

# THE MESSENGER BOY.

A New and Original Musical Play

BY

JAMES T. TANNER & ALFRED MURRAY.

LYRICS BY

ADRIAN ROSS & PERCY GREENBANK.

MUSIC BY

IVAN CARYLL & LIONEL MONCKTON.

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Produced at the Gaiety Theatre, London, under the Management of Mr. George Edwardes.

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# THE MESSENGER BOY.

## Dramatis Personæ.

HOOKER PASHA ( <i>Commissioner of the Nile</i> )	...	...	...	...	...	...	MR. HARRY NICHOLLS.
COSMOS BEY ( <i>Agent to Hooker Pasha</i> )	...	...	...	...	...	...	MR. E. J. LONNEN.
CLIVE RADNOR ( <i>a Queen's Messenger</i> )	...	...	...	...	...	...	MR. L. MACKINDER.
CAPTAIN POTT ( <i>of the ss. Shark</i> )	...	...	...	...	...	...	MR. FRED. WRIGHT, JUN.
PROFESSOR PHUNCKWITZ ( <i>a German Egyptologist</i> )	...	...	...	...	...	...	MR. WILLIE WARDE.
COMTE LE FLEURY	...	...	...	...	...	...	MR. ROBERT NAINBY.
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LORD PUNCHESTOWN ( <i>Governor of El Barra</i> )	...	...	...	...	...	...	MR. A. HATHERTON.
CAPTAIN NAYLOR ( <i>of the P. and O. ss. Sirdar</i> )	...	...	...	...	...	...	MR. HARRY GRATTAN.
MR. GASCOIGNE ( <i>an Amateur Journalist</i> )	...	...	...	...	...	...	MR. ELLIS OGILVIE.
PURSER	...	...	...	...	...	...	MR. J. THOMPSON.
			AND				
TOMMY BANG ( <i>a District Messenger</i> )	...	...	...	...	...	...	MR. EDMUND PAYNE.
NORA ( <i>Lady Punchestown's Step-daughter</i> )	...	...	...	...	...	...	MISS MARIE STUDHOLME.
MRS. BANG ( <i>Tommy's Mother</i> )	...	...	...	...	...	...	MISS CONNIE EDISS.
LADY PUNCHESTOWN ( <i>a Leader of London Society</i> )	...	...	...	...	...	...	MISS MAUD HOBSON.
ISABEL BLYTH	...	...	...	...	...	...	MISS ROSIE BOOTE.
LADY WINIFRED	...	...	...	...	...	...	MISS MARGARET FRASER.
CECILIA GOWER	...	...	...	...	...	...	MISS MAIE SAQUI.
			AND				
ROSA ( <i>Lady Punchestown's Maid</i> )	...	...	...	...	...	...	MISS KATIE SEYMOUR.

SOCIETY LADIES. POPULACE.

Solo Dance by MISS KITTY MASON.

Dances arranged by WILLIE WARDE. Dresses designed by WILHELM.

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ACT I.—SCENE I.—Hôtel de Luxe, Thames Embankment	...	...	MR. JOSEPH HARKER.
SCENE II.—Brindisi		})	
ACT II.—SCENE I.—Cairo	...	...	MR. T. E. RYAN.
SCENE II.—Paris Exhibition Gardens	...	...	MR. JOSEPH HARKER.

# THE MESSENGER BOY.

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# The Messenger Boy.

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— + —

Nº 1.

## OPENING CHORUS.

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

**Allegro.**

Piano.

SOPRANO.

TENOR.

BASS.

8 To the To the

SOP.

Charity Bazaar, Come and buy! buy! buy! From a

TEN.

BASS.

Charity Bazaar, Come and buy! buy! buy! From a

Charity Bazaar, Come and buy! buy! buy! From a

SOP.

shop - man to a Czar, Low or high, or high, You'll be

TEN.

BASS.

shop - man to a Czar, Low or high, or high, We'll be

shop - man to a Czar, Low or high, or high, We'll be

SOP.

smiled up . on and pet . ted By a beau . ty co . ro . net . ted; It's a

TEN.

smiled up . on and pet . ted By a beau . ty co . ro . net . ted; It's a

BASS.

smiled up . on and pet . ted By a beau . ty co . ro . net . ted; It's a

SOP.

Cha . ri - ty Ba . zaar, That is why! That is why! At the

TEN.

Cha . ri - ty Ba . zaar, That is why! That is why!

BASS.

Cha . ri - ty Ba . zaar, That is why! That is why!

unis.

SOP. Cha . ri . ty Ba . zaar a . ny man ..... Can ac .

TEN.

BASS. A . ny man

A . ny man

unis.

