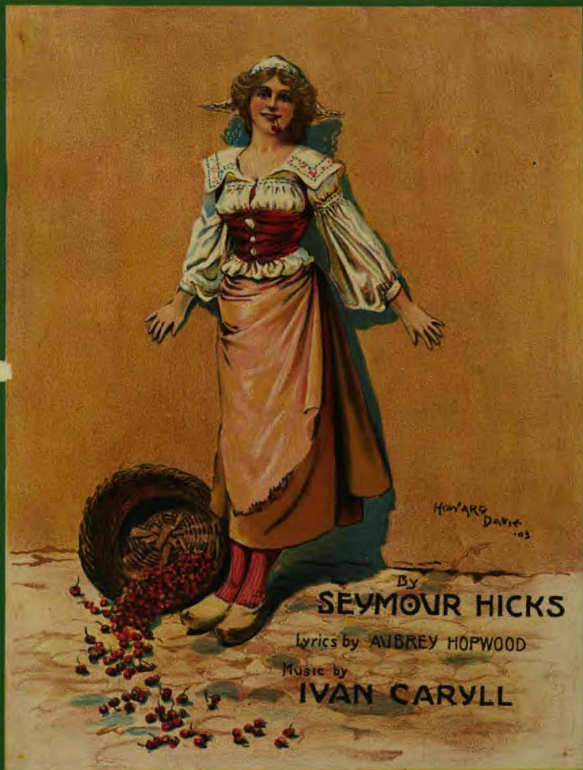


THE CHERRY GIRL



By
SEYMOUR HICKS

Lyrics by AUBREY HOPWOOD

Music by

IVAN CARYLL

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VOCAL SCORE
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THE CHERRY GIRL.

Musical Play

IN TWO ACTS.

WRITTEN BY

SEYMOUR HICKS.

LYRICS BY

AUBREY HOPWOOD.

MUSIC BY

IVAN CARYLL.

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THE CHERRY GIRL.

Characters.

ACT I.

MOONSHINE	(a <i>White Pierrot</i>)	MR. SEYMOUR HICKS.
STARLIGHT	(a <i>Black Pierrot</i>)	MR. COURTICE POUNDS.
BOW	(two <i>Chamberlains</i>)	MR. STANLEY BRETT. MR. MURRAY KING.
SCRAPE }		
ESAU... ..	(<i>Pansy's Gorilla</i>)	MR. EDWARD SILLWARD.
SNOWBALL	(a <i>Sweep's Boy</i>)	MASTER GEORGE HERSEE.
1ST HERALD ... ..	...	MR. J. BEWLAY.
2ND HERALD ... ..	...	MR. CHARLES PHILLIPS.
1ST WATCHMAN	...	MR. PHILLIP RITTE.
PANSY... ..	(a <i>Cherry Seller</i>)	MISS CONSTANCE HYEM.
SYLVIA	(a <i>Pierrette</i>)	MISS CARMEN HILL.
NIGHT	(a <i>Pierrette</i>)	MISS KATE VESEY.
MORNING	(a <i>Pierrette</i>)	MISS HILDA ANTONY.
DIMPLES	(<i>Snowball's Sweetheart</i>)	MISS WINNIE HALL.
MDLLE. PAS BAS	(a <i>Model</i>)	MISS DOROTHY FROSTICK.
JOSEPHINE	(a <i>Pierrette Maid</i>)	MISS GLADYS ARCHBUTT.
RAINBOW ... ..	...	MISS NANCY BUCKLAND.
THE CHAMBERLAIN ... ..	...	MISS CARRINGTON.
1ST MAID OF HONOUR	...	MISS BLANCHE THORPE.
2ND MAID OF HONOUR	...	MISS LILIAN HEWITSON.
	AND	
THE QUEEN ... ..	...	MISS ELLALINE TERRISS.

ACT II.

HAPPY JOE	(a <i>Knight of the Road</i>)	MR. SEYMOUR HICKS.
THE SQUIRE	(of <i>Homewood Hall</i>)	MR. COURTICE POUNDS.
GRAB	(two <i>Beadles</i>)	MR. STANLEY BRETT. MR. MURRAY KING.
SNATCHEM }		
ROSE OF THE RIVIERA	(<i>Happy Joe's Stable Boy</i>)	MASTER VALCHERA.
WHITE SURREY	(his <i>Horse</i>)	MR. EDWARD SILLWARD.
HECUBA	(his <i>Dog</i>)	
ROBIN ROY	(Happy <i>Joe's Men</i>)	MR. FRANK CARROL MR. ROBERT WILKES. MR. WILLIAM HAY.
ROBIN ME }		
ROBIN ANYONE }		
IKESTEIN	(his <i>Irish Servant</i>)	MR. CHARLES TREVOR.
MILLICENT	(<i>Lady of Homewood Hall</i>)... ..	MISS CARMEN HILL.
TIP-TOE	(<i>Happy Joe's Wife</i>)	MISS KATE VESEY.
THE SPIRIT OF DAWN	...	MISS BARBARA DEANE.
A SUNBEAM ... ..	...	MISS NELLIE LONNEN.
CLOTILDE ... ..	...	MISS PHYLLIS CANTON.
1ST COUNTRY BELLE	...	MISS CLAIR MARSDEN.
2ND COUNTRY BELLE	...	MISS LILIAN BURNS.
1ST FLOWER ... ..	...	MISS JESSIE LONNEN.
TRUTH ... ..	...	MISS DECIMA BROOKE.
	AND	
THE QUEEN ... ..	...	MISS ELLALINE TERRISS.

SYNOPSIS OF SCENERY.

ACT I. ONCE UPON A TIME.

SCENE 1.—A Street in Carnival Time (Night)	W. HARFORD.
SCENE 2.—On the Housetops (Pierrot-land)	W. HARFORD.
SCENE 3.—The Throne Room of the Queen	W. HARFORD.
SCENE 4.—Moonshine's Studio	W. HARFORD.
SCENE 5.—Dreamland	W. HARFORD.

ACT II. ONE HUNDRED YEARS AGO.

SCENE 1.—A Village Green in Old England	W. HARFORD.
SCENE 2.—The Garden Gateway	W. HARFORD.
SCENE 3.—The Purple Garden	R. C. McCLEERY.
SCENE 4.—Homewood Hall	W. HARFORD.
SCENE 5.—Moonshine's Studio again	W. HARFORD.

THE CHERRY GIRL.

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THE CHERRY GIRL.

Act I.

No. 1.

OPENING CHORUS.

Words by

AUBREY HOPWOOD.

Music by

IVAN CARYLL.

Con moto.

Piano.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The music is in 2/4 time and G major. The first system begins with a piano instruction and a 'Con moto' tempo marking. The score features a mix of chords and melodic lines in both hands, with some passages marked with '5' and '8' indicating fingerings or measures.

First system of piano accompaniment, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and a simple bass line.

Second system of piano accompaniment, continuing the musical texture with chords and a bass line.

Third system of piano accompaniment, showing more complex chordal structures and a steady bass line.

Fourth system of piano accompaniment, featuring dense chordal textures in the treble and a consistent bass line.

CHO.

Fifth system, including vocal lines and piano accompaniment. The vocal parts have lyrics, and the piano accompaniment continues with chords and a bass line.

Re - vel - ry ri - ots when Car - ni - vals King Wick - ed - ly

Re - vel - ry ri - ots when Car - ni - vals King Wick - ed - ly

Re - vel - ry ri - ots when Car - ni - vals King Wick - ed - ly

CHORUS

wield - ing his sway. Comes to re - mind us that
 wield - ing his sway. Comes to re - mind us that
 wield - ing his sway. Comes to re - mind us that

The first system of music consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a G major key and 4/4 time. The lyrics are: "wield - ing his sway. Comes to re - mind us that". The piano accompaniment features a steady bass line and chords in the right hand.

CHORUS

times on the wing, Turn - ing the night in - to day.
 times on the wing, Turn - ing the night in - to day.
 times on the wing, Turn - ing the night in - to day.

The second system of music continues the chorus with three vocal staves and piano accompaniment. The lyrics are: "times on the wing, Turn - ing the night in - to day.". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

CHORUS

We're mak - ing the best of it, Full of the zest of it.
 We're mak - ing the best of it, Full of the zest of it.
 We're mak - ing the best of it, Full of the zest of it.

The third system of music concludes the chorus with three vocal staves and piano accompaniment. The lyrics are: "We're mak - ing the best of it, Full of the zest of it.". The piano accompaniment features a rhythmic bass line and chords in the right hand.

CHO.

Bou - ant - ly ban - ish - ing care. With mirth and fri -
 Bou - ant - ly ban - ish - ing care. With mirth and fri -
 Bou - ant - ly ban - ish - ing care. With mirth and fri -

CHO.

- vo - li - ty Laugh - ter and jol - li - ty Hey! for the rol - lick - ing
 - vo - li - ty Laugh - ter and jol - li - ty Hey! for the rol - lick - ing
 - vo - li - ty Laugh - ter and jol - li - ty Hey! for the rol - lick - ing

CHO.

fun of the fair! Re - vel - ry ri - ots when Car - ni - vals
 fun of the fair! Re - vel - ry ri - ots when Car - ni - vals
 fun of the fair! Re - vel - ry ri - ots when Car - ni - vals

CHO. King, Wick - ed . ly wield . ing his sway,

King, Wick - ed . ly wield . ing his sway,

King, Wick - ed . ly wield . ing his sway,

CHO. Comes to re - mind us that times on the wing, Turn - ing the

Comes to re - mind us that times on the wing, Turn - ing the

Comes to re - mind us that times on the wing, Turn - ing the

CHO. night in - to day. We're mak - ing the

night in - to day. We're mak - ing the

night in - to day. We're mak - ing the

best of it. Full of the zest of it. Bouy - ant.ly ban - ish - ing

CHO. best of it. Full of the zest of it. Bouy - ant.ly ban - ish - ing

best of it. Full of the zest of it. Bouy - ant.ly ban - ish - ing

care. With mirth and fri - vo - li - ty,

CHO. care. With mirth and fri - vo - li - ty,

care. With mirth and fri - vo - li - ty,

Laugh.ter and jol - li - ty. Hey! for the rol.lick.ing fun of the

CHO. Laugh.ter and jol - li - ty. Hey! for the rol.lick.ing fun of the

Laugh.ter and jol - li - ty. Hey! for the rol.lick.ing fun of the

CHORUS

ff

fair! Hey! for the rol-lick-ing fun of the fair! the
 fair! Hey! for the rol-lick-ing fun of the fair! the
 fair! Hey! for the rol-lick-ing fun of the fair! the

CHORUS

rol-lick-ing fun of the fair!
 rol-lick-ing fun of the fair!
 rol-lick-ing fun of the fair!

CHORUS

Allegretto.

First system of piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with chords and eighth notes.

STUDENT.

Second system of piano accompaniment, corresponding to the first student vocal line. The melody continues with similar rhythmic patterns.

Quaint dis - gui - ses,

ST.


Third system of piano accompaniment, corresponding to the second student vocal line. The accompaniment features a consistent eighth-note bass line.

Co - mic no - ses, Fan - cy dres - ses; fool - ish po - ses; Ev' - ry mum - mer's

ST.


Fourth system of piano accompaniment, corresponding to the third student vocal line. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

mask en - clos - es Stu - dent blithe and gay! ——— Down with dull old

ST.  e - du - ca - tion! Up with sport and re - cre - a - tion!

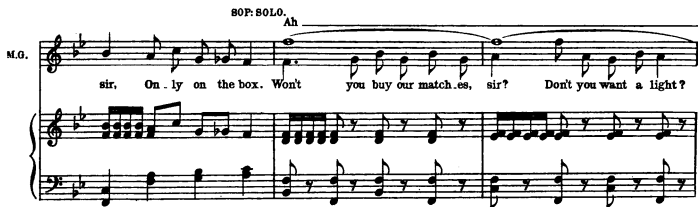
ST.  Car - ni - vals our oc - cu - pa - tion, This is ho - li - day.

MATCH GIRLS.  Won't you buy our matches,

M. G.  sir? Don't you want a light? See how quick it catches, sir, Watch it burning bright.

M.G. 

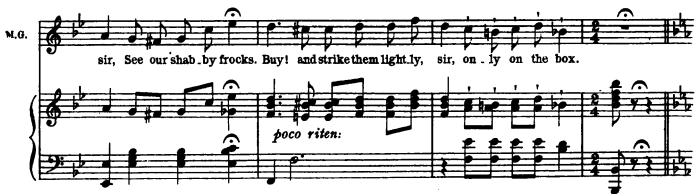
Though we're young and sprightly, sir, See our shab-by frocks, Buy! and strike them lightly

SOP. SOLO. Ah 

sir, On ly on the box. Won't you buy our match.es, sir? Don't you want a light?

M.G. 

