

SM 1877

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# The Miraculous Cure

Words by  
HARRY B. SMITH

Music by  
REGINALD de KOVEN

Allegro con brio

Piano

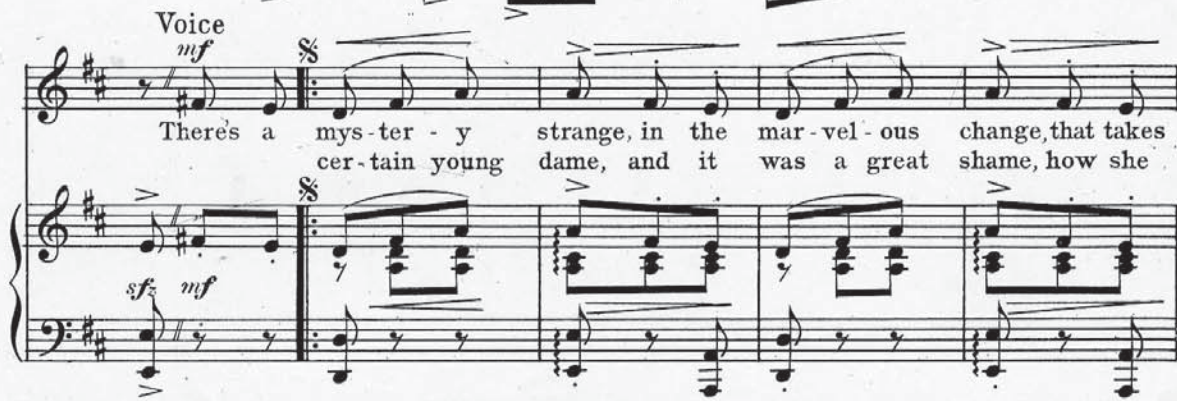


*ff* *sfz*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include fortissimo (ff) and sforzando (sfz).

Voice *mf*

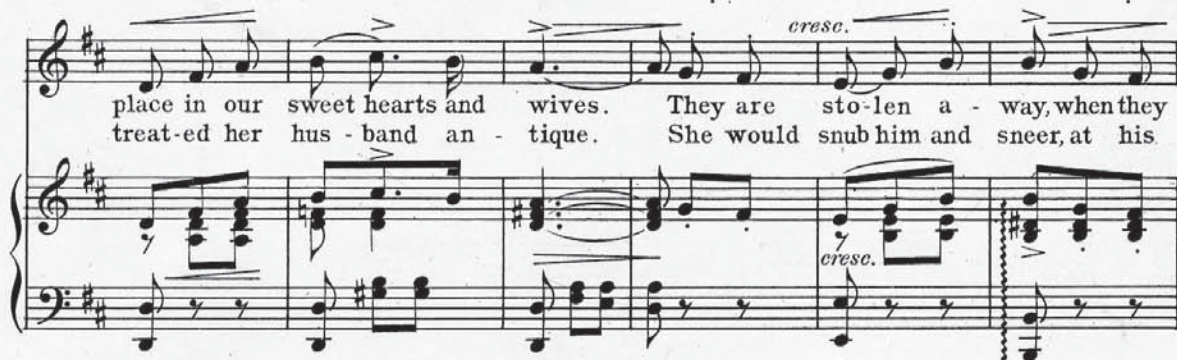
There's a mys-ter-y strange, in the mar-vel-ous change, that takes  
cer-tain young dame, and it was a great shame, how she



*sfz* *mf*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part includes sforzando (sfz) and mezzo-forte (mf) markings.

place in our sweet hearts and wives. They are sto-len a-way, when they  
treat-ed her hus-band an-tique. She would snub him and sneer, at his



*cresc.*

The second line continues the vocal melody and piano accompaniment. A crescendo (cresc.) marking is present in both parts.

come back they say They have all had the time of their lives. — But each  
age she would jeer, Till the poor old man felt like a freak. — But the



*f* *mf*

The third line concludes the vocal melody and piano accompaniment. Dynamics include fortissimo (f) and mezzo-forte (mf).

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one of them fails to go in-to de-tails; They de-clare they were treat-ed quite  
bri-gands one day, took the la-dy a-way; And for three weeks she could not be

well, When the ran-som is paid, each wife, wid-ow and  
found; Till the hus-band dis-mayed, a big fat ran-som

maid, Is re-turned; Where they were they wont tell.  
paid, Then they sent her back home safe and sound.

**CHORUS**

Oh my! Is-nt it strange! What is this mir-ac-u-lous cure?  
Oh my! Was-nt it strange? She's bloom-ing and cheer-ful and gay,

*meno f*

I can't un - der - stand it, The ways of a ban - dit, Are  
 With poor do - ting hub - by She's real - ly quite club - by, As

*meno mf*

past find - ing out, I am sure. A wife may be  
 long as she has her own way. With oth - er young

*cresc.*

*cresc.*

grouch - y as La - dy Mac - beth, And nag her poor hus - band with  
 men she will chat - ter and chaff, When ev - er she looks at her

*sempre* *ff* *rall.*

ev - er - y breath; But when she re - turns she just loves him to  
 dear wors - er half, I do not know why, but she just had to

*sempre* *ff* *rall.*

death, What is this mir - ac - u - lous, *Ver - y mir - ac - u - lous!*  
 laugh, It was this mir - ac - u - lous, *Ver - y mir - ac - u - lous!*

*f* *Sotto Voce*

*Ver - y mir - ac - u - lous* cure!  
*Ver - y mir - ac - u - lous* cure!  
*marc.*

*ff* *cresc.*

There's a *Ver - y mir - ac - u - lous* cure!

*ff* *dim.* *D.S.* *ff* *rall.* *a tempo*