whis - kers quick they made a dive; When with
"diamond" goes no more, Men - tion "um - pire," if you want to hear him growl; T'other

cres. *sp* *cres.*

such a - splendid curve, that Fin' - gan lost his nerve, And be - fore he caught his breath he yelled out
heart be - gan to quake, and his knees be - gan to shake, And to sat - is - fy the gang he yelled out
one ac - cord the crowd shouted out in glee a - loud, "Oh! hur - ry up and roast the Mick a -
day he said to me, "why, they'll slaughter you," says he, "No mat - ter if you sing out Fair or

cres. *mf* *f* *dim.* *p* *f*

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CHORUS.

f

“Foul!” One strike, two strikes, the third one knocked him out, “You’re
 “Fair!” One strike, two strikes, the third one knocked him out, “You’re
 - live!” One strike, two strikes, the third one knocked him out, “You’re
 Foul!” One strike, two strikes, the third one knocked him out, “You’re

mf *fs* *f marcato.*

off your base, go hide your face!” the gang be - gan to shout; They lit his whiskers with a match and

set his beard a - fire, Sure they near - ly mur - dered Fin - ne - gan the Um - pire.

DANCE. *Lively.*

mf *fs*