See how quick it catches, sir, Watch it burn-ing bright. Though we're young and sprightly,

M.G. 

sir, See our shab.by frocks. Buy! and strike them light.ly, sir, on ly on the box.

poco riten.

System 1: Treble clef staff with a whole rest. Piano accompaniment in bass clef with a piano (*p*) dynamic marking.

System 2: Treble clef staff with a whole rest. Piano accompaniment in bass clef.

System 3: Treble clef staff with a whole rest. Piano accompaniment in bass clef.

System 4: Treble clef staff with a whole rest. Piano accompaniment in bass clef with a mezzo-forte (*mf*) dynamic marking. Includes vocal parts for Tenor and Bass.

TOYSELLERS.
TENOR. Mer chants

BASS. Mer chants

TEN.
we, who come to sell Pretty lit-tle gifts for girls and boys All our

BASS.
we, who come to sell Pretty lit-tle gifts for girls and boys All our

The first system of music consists of three staves. The top staff is for the Tenor voice, the middle for the Bass voice, and the bottom for the piano accompaniment. The piano part is written in a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "we, who come to sell Pretty lit-tle gifts for girls and boys All our".

TEN.
stock will please them well— No-vel-ties in hun-dreds, full of joys, Card-board

BASS.
stock will please them well— No-vel-ties in hun-dreds, full of joys, Card-board

The second system of music consists of three staves. The top staff is for the Tenor voice, the middle for the Bass voice, and the bottom for the piano accompaniment. The piano part continues from the first system. The lyrics are: "stock will please them well— No-vel-ties in hun-dreds, full of joys, Card-board".

TEN.
e-lephants clock-work mice Join-ted a-cro-bats—all one price; Each one

BASS.
e-lephants clock-work mice Join-ted a-cro-bats—all one price; Each one

The third system of music consists of three staves. The top staff is for the Tenor voice, the middle for the Bass voice, and the bottom for the piano accompaniment. The piano part continues from the previous systems. The lyrics are: "e-lephants clock-work mice Join-ted a-cro-bats—all one price; Each one".

TEN.
war.rant.ed cheap and nice A. ny thing you fan. cy. Toys! Toys! Toys!

BASS.
war.rant.ed cheap and nice A. ny thing you fan. cy. Toys! Toys! Toys!

The musical score is written in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The vocal parts for Tenor and Bass are written in a single melodic line with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The piece concludes with a double bar line.

No. 2.

WATCHMENS' CHORUS.

SEGUE AFTER OPENING CHORUS.

Moderato.

Tenor. *f* Good

Baritone. *f* Good

Bass. *f* Good

Piano. *mf* (Bell) *f*

TEN. folk who here re - jice, Take heed the pass - ing hour, That

BAR. folk who here re - jice, Take heed the pass - ing hour, That

BASS folk who here re - jice, Take heed the pass - ing hour, That

CHO. 

TEN.  soon with braz - en — voice Shall chime from yon - der tower! When *mf*

BAB.  soon with braz - en — voice Shall chime from yon - der tower! When *mf*

BASS.  soon with braz - en — voice Shall chime from yon - der tower! When *mf*



CHO.  Good - night — Good - night —

TEN.  twelve o'. clock shall sound, Wise men are home - ward bound, — Good -

BAB.  twelve o'. clock shall sound, Wise men are home - ward bound, Let

BASS.  twelve o'. clock shall sound, Wise men are home - ward bound, Let



CHORUS.

"GOD SAVE HER MAJESTY."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Maestoso.

Piano. *ff*

God save her Ma - jes - ty, And grant she may at - tain —

CHO. God save her Ma - jes - ty, And grant she may at - tain —

God save her Ma - jes - ty, And grant she may at - tain —

Peace and pros . pe . ri . ty Through . out her ro . yal reign!

CHO. Peace and pros . pe . ri . ty Through . out her ro . yal reign!

Peace and pros . pe . ri . ty Through . out her ro . yal reign!

The first system of the musical score consists of four staves. The top three staves are vocal parts: a single voice line, a choral line labeled 'CHO.', and a bass line. Each vocal line contains the lyrics 'Peace and pros . pe . ri . ty Through . out her ro . yal reign!'. The piano accompaniment is on the bottom staff, with a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The piano part features a steady accompaniment with some melodic movement in the right hand.

ff Be this, her na . tal day, The bright . est e . ver seen!

CHO. *ff* Be this, her na . tal day, The bright . est e . ver seen!

ff Be this, her na . tal day, The bright . est e . ver seen!

The second system of the musical score also consists of four staves. The top three staves are vocal parts, each beginning with a fortissimo (*ff*) dynamic marking. The lyrics are 'Be this, her na . tal day, The bright . est e . ver seen!'. The piano accompaniment is on the bottom staff, also starting with a fortissimo (*ff*) dynamic marking. The piano part continues with a similar accompaniment style, featuring a strong bass line and melodic figures in the right hand.

Long may her peo - ple pray, - God save our gra - cious

CHO. Long may her peo - ple pray, - God save our gra - cious

Long may her peo - ple pray, - God save our - gra - cious

The first system of the musical score consists of four staves. The top staff is the vocal line for the choir, with lyrics "Long may her peo - ple pray, - God save our gra - cious". The second staff is a duplicate of the vocal line, labeled "CHO.". The third staff is the bass line for the choir, with lyrics "Long may her peo - ple pray, - God save our - gra - cious". The fourth staff is the piano accompaniment, showing the right and left hand parts.

Queen! -

CHO. Queen! -

Queen! -

The second system of the musical score consists of four staves. The top staff is the vocal line for the choir, with lyrics "Queen! -". The second staff is a duplicate of the vocal line, labeled "CHO.". The third staff is the bass line for the choir, with lyrics "Queen! -". The fourth staff is the piano accompaniment, showing the right and left hand parts.

No. 3.

SONG. (Starlight.)

"PUSSY CATS THREE"

Words by
GEO. M. SLATERMusic by
HAROLD SAMUEL.

Allegro moderato.

Piano.

The piano introduction consists of two staves. The right hand starts with a melody in G major, marked *mf*, and the left hand provides a harmonic accompaniment. The tempo is marked *Allegro moderato*. The piece concludes with a *p* (piano) dynamic marking.

The piano accompaniment for the first system of the song. It features a rhythmic pattern in the right hand and a more active bass line in the left hand. The dynamics range from *p* to *mf*. A repeat sign is present at the end of the system.

STAR.

1. Three lit - tle pus - sy cats lived in a street,
2. Wig - gles and Wof - fles they quar - relled and fought, In

The vocal melody for the first system of the song, with two verses. The piano accompaniment is marked *p*. The lyrics are: "1. Three lit - tle pus - sy cats lived in a street, 2. Wig - gles and Wof - fles they quar - relled and fought, In".

STAR.

Three lit - tle souls fe - line, One was a Per - sian
us - u - al cat - like style, They wres - tled up - on - the

The vocal melody and piano accompaniment for the second system of the song. The piano accompaniment is marked *sf*. The lyrics are: "Three lit - tle souls fe - line, One was a Per - sian us - u - al cat - like style, They wres - tled up - on - the".

STAR.

la - dy puss, The o - thers were mas - cu - line.
gar - den wall, Their an - tics made Wink - ie smile.

STAR.

The gen - tie men's names (they were pets you must know,) Were
She was sau - cy and pret - ty, and she had a friend, Whose

STAR.

Wig - gles and Wof - flies who night - ly would go, To
name it was Smut - ty, and he did in - tend To

STAR.

ser - en - ade Wink - ie just two doors be - low — the
mar - ry fair Pus - sy, you'll see in the end — that

STAR.  house in the same street as mine. — }
he was a . wake all the while. — }

STAR.  Wig - gles lived at num - ber six,

STAR.  Wof - fles at num - ber four, — Both in love with the

STAR.  Pus - sy cat, who lived next door,

STAR. Both of them vowed to win her paw, Both of them swore to

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "Both of them vowed to win her paw, Both of them swore to". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The melody is simple and follows the vocal line.

STAR. strive, For the snow-y, and bush-y tailed

The second system of music continues the vocal line and piano accompaniment. The vocal line has a short rest before the word "strive,". The lyrics are "strive, For the snow-y, and bush-y tailed". The piano accompaniment continues with chords and a simple bass line.

STAR. Per-sian Pus-sy, Who lived at num-ber five.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a long note on "five." followed by a fermata. The lyrics are "Per-sian Pus-sy, Who lived at num-ber five.". The piano accompaniment features some chords with fermatas.

STAR. *Più lento.*

The fourth system of music shows the vocal line and piano accompaniment. The vocal line has a long note with a fermata. The lyrics are "Più lento.". The piano accompaniment is marked with *mf* and *p* dynamics. The tempo marking *Più lento.* is written above the vocal line.

STAR.

3. One

STAR.

fine Sun - day ev - ning re - turn - ing from church, Wig - gles bit Wof - fles'

STAR.

quicker

tall, — And Wof - fles scratched Wig - gles and dam - aged his eye, They

quicker

STAR.

Presto.

start - ed to fight tooth and nail!

Presto.

STAR. *a tempo*

The end of the com - bat was

sf *p a tempo*

STAR. sad you must know, For two Tom . mies' souls went a - bove or be - low, As

STAR. Wink - ie passed by she cried out and said "Oh!" And thought she would faint, and turn

STAR. pale! Wig - gles died at

STAR. num - ber six, Wof - fles at num - ber four;

STAR. All for love of the Pus - sy cat who lived next

STAR. door. Smut - ty to Wink - ie said, "Be mine!"

STAR. Wink - ie re - plied "Ouit ouit!"— And the snow - y and bush - y tailed

quicker

quicker

STAR. Per - sian pus - sy, Wed - Smut - ty of num - ber three.

No. 4.

CHORUS.

"OVER THE TILES."

Words by
AUBREY HOPWOOD.Music by
IVAN CARVILL.

Allegretto.

Piano. *mf*

mf

f

p

Skip - ping round a chim - ney stack,

Flue by flue; Rac - ing up the roof and back, Two by two;

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Flue by flue; Rac - ing up the roof and back, Two by two;". The piano accompaniment consists of a right hand in treble clef playing chords and a left hand in bass clef playing a simple bass line. A fermata is placed over the first measure of the piano accompaniment.

Has - ten - ing and hur - ry - ing, Scamp - er - ing and scur - ry - ing,

The second system continues the vocal line with the lyrics "Has - ten - ing and hur - ry - ing, Scamp - er - ing and scur - ry - ing,". The piano accompaniment maintains the same rhythmic pattern as the first system.

Here and there and eve - ry - where, Cra - zy crew,

The third system features the lyrics "Here and there and eve - ry - where, Cra - zy crew,". The piano accompaniment includes a fermata over the first measure of the right hand.

Has - ten - ing and hur - ry - ing, On the tiles,

The fourth system concludes with the lyrics "Has - ten - ing and hur - ry - ing, On the tiles,". The piano accompaniment includes a fermata over the first measure of the right hand.

Scamp - er - ing and scur - ry - ing, Miles and miles,

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Scamp - er - ing and scur - ry - ing, Miles and miles,". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The melody is simple and rhythmic, with a steady eighth-note accompaniment.

Here and there and eve - ry - where, Trip - ping it and skip - ping it,

The second system continues the vocal line and piano accompaniment. The lyrics are "Here and there and eve - ry - where, Trip - ping it and skip - ping it,". The piano accompaniment maintains the same rhythmic pattern as the first system.

Trip - ping it and skip - ping it, Two by two.

The third system continues the vocal line and piano accompaniment. The lyrics are "Trip - ping it and skip - ping it, Two by two." The piano accompaniment continues with the same rhythmic pattern.

When the

The fourth system shows the vocal line and piano accompaniment. The lyrics are "When the". The piano accompaniment features a more complex texture with arpeggiated chords and a melodic line in the right hand.

day. light fades and wanes, When the world's a . sleep, Past the dar. kened win. dow-panes,

Cau. tious . ly we creep, Where the sha. dows on the

walls Lie as black as jet, Ma . gic of the moon . light calls

Pier . rot and Pier . rette. When the day . light fades and wanes, When the

world's a sleep, Past the dar . kened win - dow - panes, Cau . tious . ly we

creep. Where the sha - dows on the walls Lie as

black as jet, Ma gic of the moon . light calls Pier . rot and Pier .

rette.

Skip - ping round a chim - ney - stack, Flue by flue;

p

Rac - ing up the roof and back, Two by two,

Has - ten - ing and hur - ry - ing, Scamp - er - ing and scur - ry - ing,

Here and there and eve - ry - where, Cra - zy crew.

Has - ten - ing and hur - ry - ing, On the tiles;

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Has - ten - ing and hur - ry - ing, On the tiles;". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. The right hand plays chords, and the left hand plays a simple bass line.

Scamp - er - ing and scur - ry - ing, Miles and miles;

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Scamp - er - ing and scur - ry - ing, Miles and miles;". The musical notation follows the same format as the first system.