SOP. - quire a crac . kle jar,..... or a fan! ..... Or a

TEN.

BASS. Or a fan! Or a

Or a fan! Or a

SOP.

TEN.

BASS.

SOP.

TEN.

BASS.

unis.

*f*

*f*

*f*

Come and

SOP.

TEN.

BASS.

SOP.

TEN.

BASS.

cresc.

cresc.

cresc.

SOP.

TEN.

BASS.

Come and buy!.....

Come and buy!.....

Come and buy!.....

Moderato.

*ff*

*mf*

Sop. (Stall Holders.)

Sop. only

At pre - sent we're not ve - ry, ve - ry clear What

*mf*

SOP.

all our pretty, pretty show's a - bout; It's un - der . stood there's some - thing

good The sec - re - ta - ry knows a - bout,- To

feed the blacks with per - fect, per - fect stacks Of dain - ties ne - ver, ne - ver nig - ger

ate. For such an end you'll glad - ly spend..... Five

Sop. & Cont. (*Stall Holders.*)

SOP. shil - lings for a ci . gar . ette! Five

TEN. accel. f Five shil - lings!

BASS. accel. f Five shil - lings!

SOP. & CON. shil - lings! I'm sure it's cheap e - nough - And..... a tempo

dim. rall. a tempo

SOP. & CON. just an . o . ther half - a - crown to start it with a puff! rall. a tempo

Sop. (Stall Holders.)

SOP. Only.

You drink a cup of coffee, coffee up, And

SOP.

pay an eighteen-penny, penny rate; By acts like these the Sou-dan-

SOP.

-ese, Will soon be - come re - gen - er - ate, A

SOP.

de-cent dress his life, his life will bless, No more, no more he'll bolt his mutton

SOP.

whole; For such an end you'll glad - ly spend..... A

SOP.

gui-nea for a but-ton - hole! A

TEN.

accel. f >  
A gui - nea!

BASS.

accel. f >  
A gui - nea!

accel. f

SOP. & CON.

The musical score consists of three staves. The top staff is for SOP. & CON. It starts with a treble clef, a key signature of two sharps, and common time. The lyrics are: "gui - nea! The low - est we can quote! And an -". The vocal line includes eighth-note patterns and a dynamic marking of *rall.* followed by *mf a tempo*. The middle staff is for TEN. It also has a treble clef, two sharps, and common time. The lyrics are: "... o - ther half - a - gui - nea, And we'll pin it in your". The vocal line includes eighth-note patterns and a dynamic marking of *rall.* The bottom staff is for BASS. It has a bass clef, one sharp, and common time. The lyrics are: "ALL. coat! A gui - nea, a gui - neal The low - est we can quote! The". The vocal line includes eighth-note patterns and a dynamic marking of *f*.

*rall.*

*mf a tempo*

*rall.*

*mf a tempo*

*rall.*

*rall.*

*f*

**Allegro.**

SOP. *cresc.* low - est, low - est we can quote! To our  
 TEN. *cresc.* low - est, low - est you can quote! To the  
 BASS. *cresc.* low - est, low - est you can quote! To the

**Allegro.**

SOP. Cha - ri - ty Ba - zaar, Come and buy! buy! buy! From a shop - man to a  
 TEN. Cha - ri - ty Ba - zaar, Come and buy! buy! buy! From a shop - man to a  
 BASS. Cha - ri - ty Ba - zaar, Come and buy! buy! buy! From a shop - man to a

SOP. Czar, Low or high, or high, Come and buy!..... Come and  
TEN. Czar, Low or high, or high, Come and buy!  
BASS. Czar, Low or high, or high, Come and buy!

*cresc.*

SOP. buy!..... Come and buy! Come and buy!..... Come  
TEN. Come and buy! Come and buy!..... Come  
BASS. Come and buy! Come and buy!..... Come

*cresc.*

SOP. and buy!.....

TEN. and buy! .....

BASS. and buy!.....

*ff marcato*

8.....

8.....

N<sup>o</sup>. 2.

## DUET (Nora and Clive.)

"ASK PAPA!"

Words by  
PERCY GREENBANK.

Music by  
IVAN CARYLL.

Allegretto.

Clive.     

Piano.     

c     

c

NORA.

Ask Pa -

c  
thing I want to know, When, oh, when will you a - gree to >

s pa! Ask Pa - pa! He's the per - son to de - cide, So it

c  
Ask Pa - pa!

s can - not be de - nied That the quick - est way will be to

c  
Ask Pa -

S

c

Soprano (S) and Cello (C) parts. The Soprano part starts with "Ask Pa - pa!" followed by a rest. The Cello part continues with "pa! Ask Pa - pa! Though I'm leav - ing you at". The Soprano part has a melodic line with grace notes and a dynamic marking "pin mosso".