Here and there and eve - ry - where, Trip - ping it and skip - ping it,

The third system of music continues the vocal line and piano accompaniment. The lyrics are "Here and there and eve - ry - where, Trip - ping it and skip - ping it,". The musical notation follows the same format as the previous systems.

Trip - ping it and skip - ping it, Two by two.

The fourth and final system of music on the page continues the vocal line and piano accompaniment. The lyrics are "Trip - ping it and skip - ping it, Two by two." The musical notation follows the same format as the previous systems.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of quarter notes. A fermata is placed over the first measure of the right hand.

Second system of the piano score, continuing the melodic and accompanimental patterns from the first system.

Third system of the piano score, showing further development of the musical themes.

Fourth system of the piano score, maintaining the rhythmic and melodic structure.

Fifth and final system of the piano score. It concludes with a fermata over the final measure of the right hand and a dynamic marking of *f* (forte) in the left hand.

No 5.

SONG.- (Moonshine) and CHORUS.

"TELEPHONE TO THE MOON"

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Moonshine. *Allegro*

Piano.

The first system of music shows the vocal line for 'Moonshine' and the piano accompaniment. The tempo is marked 'Allegro'. The key signature has two sharps (F# and C#) and the time signature is 4/4. The piano part features a rhythmic accompaniment with chords and eighth notes.

The second system continues the musical notation for the 'Moonshine' section. It includes the vocal line and piano accompaniment. The piano part ends with a 'dim.' (diminuendo) marking.

M. **MOONSHINE.**

1. There's a great lit - tle man, Who sleeps when he can, In his
2. Have you heard, lit - tle man, That they talk of a plan For in .

The third system contains the chorus. It features a vocal line with lyrics and piano accompaniment. The piano part begins with a 'p' (piano) marking. The lyrics are: '1. There's a great lit - tle man, Who sleeps when he can, In his' and '2. Have you heard, lit - tle man, That they talk of a plan For in .'

M.

home at the back of the moon.
- creas - ing the coun - try's trade?

M.

And he gets all his fun At the set of the sun, For he
For it seems ve - ry clear There are mil - lions a year To be

M.

wakes in the af - ter - noon.
gained, if a tax were paid.

M.

When he keeps his eye on the world be - low, He can
We've talked, and we've talked, And our brains we've racked, Till the

M.

tell pret-ty well what's what; For he knows a-bout all that there
thing has be-come a bore; What we want to get at is the

M.

is to know, And he's seen such an aw-ful lot!
sim-ple fact, Will our food do you think, cost more?

M.

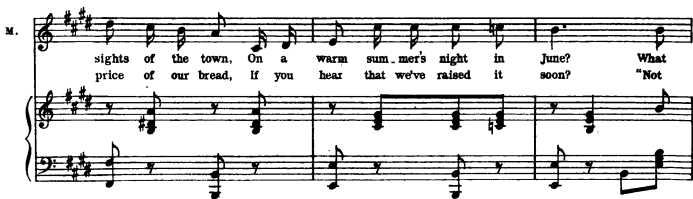
M.

Oh!
Oh!

M.  te - le - phone, te - le - phone up to the moon. With a ting - a - ling - a - ling, Hul -
te - le - phone, te - le - phone up to the moon. With a ting - a - ling - a - ling, Hul -

M.  lo! Num - ber one in the air! Lit - tie man, are you there? For there's
lo! Num - ber one in the air! Lit - tie man, are you there? For there's

M.  some - thing I want to know! Is it nice to look down at the
some - thing I want to know! Will you trou - ble your head with the

M.  sights of the town, On a warm sum - mer's night in June? What
price of our bread, if you hear that we've raised it soon? "Not


M. ho!" says the mad lit - tle, bad lit - tle man, At the end of the wire in the
I," says the mad lit - tle, bad lit - tle man, With a wink of his eye in the

M. moon. Oh! te - le - phone, te - le - phone up to the moon, With a
moon. Oh! te - le - phone, te - le - phone up to the moon, With a

M. ting - a - ling - a - ling, Hul - lo! Oh! te - le - phone, te - le - phone
ting - a - ling - a - ling, Hul - lo! Oh! te - le - phone, te - le - phone

ALL.

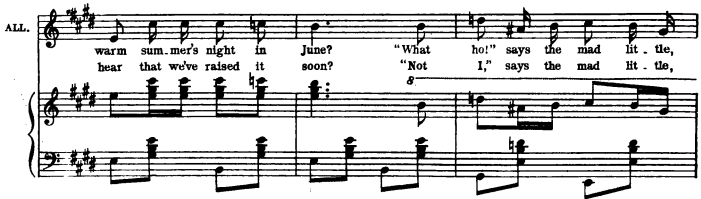
ALL. up to the moon, With a ting - a - ling - a - ling, Hul - lo. Num.ber
up to the moon, With a ting - a - ling - a - ling, Hul - lo. Num.ber

ALL. 

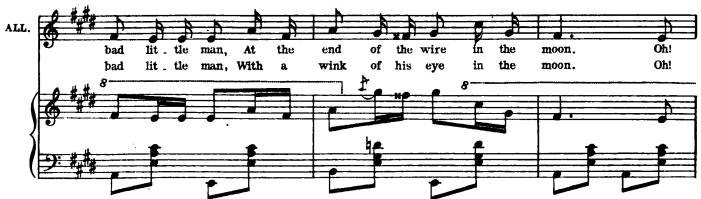
one in the air! Lit - tle man, are you there? For there's some - thing I want to
 one in the air! Lit - tle man, are you there? For there's some - thing I want to

ALL. 

know! Is it nice to look down At the sights of the town, On a
 know! Will you trou - ble your head With the price of our bread If you

ALL. 

warm sum - mer's night in June? "What ho!" says the mad lit - tle,
 hear that we've raised it soon? "Not I," says the mad lit - tle,

ALL. 

bad lit - tle man, At the end of the wire in the moon. Oh!
 bad lit - tle man, With a wink of his eye in the moon. Oh!

ALL.

te - le - phone, te - le - phone up to the moon, With a ting - a - ling - a - ling, Hul -
 te - le - phone, te - le - phone up to the moon, With a ting - a - ling - a - ling, Hul -

ALL.

- lol - lol

DANCE.



N^o 6.

CHORUS.

"HAIL! HER MAJESTY."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Moderato.

Soprano.

Tenor.

Bass.

Piano.

CHO.

Hail — Her Ma - jes - ty the Queen! Be - loved of loy - al

Hail — Her Ma - jes - ty the Queen! Be - loved of loy - al

Hail — Her Ma - jes - ty the Queen! Be - loved of loy - al

CHO. na - tion; In - se - cu - ri - ty ser - ene May
 na - tion; In - se - cu - ri - ty ser - ene May
 na - tion; In - se - cu - ri - ty ser - ene May

CHO. she en - joy her sta - tion. Peace - and power at - tend her
 she en - joy her sta - tion. Peace - and power at - tend her
 she en - joy her sta - tion. Peace - and power at - tend her

CHO. reign, Nor cares nor fears op - press her:
 reign, Nor cares nor fears op - press her:
 reign, Nor cares nor fears op - press her:

CHO.

Hail we all with might and main, Her

Hail we all with might and main, Her

Hail we all with might and main, Her

CHO.

Ma . jes . ty! God Bless Her! Hail we all with might and

Ma . jes . ty! God Bless Her! Hail we all with might and

Ma . jes . ty! God Bless Her! Hail we all with might and

CHO.

main, Her Ma . jes . ty! God Bless Her!

main, Her Ma . jes . ty! God Bless Her!

main, Her Ma . jes . ty! God Bless Her!

No. 7.**SONG—(The Queen) and CHORUS.**

"NAUGHTY, JUST FOR ONCE."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Allegro.

Queen. 

Piano. 

QUEEN.

A Queen may rule a

*dim.**p*

o. 

lo - yal land, And wear a crown of gold, And no one seems to



o. 

un - der stand, She does just what she's told. But oh! if I could



Q. have my way, What changes would be seen! I'd love to be, for

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "have my way, What changes would be seen! I'd love to be, for". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

Q. one short day, A mer - ry, mad - cap Queen! She'd love to be for

ALL.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "one short day, A mer - ry, mad - cap Queen! She'd love to be for". The piano accompaniment continues with the same eighth-note accompaniment. The system ends with the instruction "ALL." above the vocal line.

ALL. one short day, A mer - ry, mad - cap Queen! Oh!

QUEEN.

The third system of music features a vocal line and piano accompaniment. The lyrics are: "one short day, A mer - ry, mad - cap Queen! Oh!". The piano accompaniment continues. The system ends with the instruction "QUEEN." above the vocal line.

Q. do let me be naugh - ty, Just for once! Just for once!

80P.

pp

The fourth system of music features a vocal line and piano accompaniment. The lyrics are: "do let me be naugh - ty, Just for once! Just for once!". The piano accompaniment continues. The system ends with the instruction "80P." above the vocal line and "*pp*" (pianissimo) below the piano accompaniment.

QUEEN.

0. Naugh - ty, naugh - ty, just for once! Don't

ALL.

0. be so prim and haugh - ty, Just for once, just for once!

QUEEN.

0. Haugh - ty, haugh - ty, just for once! I'll

0. start with my tu - tor, And see what he would think Of

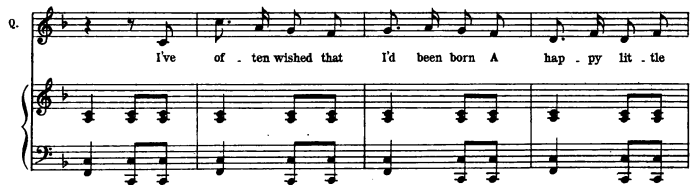
Q.  mice in his book shelves. And bee tles in his ink. Oh! I

Q.  should like to be naugh . ty Just for once! Just for once!

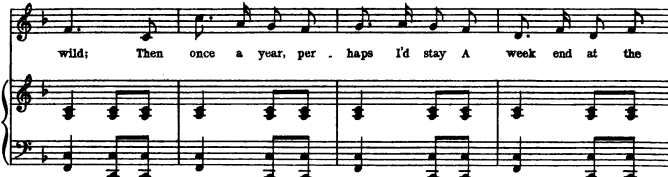
ALL.

QUEEN.  Naugh . ty, naugh . ty, just for once!

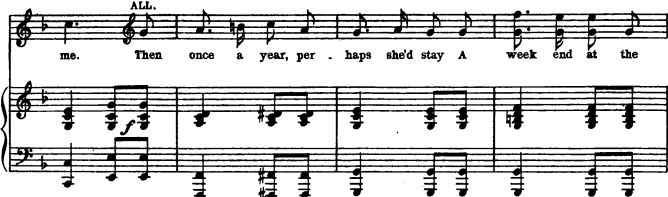
p

Q.  I've of . ten wished that I'd been born A hap . py lit . tle

0.  child, Whose frock is near - ly al - ways torn, Who runs a - bout half

0.  wild; Then once a year, per - haps I'd stay A week end at the

0.  sea, And that's a lon - ger hol - i - day Than e - ver comes to

0.  me. **ALL.** Then once a year, per - haps she'd stay A week end at the

QUEEN.

sea! Oh! do let me be naugh . ty,

pp

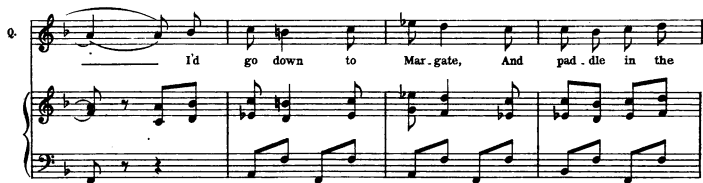
SOP. QUEEN.

Just for once! Just for once! Naugh . ty, naugh . ty, just for

once. Don't be so prim and haugh . ty, just for once,

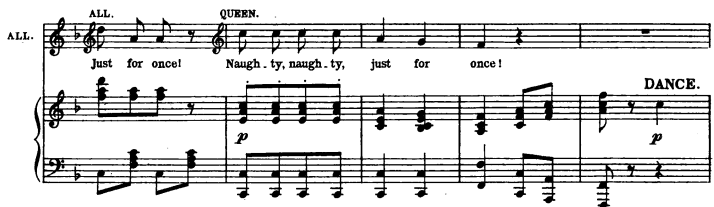
ALL. QUEEN.

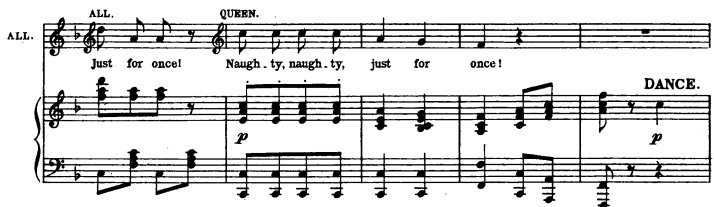
Just for once! Haugh . ty, haugh . ty, just for once!