S

c

Soprano (S) and Cello (C) parts. The Soprano part starts with a rest. The Cello part continues with "pre - sent, Yet the time so quick - ly flies,..... Tell me," followed by a melodic line.

S

c

Soprano (S) and Cello (C) parts. The Soprano part starts with a rest. The Cello part continues with "when shall I be trus - ted with so val - ua ble a prize?" followed by a melodic line with dynamics "cresc." and "dim."

S real ly want to know that, You will do as I ad ..

C

*p*

*rit.* S vise, Ask Pa pa!..... *rall.* Ask Pa ..

C

*rit.* *a tempo* *rall.*

## Tempo di Valse.

*rit.* S pa! We will ask..... Pa pa the ques - - tion, I'm  
*rit.* *a tempo*

C

- pa! We will ask..... Pa pa the ques - - tion, I'm

*rit.* *a tempo* *p*

N sure that he will know; He may give.... us a sug -

c sure that he will know; He may give... us a sug -

*mf*

N ges - - tion Of what is comme il faut. So I

c ges - - tion Of what is comme il faut. So I

*p* *mf*

N re al ly think, don't you?..... That is what we'd bet - ter

c re al ly think, don't you?..... That is what we'd bet - ter

N do,..... Ask Pa - pa!..... rit.

c do,..... Ask Pa - pa!..... rit.

*a tempo  
crese.*

N Ask Pa - pa!

c Ask Pa - pa! 8.....

*Allegretto.*

*p*

*mf* rit. *p a tempo*

c I'm not wor - thy, I'm a - fraid, Of a

c charm - ing lit - tle maid, Who be - haves so ve - ry

x Ask Pa - pa! Ask Pa - pa! I am

c sweet - ly, Ask Pa - pa!

N ve - ry, ve - ry young, And shall have to hold my

Song: "Till You Satisfy Complete Ly"

Chorus: "Your Pa Pa!"

Bridge: "You've been used to every Pa Pa!"

Refrain: "Do you comfort, Can you do with rather less?..... Do you"

Notes from the score:

- Vocal Lines:**
  - Soprano (S):** Tongue Till you sa - tis - fy com - plete - ly
  - Alto (A):** Your Pa - pa!
  - Bass (B):** - pa! Your Pa - pal You've been used to ev - ery
  - Refrain:** com - fort, Can you do with ra - ther - less?..... Do you
- Piano:** Chords and bass line provided for harmonic support.

N

C think I shall al - low you quite suf - fi - cient for your dress? And is

*cresc.*

*dim.*

N

C mar - ried life a fai - lure, or an out - and - out suc -

*p*

*rit.*

*rall.*

Ask Pa - pa!..... Ask Pa -

- cess?

*a tempo*

*rall.*

## Tempo di Valse.

rit.

*a tempo*

- pa! We will ask..... Pa - pa the ques - tion, I'm

rit.

*a tempo*

- pa! We will ask..... Pa - pa the ques - tion, I'm

## Tempo di Valse.

rit.

*mf a tempo**p*

sure that he will know; He may give... us a sug -

sure that he will know; He may give... us a sug -

- ges - tion Of what is comme il faut. So I

- ges - tion Of what is comme il faut. So I

N re - al - ly think, don't you?..... That is what

c re - al - ly think, don't you?..... That is what



N we'd bet - ter do,..... Ask Pa - pa! rit.

c we'd bet - ter do,..... Ask Pa - rit.



N - pa!..... Ask Pa - pa! f

c - pa!..... Ask Pa - pa! f



Dance.

Moderato alla Mazurka.

*s. .... loco.*

*p*



A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one flat. The score consists of five systems of music.

**System 1:** Dynamics include *dim.* and *p a tempo*. The bass staff has sustained notes.

**System 2:** Dynamics include *cresc.*

**System 3:** Dynamics include *f*.

**System 4:** Continuation of the melodic line from System 3.

**System 5:** Continuation of the melodic line from System 4. Measures 8 and 9 are indicated by a bracket above the staff, with measure 8 ending on a fermata over the bass note and measure 9 starting with a bass note.

Nº 3. QUINTET. (Cosmos, Daisy, Gascoigne, Le Fleury, and Phunckwitz.)

"BRADSHAW'S GUIDE."

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Allegro.

Piano:

1. COSMOS. If you want to go by a  
2. DAISY. But in doubt I..... am, do I

pro - per 'P. & O. You will start when dawn is..... blush - ing,  
go by Rot - ter - dam, And..... get to Mi - lan in..... one day!