Q.  I'd go down to Mar-gate, And pad-dle in the

Q.  sea, With shrimps for my break-fast, And win-les for my

Q.  teal Oh! I should like to be naugh-ty, Just for once!

ALL.  Just for once! Naugh-ty, naugh-ty, just for once!

QUEEN.  Just for once!

DANCE.  *p* *p*



Nº 8.**CHORUS and DANCE.**

"PAINTING."

Words by
AUBREY HOPWOOD.Music by
IVAN GARYLL.

Allegretto.

Piano.

Paint.ing! Paint.ing! Tal.en.ted as we can be.

CHO. Paint.ing! Paint.ing! Tal.en.ted as we can be.

Paint.ing! Paint.ing! Tal.en.ted as we can be.

mf

CHO. Paint . ing! Paint . ing! Ar . tists of a high de - gree.

Paint . ing! Paint . ing! Ar . tists of a high de - gree.

Paint . ing! Paint . ing! Ar . tists of a high de - gree.

CHO. Paint . ing! Paint . ing! Tal . en . ted as we can be.

Paint . ing! Paint . ing! Tal . en . ted as we can be.

Paint . ing! Paint . ing! Tal . en . ted as we can be.

Paint . ing! Paint . ing! Tal . en . ted as we can be.

CHO. Paint . ing! Paint . ing! Ar . tists of a high de - gree.

Paint . ing! Paint . ing! Ar . tists of a high de - gree.

Paint . ing! Paint . ing! Ar . tists of a high de - gree.

Paint . ing! Paint . ing! Ar . tists of a high de - gree.

CHO.

Turn your head a
Turn your head a
Turn your head a

CHO.

lit-tle to the right, if you please, To the left, if you please, To the right
lit-tle to the right, if you please, To the left, if you please, To the right
lit-tle to the right, if you please, To the left, if you please, To the right

CHO.

Keep your face a lit-tle to the light if you please, In the shade if you
Keep your face a lit-tle to the light if you please, In the shade if you
Keep your face a lit-tle to the light if you please, In the shade if you

CHO. please, to the light,
please, to the light,
please, to the light,

The first system of music includes three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "please, to the light,". The piano accompaniment features a steady eighth-note bass line and a more active treble line.

cres:

The piano accompaniment for the first system, marked with a crescendo (*cres:*). It consists of a bass line with eighth notes and a treble line with a mix of eighth and sixteenth notes.

CHO. Nev-er lis-ten to their chat-ter, For it's on-ly I - die
Nev-er lis-ten to their chat-ter, For it's on-ly I - die
Nev-er lis-ten to their chat-ter, For it's on-ly I - die

The second system of music includes three vocal staves and a piano accompaniment. The vocal parts are in unison, singing the lyrics "Nev-er lis-ten to their chat-ter, For it's on-ly I - die". The piano accompaniment continues with a similar rhythmic pattern.

p

The piano accompaniment for the second system, marked with a piano (*p*) dynamic. It features a more active treble line with sixteenth notes and a steady bass line.

CHO. clat-ter, And it real-ly does - n't mat-ter, What they
clat-ter, And it real-ly does - n't mat-ter, What they
clat-ter, And it real-ly does - n't mat-ter, What they

The third system of music includes three vocal staves and a piano accompaniment. The vocal parts are in unison, singing the lyrics "clat-ter, And it real-ly does - n't mat-ter, What they". The piano accompaniment continues with a similar rhythmic pattern.

The piano accompaniment for the third system, continuing the musical texture with a steady bass line and an active treble line.

CHO. say. What they say! Take no no . tice of their

say. What they say! Take no no . tice of their

say. What they say! Take no no . tice of their

CHO. twad . die, Poor be . mud . dled lit - tle mo - dell!

twad . die, Poor be . mud . dled lit - tle mo - dell!

twad . die, Poor be . mud . dled lit - tle mo - dell!

CHO. Turn your pret . ty lit - tle nod - die, While you may! While you

Turn your pret . ty lit - tle nod - die, While you may! While you

Turn your pret . ty lit - tle nod - die, While you may! While you

CHO.

may!

may!

may!

CHO.

Paint . ing! Paint . ing! Tal . en . ted as we can

Paint . ing! Paint . ing! Tal . en . ted as we can

Paint . ing! Paint . ing! Tal . en . ted as we can

CHO.

be. Paint . ing! Paint . ing! Ar . tists of a high de .

be. Paint . ing! Paint . ing! Ar . tists of a high de .

be. Paint . ing! Paint . ing! Ar . tists of a high de .

CHO

-gree. Paint.ing! Paint.ing! Tal.en.ted as we can

-gree. Paint.ing! Paint.ing! Tal.en.ted as we can

-gree. Paint.ing! Paint.ing! Tal.en.ted as we can

CHO

be. Paint.ing! Paint.ing! Ar.tists of a high de.

be. Paint.ing! Paint.ing! Ar.tists of a high de.

be. Paint.ing! Paint.ing! Ar.tists of a high de.

CHO

-gree!

-gree!

-gree!

DANCE.
Moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a piano (*mf*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A *p* dynamic marking appears in the second measure of the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a *rit:* (ritardando) marking in the first measure, followed by *a tempo* in the second measure. The upper staff has a melodic line with eighth notes and some slurs. The lower staff has a steady accompaniment. A *p* dynamic marking is present in the second measure of the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a *cresc:* (crescendo) marking in the second measure of the upper staff. The upper staff features a melodic line with eighth notes and some slurs. The lower staff has a steady accompaniment.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a *f* (forte) dynamic marking in the second measure of the upper staff. The upper staff features a melodic line with eighth notes and some slurs. The lower staff has a steady accompaniment. A *dim:* (diminuendo) marking appears in the third measure of the upper staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a *p* dynamic marking in the first measure of the upper staff. The upper staff features a melodic line with eighth notes and some slurs. The lower staff has a steady accompaniment. A *cresc:* (crescendo) marking appears in the third measure of the upper staff.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents, including a dynamic marking of *f*. The bass clef staff contains a bass line with chords and rests.

Second system of musical notation. The treble clef staff contains a melodic line with slurs and accents, including a dynamic marking of *p*. The bass clef staff contains a bass line with chords and rests.

Meno mosso.

Third system of musical notation, marked *Meno mosso*. The treble clef staff contains a complex melodic line with many slurs and accents, including a dynamic marking of *p*. The bass clef staff contains a bass line with chords and rests.

Fourth system of musical notation. The treble clef staff contains a complex melodic line with many slurs and accents. The bass clef staff contains a bass line with chords and rests.

Fifth system of musical notation. The treble clef staff contains a complex melodic line with many slurs and accents. The bass clef staff contains a bass line with chords and rests.

First system of a musical score. The right hand (treble clef) features a complex, dense texture of sixteenth-note chords and runs. The left hand (bass clef) plays a steady eighth-note accompaniment with a consistent rhythmic pattern.

Second system of the musical score. The right hand continues with intricate sixteenth-note passages. The left hand maintains the eighth-note accompaniment, with some chords being held across measures.

Third system of the musical score. The right hand's texture remains dense with sixteenth-note figures. The left hand's accompaniment includes some rests and longer note values, with a dynamic marking of *f* (forte) appearing at the end of the system.

Fourth system of the musical score. The right hand has a more melodic line with dotted rhythms. The left hand features a prominent, sustained chord in the bass. The tempo marking *a tempo* is placed above the first measure, and the dynamic marking *mf* (mezzo-forte) is placed below the first measure.

Fifth system of the musical score. The right hand continues with a melodic line, including a trill-like figure. The left hand plays a series of chords. The dynamic marking *dim.* (diminuendo) is placed below the first measure, and *p* (piano) is placed below the second measure.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *cres.* marking is present in the right hand.

Second system of a piano score. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. A *f* marking is in the right hand, and a *dím.* marking is in the left hand.

Third system of a piano score. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. A *p* marking is in the right hand, and a *cresc.* marking is in the left hand.

Fourth system of a piano score. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. A *f* marking is in the right hand.

Fifth system of a piano score, ending with a double bar line. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. A *p* marking is in the right hand.

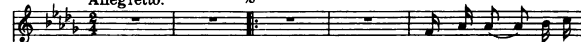
No 9.

SONG.—(Sylvia.) and CHORUS.


"BUBBLE-LAND"

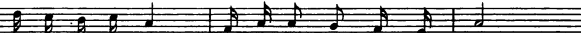
Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Allegretto. §

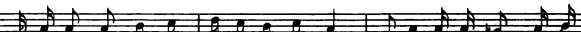
Sylvia. 

1. Long a - go — so the
2. Now and then — so the


Piano. 

SYL. 

nurse - ry le - gends tell, In the dim "once on a time,"
nurse - ry le - gends say, In the far - off "might have been,"

SYL. 

Fai - ry hands — with the ma - gic of their spell, Found - ed a far - a - way
Fai - ry hands — lay some ti - ny hope a - way! Bur - ied there all un -

SYL. 

clime; Beau - ti - ful — were its skies of sun - ny blue,
.seen. Thi - ther go — all our fan - cies bright and fair,

SYL. Far and wide — spread its fame, Won - der - ful — were its
Won - der - ful — things are planned, To the home — of our

SYL. tints of rain - bow hue, Bub - ble - Land was its — name.
cas - tles in the air, Build - ed in Bub - ble - Land.

rall:

REFRAIN.

SYL. Dear land of ro - man - ces, Fair ha - ven of

SYL. fan - cies, Thi - ter our hopes we blow, Light - ly they

SYL.

go, bright.ly they glow. — Dreams bright and en .

SYL.

- thrall - ing. Gone, past all re - call - ing.

SYL.

Up,wards in air they soar, — Break, and are seen no

SYL.

more. —

2.

SYL. more Dear, land of ro - man - ces, Fair ha - ven of

SOP. *Bouche fermée*

TEN. *Bouche fermée*

BASS. *Bouche fermée*

fan - cies, Thi - ther our hopes we blow, Light - ly they go, bright - ly they

SOP.

TEN.

BASS.

SYL. glow.— Dreams bright and en . thrall . ing, Gone past all re . call . ing

SOP.

TEN.

BASS.

SYL. *rall:*
Upwards in air they soar,— Break and are seen no more.—

SOP.

TEN.

BASS.

№ 10.**ENTRANCE.—(Picture Buyers.)**

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Moderato

Piano.

Fash-ion . a - ble girls of high de-gree, Mov-ing

p

in the best So - ci - e - ty, Ev - ry - thing that's smart and

22109

chic are we, De. bon. nair, and comme il faut,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are "chic are we, De. bon. nair, and comme il faut,". The piano accompaniment is written in grand staff notation (treble and bass clefs). The melody is simple and elegant, with a mix of eighth and quarter notes.

El - e - gant of form and fair of face, Ev - er at our ease in

mf

The second system continues the musical score. The vocal line has the lyrics "El - e - gant of form and fair of face, Ev - er at our ease in". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte). The musical notation follows the same format as the first system, with a vocal line and piano accompaniment.

ev - 'ry place, Come to cap - ti - vate, With charm and grace,

The third system of the musical score features the lyrics "ev - 'ry place, Come to cap - ti - vate, With charm and grace,". The piano accompaniment continues with a steady rhythm, supporting the vocal melody.

Pier - rot in his stu - dl - o. Fash - ion - a - ble girls of

The final system of the musical score on this page contains the lyrics "Pier - rot in his stu - dl - o. Fash - ion - a - ble girls of". The piano accompaniment concludes with a few final chords and a melodic flourish.

high degree, Mov.ing in the best So. ci. e. e. ty, Ev.ry.thing that's smart and

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "high degree, Mov.ing in the best So. ci. e. e. ty, Ev.ry.thing that's smart and". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

chic are we, De. bon.nair, and comme il faut.

The second system continues the musical score. The vocal line has the lyrics: "chic are we, De. bon.nair, and comme il faut." The piano accompaniment continues with similar patterns, including a *cresc.* (crescendo) marking in the right hand.

The third system shows the vocal line with a whole rest, indicating a pause in the vocal part. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

The fourth system also shows the vocal line with a whole rest. The piano accompaniment concludes with a final cadence, marked with a double bar line and a fermata.

No 11.

SONG.—(Moonshine)

"WHAT A VERY PRETTY PICTURE THAT WOULD MAKE."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.*Allegro moderato.*

Moonshine.

Piano.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of three systems of music. The first system is an instrumental introduction for the piano, with the vocal line (Moonshine.) above it. The second system begins with the vocal line (marked 'm.') and the piano accompaniment. The lyrics are: "I ve - ry of - ten won - der if there'll". The third system continues the vocal line (marked 'v.') and piano accompaniment. The lyrics are: "come a time When con - tent is o - ver flow - ing from my".

m. I ve - ry of - ten won - der if there'll

v. come a time When con - tent is o - ver flow - ing from my

M. 
 cup, When the sun will shine in Lon - don in the

M. 
 sum - mer time, When Pic - ca - dil - ly Cir - cus is - n't

M. 
 up, If some - bo - dy would drown my mo - ther's

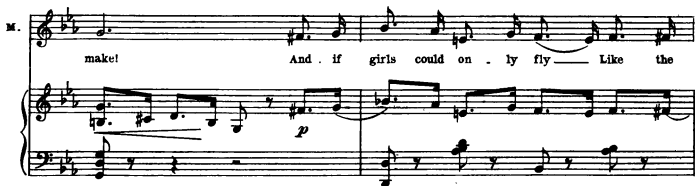
M. 
 cock - a - too, If men their wick - ed ha - bits would for -

M.  *musical notation*

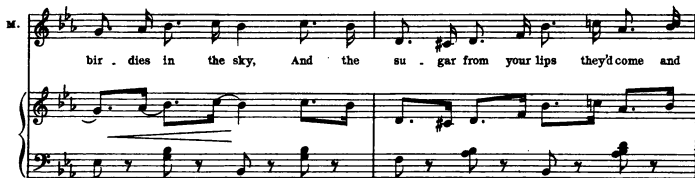
- sake, If they would stay at home and darn a

M.  *musical notation*

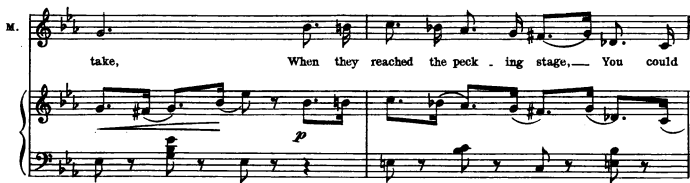
sock or two, What a ve - ry pret - ty pic - ture that would

M.  *musical notation*

make! And . if girls could on - ly fly — Like the

M.  *musical notation*

bir - dies in the sky, And the su - gar from your lips they'd come and

M.  *p*

take, When they reached the peck - ing stage, — You could

M.  *v*

shove them in a cage, What a ve - ry pret - ty pic - ture they would

M.  *makel*

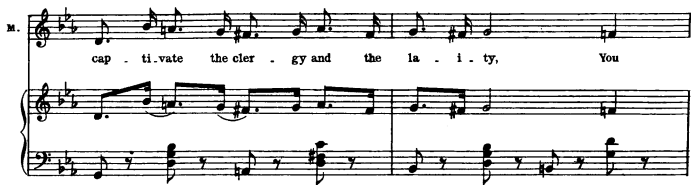
M.  *Sup* *p*

M. 
 . pose you have a craze for no - to - ri - e - ty, By _____

M. 
 simp - ly us - ing "Tat - cho" for the hair, The

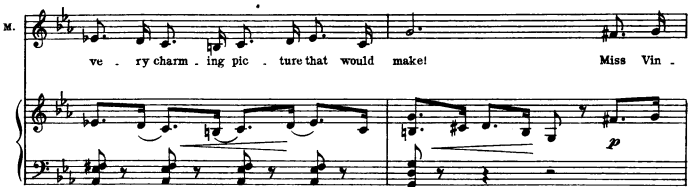
M. 
 il - lus - tra - ted pa - pers of so - ci - e - ty, Will

M. 
 pic - ture you in fil - my un - der - wear, To

M. 
 cap - ti - vate the cler - gy and the la - i - ty, You

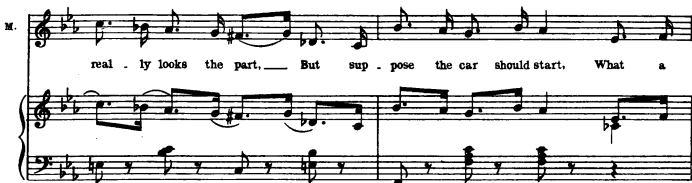
M. 
 cul - ti - vate the walk that takes the cake, In the

M. 
 front row of the chor - us at the Gai - e - ty, What a

M. 
 ve - ry charm - ing pic - ture that would make! Miss Vin -

M.  *o - lia Vere de Vere Has her pic - ture in the Sphere, In a*

M.  *mo - tor with a sil - ver mount - ed brake, And she*

M.  *real - ly looks the part, — But sup - pose the car should start. What a*

M.  *ve - ry charm - ing pic - ture she would make.*

No. 12.**DUET.-(The Queen and Moonshine.)**

"IN THE STUDIO."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Queen. *Allegretto.*

Piano.

QUEEN.

Though I have to stop at home, I should

love a broad to roam, Where the soft Italian skies are blue and

MOON.

sweet, Though our climate may be duller, I can

MOON.

get the lo - cal col - our With an or - gan and a mon - key in the

MOON.

street.

ORGAN GRINDER.

Oh, sup -

Q.

- pose that I should pine, For a cas - tle on the Rhine, Or a

Q.

vine - yard in the sun - ny south of France. Here's a

MOON.

MOON.

plan that's cheap and quick - er, You can learn to draw their li - quor. Which is

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "plan that's cheap and quick - er, You can learn to draw their li - quor. Which is". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note bass line in the left hand and chords in the right hand.

MOON.

what I al - ways do when I've a chance.

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "what I al - ways do when I've a chance.". The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system of music shows the piano accompaniment continuing. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

The fourth system of music shows the piano accompaniment continuing. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

The fifth system of music shows the piano accompaniment continuing, ending with a double bar line. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

2. BOTH.

In the Stu - di - ol In the

Stu - di - ol You can find a use for ev - 'ry - thing you

see. If you want an i - mi - ta - tion, Or a

tal - en - ted cre - a - tion, You can have it if you come to me!

Piano introduction for the first system, featuring a treble and bass clef with chords and a melodic line.

QUEEN.

Well a - no - ther treat would be. Just a

Vocal line for the Queen and piano accompaniment for the second system.

fort - night by the sea, In a lit - tle Brigh - ton vil - la snug and

Vocal line for the Queen and piano accompaniment for the third system.

MOON.

trim If you think you like the no - tion, We can

Vocal line for the Moon and piano accompaniment for the fourth system.

MOON.

re . pre . sent the o . cean, And our friends will think we're real . ly "in the

The first system of music consists of a vocal line for Moon and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "re . pre . sent the o . cean, And our friends will think we're real . ly "in the". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

(Swimming)

MOON.

swim." Yes I

The second system of music continues the vocal line for Moon and piano accompaniment. The vocal line has a long rest for the first two measures, then enters with the lyrics "swim." and "Yes I". Above the vocal line, the word "(Swimming)" is written in parentheses. The piano accompaniment continues with a similar melodic and harmonic structure. The right hand has a melodic line, and the left hand has a bass line with chords. The system ends with a piano dynamic marking (*p*).

Q.

cer . tain . ly con . fess, You're an ar . tist, more or less, But I

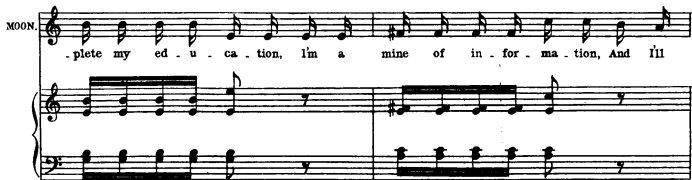
The third system of music features a vocal line for Queen and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "cer . tain . ly con . fess, You're an ar . tist, more or less, But I". The piano accompaniment is written in grand staff notation. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

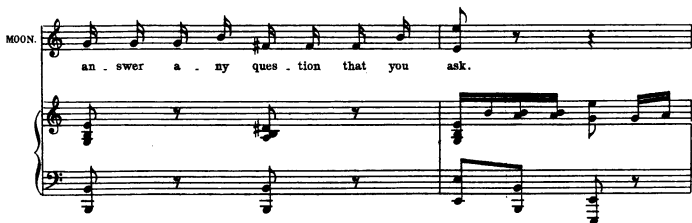
MOON.

Q.

wish that I could find a hard . er task, So oom .

The fourth system of music features a vocal line for Queen and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "wish that I could find a hard . er task, So oom .". The piano accompaniment is written in grand staff notation. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

MOON.  Complete my education, I'm a mine of information, And I'll

MOON.  answer any question that you ask.



2. BOTH.

In the Stu - di - o! In the

Stu - di - o! You can find a use for ev - 'ry - thing you

see. If you want an im - i - ta - tion, Or a

tal - en - ted cre - a - tion, You can have it if you come to me.

No 13.**SONG. (Starlight.) and CHORUS.**

"PANSY"

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.*Allegretto.*

Starlight.

Piano.

ST.

ST.

Sleep . ing or wak . ing, there's

dim: *p*

ST.

one lit . tle face, Haunts me wher.e'er I go;

ST.  *ST.* One lit-tle form, with its beau-ty and grace, Fol-lows me to and

ST. fro; One lit-tle voice, 'mid the toil and the din,

ST. E-ver my heart can stir, Wait-ing and long-ing, and

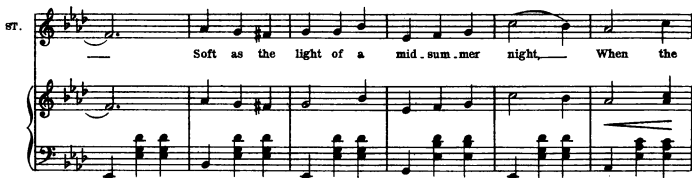
ST. striv-ing to win, One lit-tle word from her. *rit.*

REFRAIN.

Tempo di Valse.

ST. 

Pan . . sy, Pan . . sy, dear lit . tle eyes of blue,

ST. 

Soft as the light of a mid . sum . mer night, When the

ST. 

stars peep through. Pan . . sy, Pan . . sy,

ST. 

just for a word I pine, Bright lit . tle mer . ry girl,

ST. 

sweet lit - tle Cher - ry girl, Dear lit - tle Pan - sy, mine.

ST. *Allegretto.* 

ST. 

Ev - er I wait for a

ST. 

sign I may read, Bid - ding me hope a - gain;

ST. Day af . ter day for her an . swer I plead, Ev . er I plead in

ST. vain. Cher . ry . ripe lips hold my hap . pi . ness bound,

ST. Smil . ing and sweet to see; Would they might whis . per the

ST. mes . sage whose sound, Means all the world to me.

REFRAIN.
Tempo di Valse.

ST. Pan - sy, Pan - sy, dear lit - tle eyes of blue,



ST. Soft as the light of a mid - sum - mer night, When the



ST. stars peep through. Pan - sy, Pan - sy,



ST. Just for a word I pine, Bright lit - tle mer - ry girl,



ST. sweet lit - tle Cher - ry - girl, Dear lit - tle Pan - sy, mine.



CHORUS.

CHO. Pan - sy, Pan - sy, dear lit - tle eyes of blue.

CHO. Soft as the light of a mid - sum - mer night, When the stars peep

CHO. through. Pan - sy, Pan - sy, Just for a

CHO. word I pine, Bright lit - tle mer - ry girl, sweet lit - tle Cher - ry girl,

CHO. Dear lit - tle Pan - sy, mine.

No 14.

FINALE—ACT I.

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Moderato deciso

Solo.

SOLO

E - le - ments all wait - ing my

SOLO.

call, _____ pre - pare!

ALL. Ser - vants are

ALL.

we, Dar - ing and free as air,

SOLO.

19 8

Spir. it of fog, come forth and show Gloom. y and dark your face of woe

SOLO.

O'er the ci - ty's smil - ing face, Droops our gloom - y gloom - y veil.

SOLO.

Your aid o - bedient winds, to

SOLO.

drive a - way The noi - some fogs that choke the breath of day.

ALL.

Who

ALL.

dares us thus to do,

SOLO.

Roll of the thun - der and light - ning glare. Fol - low the winds through the

SOLO. 3 MEN. ALL.

start - led air, With a roar of ang - ry sound. — On our

ALL.

hol - low drums we found.

SOLO.

Dis - solve e - lec - tric fears! In

SOLO.

show'rs of sil - ver tears.

ALL.

Pit - ter, Pat - ter, Pit - ter, Pat - ter, Falls the sum - mer rain,

ALL.

Tap - ping with its noi - sy chat - ter On the win - dow pane,

ALL.

Pit - ter, Pat - ter, Pit - ter, Pat - ter, Falls the sum - mer rain

ALL.

Pit - ter, Pat - ter, Pit - ter, Pat - ter, Pit - ter, Pat - ter, Pat.

SOLO.

A .

SOLO.

'midst the Hea - ven's sil - ver dew, — Be - hold the rain - bows ra - diant hues.

RAINBOW DANCE.

The first system of musical notation for "Rainbow Dance" consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef with the same key signature and time signature. It starts with a half note C3, followed by a quarter note D3, and then a series of chords: E3-G3-A3, F#3-G3-A3, and G3-A3-B3.

The second system of musical notation continues the piece. The upper staff (treble clef) has a half note D4, followed by a quarter note E4, and then eighth notes: F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The lower staff (bass clef) continues with chords: C3-D3-E3, D3-E3-F#3, and E3-F#3-G4.

The third system of musical notation continues the piece. The upper staff (treble clef) has a half note C4, followed by a quarter note D4, and then eighth notes: E4, F#4, G4, A4, G4, F#4, E4, D4, C4. The lower staff (bass clef) continues with chords: C3-D3-E3, D3-E3-F#3, and E3-F#3-G4.

The fourth system of musical notation continues the piece. The upper staff (treble clef) has a half note B3, followed by a quarter note C4, and then eighth notes: D4, E4, F#4, G4, F#4, E4, D4, C4, B3. The lower staff (bass clef) continues with chords: C3-D3-E3, D3-E3-F#3, and E3-F#3-G4.

The fifth system of musical notation concludes the piece. The upper staff (treble clef) has a half note A3, followed by a quarter note B3, and then eighth notes: C4, D4, E4, F#4, G4, F#4, E4, D4, C4. The lower staff (bass clef) continues with chords: C3-D3-E3, D3-E3-F#3, and E3-F#3-G4. The system ends with a double bar line and repeat signs.

Allegretto.

SOLO.

Al - ter cloud and storms and rain.

SOLO.

Sum - mer sun - light smiles a - gain, — Sum - mer smiles a - gain.

SOLO.

ALL.

Sum - mer smiles a - gain. Al - ter cloud and storm and rain, —

ALL.

Sum - mer sun - light smiles a - gain Hail! all hail! bright

ALL.

sun.

The musical score is arranged in seven systems. The first system includes a vocal line on a single staff with the tempo marking 'ALL.' and the word 'sun.' written below it. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The second system continues the piano accompaniment. The third system introduces a vocal line with a fermata over a note. The fourth system continues the vocal line with a fermata. The fifth system continues the vocal line. The sixth system continues the vocal line. The seventh system concludes the piece with a final vocal note and piano accompaniment.



SOLO.

O . ver the sea, Rol . ling and

SOLO.

free, O . ver the deep - blue sea; In a beau . ti . ful

SOLO.

fai . ry boat To the won . der . ful land you'll float.

SOLO.

O . ver the sea, Rol . ling and free, O . ver the

SOLO.

deep blue sea; To the far a way Eng lish shore, the

SOLO.

Eng lish shore. O ver the

ALL.

sea, Rol ling and free, O ver the deep blue sea;

ALL.

In a beau ti ful fai ry boat To the won der ful

ALL.

land you'll float O . ver the sea, Rol . ling and

ALL.

free, O . ver the deep blue sea, To the far a . way

ALL.

Eng - lish shore, the Eng - lish shore.

Act II.

No 15.

OPENING CHORUS.

Allegro.

Piano.

First system of the piano introduction, featuring a treble and bass clef with a 3/4 time signature. The music begins with a series of chords in the right hand and a steady bass line in the left hand.

Second system of the piano introduction, continuing the harmonic progression from the first system.

CHO.

When the birds be . gin to sing in the glad . ness of the
 When the birds be . gin to sing in the glad . ness of the
 When the birds be . gin to sing in the glad . ness of the

First system of the vocal introduction, showing the vocal line and piano accompaniment for the first three lines of the chorus.

Third system of the piano accompaniment, corresponding to the vocal lines above.

CHO.

spring. — And the vil . lage bells are all, are all a . chime
 spring. — And the vil . lage bells are all, are all a . chime
 spring. — And the vil . lage bells are all, are all a . chime

Second system of the vocal introduction, showing the vocal line and piano accompaniment for the last three lines of the chorus.

Fourth system of the piano accompaniment, concluding the opening chorus.

CHO. When the sun is bright and high and the flags be gin to
 When the sun is bright and high and the flags be gin to
 When the sun is bright and high and the flags be gin to

CHO. fly. While the noi - sy noi - sy vil - lage band marks time,
 fly. While the noi - sy noi - sy vil - lage band marks time,
 fly. While the noi - sy noi - sy vil - lage band marks time,

CHO. With the world in ga - la dress you can can - did ly con -
 With the world in ga - la dress you can can - did ly con -
 With the world in ga - la dress you can can - did ly con -

CHORUS

fess, That you ne - ver, ne - ver knew so bright a day.

fess, That you ne - ver, ne - ver knew so bright a day.

fess, That you ne - ver, ne - ver knew so bright a day.

CHORUS

And it's worth your while to roam for an Eng - lish wel - come

And it's worth your while to roam for an Eng - lish wel - come

And it's worth your while to roam for an Eng - lish wel - come

CHORUS

home in the mer - ry, mer - ry month of May!

home in the mer - ry, mer - ry month of May!

home in the mer - ry, mer - ry month of May!

Moderato.

Graciously

BRIDESMAIDS.

We're the pret . ty brides.maids, smart and state . ly, Sweep . ing down the chan . cel

mf

B. M.

two by two; Though we have . n't had much prac . tice late . ly,

B. M.

Spring will bring a crop of brides a . new. Love . li . est of bou . quets, sweet . est la . ces,

R. M.

Bride.groom ra - ther ner - vous bride per - plect. Ours, of all the guests, the

R. M.

fair - est fa - ces. Each of us an . ti . ci . ci . pates her own turn next.

rit.

4 BOYS (old men)

Tough old pa - tri - archs are - we,

BOYS.

Hard as - you can wish to see, Nine . ty . one to nine - ty - three

BOYS.  Our re - spec - tive a - ges. Maid - ens - shy Droop their eye

BOYS.  When our - man - ly - forms go by. Hale old pa - tri - archs are - we,

BOYS.  Tough as - you can hope to see, Nine - ty - one to nine - ty - three,

BOYS.  We're the lo - cal sa - ges. *Allegro moderato.*

GIRLS.

Oh! we are the lass-ees who milk the cows, That

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note 'Oh!' and a quarter note 'we'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

6. car-ry the crump- led horns— Who tend the bees, and make the cheese, As

The second system continues the vocal line with a quarter note 'car-', a half note 'ry', and a quarter note 'the'. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

6. soon as the day- light dawns— We're up with the lark, and bu- sy till dark, At

The third system continues the vocal line with a quarter note 'soon', a half note 'as', and a quarter note 'the'. The piano accompaniment continues with the same rhythmic accompaniment.

6. work till the sha- dows fall:— We bus- tle a- bout, week in and week out, the

The fourth system continues the vocal line with a quarter note 'work', a half note 'till', and a quarter note 'the'. The piano accompaniment concludes the system with the same rhythmic accompaniment.

lass.es of Homewood Hall. _____

Allegro.

With a

crack! crack! crack! Our gay lit.tle whips we

ply. As the wheels spin round on the yield.ing ground,And the

dust and the mile - stones fly. With a crack! crack!

crack! A creak and a clink - ing chain, And we're

gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing, Gal - lop - ing home a -

.gain.

CHORUS.

When the
When the
When the

CHO. birds be - gin to sing, — In the glad - ness of the spring, — And the
birds be - gin to sing, — In the glad - ness of the spring, — And the
birds be - gin to sing, — In the glad - ness of the spring, — And the

CHO. vil - lage bells are all, are all a - chime, — When the
vil - lage bells are all, are all a - chime, — When the
vil - lage bells are all, are all a - chime, — When the

CHO. sun is bright and high, — And the flags be - gin to fly, — While the
sun is bright and high, — And the flags be - gin to fly, — While the
sun is bright and high, — And the flags be - gin to fly, — While the

CHO. noi - sy, noi - sy vil - lage band mark time. With the

noi - sy, noi - sy vil - lage band mark time. With the

noi - sy, noi - sy vil - lage band mark time. With the

CHO. world in ga - la dress, You can can - did - ly con - fess That you

world in ga - la dress, You can can - did - ly con - fess That you

world in ga - la dress, You can can - did - ly con - fess That you

CHO. nev - er, nev - er knew so bright a day, And it's

nev - er, nev - er knew so bright a day, And it's

nev - er, nev - er knew so bright a day, And it's

CHORUS
 worth your while to roam ——— For an Eng - lish wel - come
 worth your while to roam ——— For an Eng - lish wel - come
 worth your while to roam ——— For an Eng - lish wel - come

Detailed description: This system contains the first three lines of music. The top line is a vocal staff with lyrics. The second and third lines are also vocal staves, with the second line labeled 'CHO.' on the left. The bottom two lines are piano accompaniment staves. The music is in G major and 4/4 time. The lyrics are: 'worth your while to roam ——— For an Eng - lish wel - come'.

CHORUS
 home ——— In the mer - ry mer - ry month of May.
 home ——— In the mer - ry mer - ry month of May.
 home ——— In the mer - ry mer - ry month of May.

Detailed description: This system contains the next three lines of music. The top line is a vocal staff with lyrics. The second and third lines are also vocal staves, with the second line labeled 'CHO.' on the left. The bottom two lines are piano accompaniment staves. The music is in G major and 4/4 time. The lyrics are: 'home ——— In the mer - ry mer - ry month of May.'.

Detailed description: This system contains the final two lines of music. The top line is a vocal staff that is empty. The second line is also a vocal staff that is empty. The bottom two lines are piano accompaniment staves. The music is in G major and 4/4 time. The lyrics are: 'home ——— In the mer - ry mer - ry month of May.'

Words by
PAUL WEST.

MY LITTLE HONG KONG BABY.

Music by
JOHN W. BRATTON.

Allegretto non troppo.

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto non troppo'.

QUEEN.

1. In a lit - tle laun - dry down in
2. In a lit - tle tea - shop far in
3. In a lit - tle laun - dry down in

till ready

The piano accompaniment for the Queen's entrance starts with a 'till ready' instruction. It features a rhythmic pattern of chords in the left hand and a melodic line in the right hand, mirroring the piano introduction's style.

9.

Chi - na town	There's a lit - tle Chi - na man, With pig - tail hang - ing down,
Chi - na's land	Sits a lit - tle Chi - na girl, With tea - cup in her hand,
Chi - na town	Kneels a lit - tle Chi - na man, Whose tears are stream - ing down,

The vocal line is written on a single staff with lyrics. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The tempo remains 'Allegretto non troppo'.

9.

Ching - a - ling	ling - a - ling - a - ling - a - ling.
Ching - a - ling	ling - a - ling - a - ling - a - ling.
Ching - a - ling	ling - a - ling - a - ling - a - ling.

The vocal line is written on a single staff with lyrics. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The tempo remains 'Allegretto non troppo'.

9.

Toils from ear - ly morn - ing Far in - to the night.
As the dain - ty peachblossoms, Shower from a - bove.
In his hand a let - ter From a - cross the sea.

9.

All the lin - en pol - ish - ing un - til its clean and bright.
Stands a gay young man - da - rin who's breath - ing words of love.
He has read with burn - ing eyes of faith - less Foo - ey See.

9.

Ching - a - ling - - - - - ling - a - ling - a - ling - a - ling -
Ching - a - ling - - - - - ling - a - ling - a - ling - a - ling -
Ching - a - ling - - - - - ling - a - ling - a - ling - a - ling -

9.

Folks who pass the laun - dry, Oft - en stop to ask,
How her feat - ures bright - en, How her soft eyes shine,
Folks who pass the laun - dry, Won - der on their way,

pp

q.

Why a Chi - na - man should sing Gai - ly at his task,
As she hears his burn - ing words "Foo - ey See be mine!"
Why he does not sing the song He sang yes - ter - day,

sempre stacc.

q.

Why he's nev - er lone - ly, 'Mid the for - eign throng,
But a mys - tic mur - mur, Falls up - on her ear,
See him sad and lone - ly, All the dark day long,

q.

Ah! if they could on - ly know The bur - den of his song Ching - a - ling —
As a song from o'er the sea The mai - den seems to hear Ching - a - ling —
Hope - less lit - tle Chi - na - man No long - er sings this song Ching - a - ling —

rit. *cres.* *f a tempo*

q.

— ling - a - ling - a - ling - a - ling.
— ling - a - ling - a - ling - a - ling.
ling - a - ling - a - ling - a - ling.

rit.

CHORUS. *slowly*

0.  *pp f*

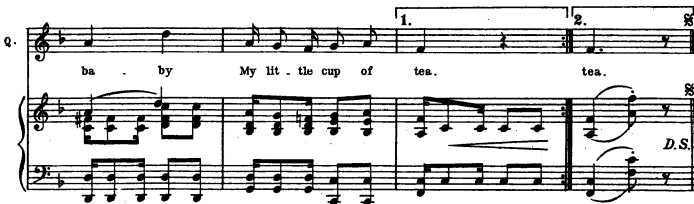
My lit - tle Hong-Kong ba - by Ov - er the Chi - na sea,

0. 

When will you join me may be When will you come to me.

0.  *cres:*

When will our wed - ding day be My lit - tle Foo - ey See, My lit - tle Hong - Kong

0.  *D.S.*

ba - by My lit - tle cup of tea. tea.

No. 17.

SONG:-(Moonshine.)

"DID HE?"

Words by
AUBREY HOPWOOD.Music by
IVAN GARYLL

Allegro Moderato.

Moonshine.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a *mf* dynamic marking. The vocal line starts with a whole rest, followed by a series of eighth and quarter notes.

The second system continues the vocal and piano parts. The piano accompaniment includes a *f* dynamic marking. The vocal line continues with eighth and quarter notes, showing some melodic movement.

The third system concludes the instrumental introduction. It features a repeat sign at the end of the piano part, with a *mf* dynamic marking. The vocal line ends with a whole note chord.

MOONSHINE.

1. A rag - ged lit - tle ur - chin wheeled a
 2. He built him - self a rac - ing yacht, the
 3. He bought him - self a mo - tor car, and

The fourth system shows the piano accompaniment for the first line of lyrics. It begins with a *mf* dynamic marking and consists of a grand staff with treble and bass clefs. The piano part provides a rhythmic accompaniment for the lyrics.

MOON. CHORUS. SOLO.

bar - row down the street, Did he! I think he
 fast - est thing a - float, Did he! I think he
 said he'd learn to drive, Did he! I think he

Did he!
 Did he!
 Did he!

Did he!
 Did he!
 Did he!

MOON.

did! And shout - ed "Shrimps and win - kies! Fine and
 did! He said "Sir Thom - as Lip - ton nev - er
 did! He gave his friends a pre - mium if he

MOON. CHORUS. SOLO.

fresh they can't be beat," Did he! I think he
 own'd so good a boat," Did he! I think he
 brought them home a - live, Did he! I think he

Did he!
 Did he!
 Did he!

Did he!
 Did he!
 Did he!

MOON

did! He start - ed as a stow - a way, who
 did! He chal - leng'd for a tro - phy, and he
 did! One day he struck a farm - yard, where he

MOON

could - n't pay his fare, Went all the way to A - fri - ca, Came
 ask'd his friends to sup, He made them all a stir - ring speech, His
 made the yo - kels laugh, He dash'd in to a flock of geese, And

MOON

home a mil - lionaire And built him self a pal - ace, in the
 fight - ing blood was up; He said "It takes some do - ing, but I
 can - non'd off a calf; He cru - ci - fied a tur - key, and he

MOON

mid - dle of May - fair, Did he! I think he
 mean to lift the cup," Did he! I think he
 cut a pig in half, Did he! I think he

CHORUS

Did he!
 Did he!
 Did he!

SOLO

Did he!
 Did he!
 Did he!

CHORUS.

MOON.

did! Wretch.ed lit - tie stow a way could . n't pay his fare,
 did! Wretch.ed lit - tie stow a way could . n't pay his fare,
 did! Bought him.self a mo - tor car said he'd learn to drive,

Wretch.ed lit - tie stow a way could . n't pay his fare,
 Wretch.ed lit - tie stow a way could . n't pay his fare,
 Bought him.self a mo - tor car said he'd learn to drive,

Wretch.ed lit - tie stow a way could . n't pay his fare,
 Wretch.ed lit - tie stow a way could . n't pay his fare,
 Bought him.self a mo - tor car said he'd learn to drive,

CHOR.

All the way to A - fri - ca a mod - ern mil - lion . aire,
 All the way to A - fri - ca a mod - ern mil - lion . aire,
 Gave his friends a bo - nus if he brought them home a - live;

All the way to A - fri - ca a mod - ern mil - lion . aire,
 All the way to A - fri - ca a mod - ern mil - lion . aire,
 Gave his friends a bo - nus if he brought them home a - live;

All the way to A - fri - ca a mod - ern mil - lion . aire,
 All the way to A - fri - ca a mod - ern mil - lion . aire,
 Gave his friends a bo - nus if he brought them home a - live;

SOLO.

CHORUS.

Grew him . self a co . mic nose they're all the fash . ion there Did
 On . ly came in se . cond but he swore he did n't care Did
 Mo . tor cost a thou . sand and he'll sell the bits for five! Will

Did
 Did
 Will

Did
 Did
 Will

SOLO.

he? I think he did! 4. He
 he? I think he did!
 he? I think he will!

CHO.

he?
 he?
 he?

he?
 he?
 he?

sfz *mf*

MOON.

CHORUS.

4. had a taste for pol . i . tics and got up . on his legs,— Did
 5. met a lit - tle la . dy with a wealth of gold . en hair,— Did

Did
 Did

Did
 Did

The Moon part consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. It contains two lines of lyrics. The piano accompaniment is in the bass clef and features a steady eighth-note bass line with chords. A piano section begins with a double bar line and a fermata, marked with an asterisk (*).

SOLO.

he! I think he did. And
 he! I think he did. She'd

CHOR.

he!
 he!

he!
 he!

The Chorus and Solo parts consist of vocal lines and piano accompaniment. The Solo part is marked 'SOLO.' and features a vocal line with lyrics. The Chorus part is marked 'CHOR.' and features a vocal line with lyrics. The piano accompaniment is in the bass clef and features a steady eighth-note bass line with chords. The piano section continues with a double bar line and a fermata.

MOON

CHORUS.

made a speech at Ayles - bur - y for - get - ting ducks laid eggs, Do
 lost her rail - way tick - et would he kind - ly pay her fare, And did
 Do
 And did
 Do
 And did

SOLO.

they? I think they do! Free
 he? I think he did! She

CHORUS.

they?
 he?

they?
 he?

MOON

Trade was all his bat - tle - cry to Cob - den he was true; The
 start - ed with the stor - y of the way she lost her purse, A

MOON.

rus - tics came to hear him and the ad - died eggs came too! And
tale with var - i - a - tions, some times bet - ter some times worse, The

MOON.

now he thinks that Jo - seph's sure to get his mea - sure through, And will
se - que's ra - ther fun - ny but the Cen - sor stoppd the verse, Did
And will
Did
And will
Did

SOLO.

he?
he?
I think he will
I think he did!

he?
he?
he?
he?

Jo - seph has a se - cret which I've prom - ised not to tell,
Love - ly lit - tle la - dy with a crown of gold - en hair,

Jo - seph has a se - cret which I've prom - ised not to tell,
Love - ly lit - tle la - dy with a crown of gold - en hair,

Jo - seph has a se - cret which I've prom - ised not to tell,
Love - ly lit - tle la - dy with a crown of gold - en hair,

This is why he's rest - ing in the coun - try for a spell,
Look - ing just as in - no - cent as she was young and fair,

This is why he's rest - ing in the coun - try for a spell,
Look - ing just as in - no - cent as she was young and fair,

This is why he's rest - ing in the coun - try for a spell,
Look - ing just as in - no - cent as she was young and fair,

MOON. CHORUS.

Lat - est bul - le - tin my child and I are do - ing well Are
 said that her am - bi - tion was to wed a mil - lion - aire And did
 Are
 And did
 Are
 And did

MOON.

they? I think they are! 5. He not!
 she? I b'lieve -

they?
 she?

they?
 she?

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is in 2/4 time. The upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff begins with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3.

The second system of musical notation consists of two staves. The upper staff continues with quarter notes D5, E5, and F5, followed by a quarter rest. The lower staff continues with quarter notes D3, C3, and B2, followed by a quarter rest.

The third system of musical notation consists of two staves. The upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff begins with a quarter note G3, followed by quarter notes F3 and E3.

The fourth system of musical notation consists of two staves. The upper staff begins with a quarter note D5, followed by quarter notes E5, F5, and G5. The lower staff begins with a quarter note G3, followed by quarter notes F3 and E3.

The fifth system of musical notation consists of two staves. The upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff begins with a quarter note G3, followed by quarter notes F3 and E3.



No. 18.

SONG.—(Queen.)

"THOSE LOVING EYES."

Words by

RIDA JOHNSON YOUNG.

Music by

MANUEL KLEIN.

Moderato.

Piano.

Piano introduction in G major, 2/4 time, Moderato. The music consists of a series of chords and arpeggiated figures in both hands, starting with a forte dynamic.

Tempo di Valse.

QUEEN.

1. Sup - pos - ing that I were the
2. And I would pre - tend as I

Queen of your heart, And you were my lov - er true,
hung on each word, Tho' lov - ers I'd had by the score,

You'd have to for - get you were play - ing a part, And
That no - thing so charm - ing had ev - er been heard, Or

The vocal line is in G major, 2/4 time, Tempo di Valse. The piano accompaniment is in G major, 2/4 time, featuring a steady bass line and chords in the right hand. The lyrics are written below the vocal line.

Q. speak as a Sui - tor should do, With pas - sion - ate
ev - er been thought of be - fore, And if on your

Q. gaze at my feet you would kneel, For that is the orth - o - dox
suit I should grac - ious - ly smile, As maid - ens in fair - y land

Q. way, And plead for my hand, with a ten - der ap -
do, We'd both grow so earn - est, that af - ter a

Q. - peal, And these are the words you should say. }
while, Per - haps our ro - mance would come true. }

REFRAIN.

Moderato.

♩ When I look in - to those lov - ing eyes of yours, I

p

♩ know you're mine.

♩ In their dream - y depths I seem to read the dawn of

cres:

♩ love di - vine.

0. Clear as sun - light on a rip - pling sea, And bright - er

0. far than sun can shine, When I look in

Slower.

mf

0. ^{1.} to those lov - ing eyes of yours, I know your mine.

0. ^{2.} to those lov - ing eyes of yours, I know you're mine.

No 19.

SONG.- (The Queen.)

"JUST TO PLEASE YOU, SUE"

Words and Music by

SYDNEY L. PERRIN.

Moderato.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). It begins with a half note chord (F#4, C5), followed by a quarter note chord (F#4, C5), and then a series of eighth and sixteenth notes. The left hand starts with a bass clef and a half note chord (C2, F#3), followed by a quarter note chord (C2, F#3), and then a series of eighth and sixteenth notes. The tempo is marked 'Moderato' and the dynamics are 'mf'.

Slowly.

The first line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. It begins with a half rest, followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). The piano accompaniment is in a bass clef and starts with a half note chord (C2, F#3). The tempo is marked 'Slowly' and the dynamics are 'p'. The lyrics are: "1 Bright night an' de till ready. 2. Spring time am a".

The second line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. It begins with a quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The piano accompaniment is in a bass clef and starts with a half note chord (C2, F#3). The tempo is marked 'Slowly' and the dynamics are 'p'. The lyrics are: "stars am shin - 'in too, Ma Sue, yo' lit - tle hon - ey wants to com - min' might - y soon, We was to tie de knot dis com - in'".

The third line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. It begins with a half note (G4), a half note (A4), and a half note (B4). The piano accompaniment is in a bass clef and starts with a half note chord (C2, F#3). The tempo is marked 'Slowly' and the dynamics are 'p'. The lyrics are: "woo - oo - oo. ou - ou - o - o - o - ou - ou - o - o - o June. ou - ou - o - o - une - ou - ou - o - o - une".

0.  *mf* *p*

Ma Sue don't you hear me call in' you. Come out— here in de
 Su . sie I will be a hap . py coon. Come, Sue, — it's ver . y

0. 

siv . ry moon I'll hum — to you a lit . tie tune
 lone . some here, I'm get — tin' out 'ob pa . tience, dear,

0.  *mf*

So you ma lit . tie dusk . y belle, dis am the sto . ry I will tell To
 'Cause I am anx . ious fo' to kiss, and pet a lit . tie col . ored miss, Dat's

0. 

you . ou . ou so true ou . ou . o . o . ou .
 you . ou . ou ma Sue . ou . ou . o . o . ou .

CHORUS. (Dreamily)

143

0. Sue, I've a lit-tle plan to tell, be-tween us two, ma

p-f

0. dusk-y south-ern belle, I ain't a goin' to keep you long, please

0. Sue, oh do! Sue, don't

0. keep me here a-wait in-'cause my heart can't stand to hes-i-tate, I

0. want to fix that wed-din' day to please you Sue. Sue.

1. 2.

DANCE.
Slow.

First system of musical notation. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Slow." and the dynamic is *mf marcato*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation. The right hand continues with a melodic line, incorporating some slurs and ties. The left hand maintains the accompaniment pattern.

Third system of musical notation. The right hand has a more active melodic line with slurs. The left hand accompaniment continues.

Fourth system of musical notation. The dynamic marking *cres:* (crescendo) is present. The right hand continues with a melodic line, and the left hand accompaniment is consistent.

Fifth system of musical notation. The piece concludes with a final cadence. The right hand has a melodic line ending with a fermata, and the left hand accompaniment ends with a final chord. Dynamic markings *sfz sfz* are present.

№ 20.

SONG (The Squire.)

"BOGEYS."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.*Moderato misterioso.*

Squire.

Piano.

sq. The wind is moan - ing drear - i - ly, The

sq. night has spread her shroud, Be - ware the band of bo.geys in the

sq. dark. The doors are creak - ing eer - i - ly, The

89. 
 case - ments cry a - loud, Be - ware the band of bo - geys in the




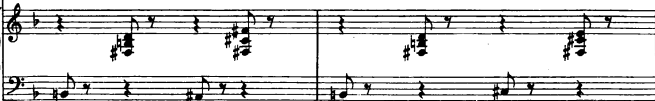
89. 
 dark. The sha - dows ga - ther in a - pace, the



89. 
 bats are fly - ing low, And through the shat - ter'd win - dow panes there



89. 
 gleams a wick - ed glow, And here and there a fear - ful form is



sq. flit - ting to and fro, Be - ware the band of bo - geys in the

CHORUS.

sq. dark. Bo - geys! Bo - geys!

sq. See them in the sha - dows lurk; And

sq. watch them from be - neath the ta - bles peep - - ing, And

80. 
 war - i - ly on tip - toe creep - ing

80. 
 Bo - geys, Bo - geys See them at their ev - il

80. 
 work, Such fear - ful sounds in ev - ry emp - ty room,

80. 
 Fear - ful fa - ces in the gloom.

CHO. Bo - geys, Bo - geys, See them in the sha - dows
 Bo - geys, Bo - geys, See them in the sha - dows
 Bo - geys, Bo - geys, See them in the sha - dows

CHO. lurk; And watch them from be - neath the ta - bles
 lurk; And watch them from be - neath the ta - bles
 lurk; And watch them from be - neath the ta - bles

CHO. peep - ing, And war - i - ly on tip - toe creep - ing,
 peep - ing, And war - i - ly on tip - toe creep - ing,
 peep - ing, And war - i - ly on tip - toe creep - ing,

CHO. Bo - geys, Bo - geys, See them at their ev - il
Bo - geys, Bo - geys, See them at their ev - il
Bo - geys, Bo - geys, See them at their ev - il

work; Such fear - ful sounds in ev - 'ry emp - ty room,
work, Such fear - ful sounds in ev - ry emp - ty room,
work, Such fear - ful sounds in ev - ry emp - ty room,

CHO. Fear - ful fa - ces in the gloom.
Fear - ful fa - ces in the gloom.
Fear - ful fa - ces in the gloom.

No. 21.

OCTET.

"DAT'S DE WAY TO SPELL CHICKEN"

by SIDNEY L. PERRIN.
and BOB SLATER.

Allegro moderato.

Voice.

Piano.

1. In a lit - tle coun - try school - house where de
2. Par - son John - son gave a con - cert in de

till ready

p

lit - tle dark - ies go. There is a lit - tle pic - an -
old church - house one night, He hired him - self a lots of

ni . ny by de name of Rag . time Joe . Now when it comes to
tal . ent dat could sing and could re . cite . And when they pulled de

spell . ing his rag . time brain works fast , He 's de on . ly well - learned
cur . tain ev 'ry thing went wrong you know , Till one dark . ey loud . ly

schol . ar dat holds down his own class . One day de teach . er
yelled — let 's hear from Rag . time Joe . He sang a rag . time

call his class to spell one sort of bird . Dat
new coon song but it did not take so well . He

kind of bird was chick - ens and they could not spell de word, So de
said I've went a frost - on dat I - guess I'll have to spell, Then he

teach . er called on Rag - time Joe to spell dat word to them; He
told de au . dience dat he had com . posed a chick : en song; And

did - n't hes - i - tate a bit this is how he be - gan.
when he spell these words to them he took de house by storm.

CHORUS.

C, dat's de way to be . gin, H, dat's de

next let - ter in, I, dat am de third,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "next let - ter in, I, dat am de third,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand.

C, dat's to sea.son de word, K, dat's a fill - ing in,

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "C, dat's to sea.son de word, K, dat's a fill - ing in,". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

E. I'm near de end, C - H - I - C - K - E - N,

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "E. I'm near de end, C - H - I - C - K - E - N,". The piano accompaniment continues with the same rhythmic and harmonic structure.

Dat's de way to spell - chick - en. chick - en.

The fourth system of music concludes the piece. It features two first endings for the vocal line, marked "1." and "2.". The lyrics are: "Dat's de way to spell - chick - en. chick - en." The piano accompaniment includes a section marked "D.S." (Da Capo) and ends with a double bar line and repeat sign. The page number "98" is visible in the bottom right corner.

No 22.

SONG. (Spirit of Dawn) and CHORUS.

"THE COMING OF DAWN."

Words by
AUBREY HOPWOOD.Music by
IVAN CARVILL.

Andante.

Piano.

The first system shows the piano accompaniment for the introduction. It consists of three staves: a vocal line (treble clef) which is mostly silent, and two piano staves (treble and bass clefs). The piano part begins with a series of chords and arpeggiated figures in the right hand, while the left hand provides a simple harmonic accompaniment.

The second system continues the piano accompaniment. The right hand features a more active melodic line with slurs and ties, while the left hand remains mostly chordal. The tempo is marked as Andante.

The third system introduces the vocal line. The vocal staff (treble clef) has a melody that begins with the lyrics "All the world is wrapped in". The piano accompaniment continues with chords and arpeggios. Dynamics markings include *p* (piano) above the vocal line and below the piano accompaniment.

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "slum . ber deep, — On hill and dale and wood — The si . lent". The piano accompaniment consists of chords and arpeggios. Dynamics markings include *p* (piano) below the piano accompaniment.

shadown'd brood, In their folds— the flocks are all a sleep, And from the

The first system of the musical score. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "shadown'd brood, In their folds— the flocks are all a sleep, And from the".

fields a round— There comes no sound. On the brow of the sky faintly

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "fields a round— There comes no sound. On the brow of the sky faintly".

showing, Where the frown of the night gather deep, Line on

The third system of the musical score. The lyrics are: "showing, Where the frown of the night gather deep, Line on".

line palest rose tints are glowing, From the tips of the fingers that

The fourth system of the musical score. The lyrics are: "line palest rose tints are glowing, From the tips of the fingers that".

creep O'er the face of the night ev - er grow - ing, Till the

dawn, like a child in its sleep, Soft - ly stirs, and

lo! _____ behind a wan.ing star— A gold.en gleam of light— appears a .

Tempo di Valse.

. far _____ It is the

dawn claim . ing her sway, — It is the

morn, break . ing to day; — Day- light is

here, sings — ev . ry bird, — Bright and —

clear_ all_ their_ voi . ces are heard; — It is the

dawn laughs— out the breeze, — It is the

morn, an . . . swer the trees. — Dark. ness has

fled, all — na . . . ture wakes; — Night. is —

dead — and morn . . . ing breaks. Ah! —

Hall! bright, dawn in an East - ern

sky, In her rose - pink dress With her gold -

- en tress, Like an em - press born

- as she mounts on high, All the voi - ces of na - ture pro -

- claim her sway. Hym - ing her Queen of day.

CHO.

Hail! bright dawn in an East-ern

Hail! bright dawn in an East-ern

Hail! bright dawn in an East-ern

CHO.

sky, In her rose-pink dress, With her

sky, In her rose-pink dress, With her

sky, In her rose-pink dress, With her

CHO.

gold-en tress, Like an em-press

gold-en tress, Like an em-press

gold-en tress, Like an em-press

CHO.

born as she mounts on high, All the voices of
 born as she mounts on high, All the voices of
 born as she mounts on high, All the voices of

CHO.

It is the
 na. ture pro. claim her sway, Hymning her Queen of day
 na. ture pro. claim her sway, Hymning her Queen of day
 na. ture pro. claim her sway, Hymning her Queen of day

dawn, claim ing her sway It is the

morn break . . ing to day; Day light is

here sings ev . 'ry bird, Bright and

clear all their voi . ces are heard; It is the dawn, laughs

— out the breeze, It is the morn, an . . swer the

trees. Darkness has fled, all nature wakes;

Night is dead and morning breaks!

And morning breaks!

No. 23.

SONG.— (Queen.) and CHORUS.

"MISS INNOCENT."

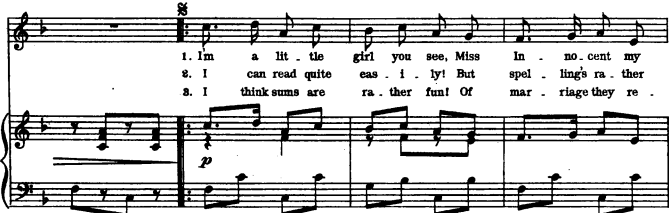
Words and Music by

BERNARD ROLT.

Allegretto.


Queen. 

Piano. 



1. I'm a lit - tle girl you see, Miss In - no - cent my
 2. I can read quite eas - i - ly! But spel - ling's ra - ther
 3. I think sums are ra - ther fun! Of mar - riage they re -

CHORUS. SOLO.



name is, That's who I am, Oh, real - ly. That's what I'm
 bawk - ing, Cat's spelt with C, not al - ways, Some - times with
 mind me, Twice one are two, not of - ten. Some - times they're

CHORUS. SOLO.

not, Oh! dear! If you'd know what I can be, And
K in - stead. Then I've read in his to - ry, King
three, we know, I'll in - vent the rule of one, Ere

CHORUS.

what my fav - rite game is, Lis - ten to me? Much bet - ter
Charles the First went walk - ing, And talked half - an - hour, Af - ter they
an - y man shall blind me, And I'll be the one, That means that

SOLO.

try not to hear. I think it a - mus - ing To
cut off his head. I'm fair - ly con - tent - ed, But
she'll boss the show. In West - min - ster Ab - bey, They'll

CHORUS. SOLO.

quar - rel with ma - ma, Ma - ma. But find it is
wish it were the rule, The rule, That dear lit - tle
ring the wed - ding bells, The bells. A be - vy of

CHORUS. SOLO.

best to con - cil - i - ate Pa - pa, Pa - pa. But
 boys were al - lowed with me at school, At school. But
 brides - maids, and quite a crowd of swells, Of swells. A

as for them, And my gov - er - ness as well, Oh,
 I don't care, Just you wait a bit and see, Till
 nice long train, O - range blos - soms in my hair, Ma -

CHORUS.

they don't count. Oh, they don't count! What her
 I come out, When she comes out. Oh, good
 - ma's lace veil, Ma - ma's lace veil. Oh, de -

peo - ple must put up with, Who can tell. _____
 gra - cious, what a hand - full she will be. _____
 - pend up - on it, we shall all be there. _____

SOLO.
REFRAIN. 2nd time Chorus ad lib.

Oh, my dears, {I'm} won - der - ful - ly hap - py, Life has

{she's}

just be - - gun, One eye on {my} {her}

book, and then the oth - er wide a - - wake, And

look - ing out for fun. And af - ter all, One's on - ly young a

short time. So, in that e - - vent,

If there's a child who means to have her fling, It's lit - tle Miss

1. In - no - - cent. 2. - cent.

last. - cent.

DC.

No 24.

FINALE.

"GOD SAVE HER MAJESTY."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Maestoso.

God save her Ma - jes - ty, and grant she may at -

Chorus. God save her Ma - jes - ty, and grant she may at -

God save her Ma - jes - ty, and grant she may at -

Piano. *p*

CHOR. - tain ———— Peace and pros - per - i - ty through -

- tain ———— Peace and pros - per - i - ty through -

- tain ———— Peace and pros - per - i - ty through -

CHO. out her roy - al reign, _____ Be this her

out her roy - al reign, _____ Be this her

out her roy - al reign, _____ Be this her

220. *

CHO. na - tal day, The bright - est ev - er seen, _____

na - tal day, The bright - est ev - er seen, _____

na - tal day, The bright - est ev - er seen, _____

allargando

CHO. Long may her peo - ple pray, God save our gra - cious

Long may her peo - ple pray, God save our gra - cious

Long may her peo - ple pray, God save our gra - cious

allargando

Queen! _

CHO. Queen! _

Queen! _

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"	"Where love has been"
"	"Rest thee, sad heart"
"	"La vie est vaine" ("A Song of Life")
"	"The Waking of Spring"
"	"O dry those tears"
"	"God speed you, dear"
"	"O, sweet with flowers"
"	"Slave Song"
<u>GUY D'HARDELOT</u>	"Two Days,"
"	"I hid my love"
"	"Because"
"	"I know a lovely garden"
"	"Afterwards, Love"
"	"The Dawn"
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"	"Soul's Blossom"
"	"Long ago in Egypt"
"	"The Hundred Pipers"
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"	3. "September"
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<u>HAMISH MAC CUNN</u>	"On the High Road"
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"	"A Crown for each Cross"
"	"Second to none"
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"	"A Spring Love Song"
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"	6. "O Purest Pearl"
"	7. "Because my Heart-Wound"
"	8. "See, love, I bring thee flowers"
"	9. "A Lament"
"	10. "Come close, beloved"
"	11. "Furethought"
"	12. "O let me weep"

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