DAISY. I had  
GASI should

GAS. But it's not so quick as.....  
 COS. But the train doesn't run on.....

ra - ther vote for a Hook of Hol - land boat,  
 re - com - mend vi - a Brus-sels and Os - tend!

Flush - ing!  
 Mon - day!

PHUNCK. I to me must get ein cir - cle-round bil - let So I  
 LE FL. Mais ze sa - cre' guide she is what you call cock-eyed And I

say good - bye and leaf take;  
 will not can en - dure her!

LE FL. I vill take chip - trip on ze  
 PHUNCK. Dat..... make my brain go

chat - ter Dove - ham ship, And con - sque ze Bri - tish bif - teck!  
schwin - del - ish a - gain! Der ver - fluch - ter Brad - shaw, fuh - rer!

ALL. (unis.)

Oh! ..... the Brad - shaw's Guide! the  
Oh! ..... the Brad - shaw's Guide! the

Brad - shaw's Guide! Will take you o - ver the world so wide! There are  
Brad - shaw's Guide! You can - not know it un - til you've tried! It has

trains that start and trains that call, And trains that nev - er get  
trains that dep. and trains that arr. And trains that take you a

in at all! There are trains that back and trains that shunt, And the  
lot too far! There are trains too late and trains too soon, At six -

us - ual goods' train on in front; But each and all can be  
- teen o' - clock in the af - ter - noon; It's caused full ma - ny a

found in - side, The in - ci - den - tal, or - na - men - tal,  
su - i - cide, — That fas - cin - a - ting, ir - ri - ta - ting,

con - ti - nen - tal Brad - shaw's Guide. 1. 2.  
ag - gra - va - ting Brad - shaw's Guide.  
1. 8.... 2. 8.... Dance.

A musical score for piano, consisting of six staves of music. The music is in common time and major key signature. The top four staves are standard staff notation, while the bottom two staves show the bass clef and a bass staff. The score features various musical elements such as eighth and sixteenth note patterns, chords, and rests. The first five staves conclude with a dynamic instruction 'Exit' above the final measure. The sixth staff begins with a dynamic instruction 'Vol.' followed by a fermata over the final note.

## NO. 4.

## SONG. (Tommy and Chorus.)

"THE MESSENGER BOY."

Words by  
PERCY GREENBANK.Music by  
LIONEL MONCKTON.*Allegro.*

Piano.

TOMMY.

1. I am a smart lit - tle  
2. When you en - trust a - ny  
3. Now, as a rule, in the

T. sort of a chap, Ve - ry o - blig - ing and ac - - tive,  
note to my care I will look af - ter its car - - riage,  
fem - in - ine breast U - ni - form cau - ses a flut - - ter,

T. No - tice my u - ni - form, but - tons and cap, Neat, but ex - tremely at -  
Whe - ther it's on - ly some busi - ness af - fair Or a pro - po - sal of  
Of - ten some nice look - ing girl has ex - pressed Things I'm too bash - ful to

T. trac - tive; Though ra - ther small, you will find that I know  
 mar - riage; If you are stay - ing in town ra - ther late,  
 ut - ter; As the re - marks are in - tend - ed for me,

T. Plen - ty of dod - ges and wrin - kles, All o - ver Lon - don I  
 When there's a wife you should fly to, I'll go and tell her she  
 Par - don me, please, if I swag - gers; Housemaids and cooks on the

T. rush to and fro, No mat - ter where, - I am rea - dy to go  
 is - n't to wait, Charging you what is the us - u - al rate,-  
 sub - ject a - gree, Sol - diers, po - li - ce - man and sail - lers at sea

T. Soon as the tel - e - phone tin - kles. Bring - ing you back her re - ply too! {  
 Have - n't a chance with a Jag - gers!

T. I'm..... the Mes . sen - ger Boy With my jaun - ty air And my  
 T. cheek - y stare; I'm the lad you ought to em - ploy,

CHORUS.

T. Quite a mod - el Mes - sen - ger Boy! He's..... the

CHO. Mes . sen - ger Boy, With his jaun - ty air And his cheek - y stare;

CHO.

He's the lad we ought to em - ploy, So ring the bell for the

CHO.

1. & 2.  
Mes - sen - ger Boy!

3.  
Dance.

CHORUS.

He's..... the Mes - sen - ger Boy With his

CHO.

jaun - ty air And his cheek - y stare; He's the lad we ought to em - ploy, So

SOP. CON.

ring the bell for the Mes - sen - ger Boy! The Mes - sen -

TEN. BASS.

ring the bell for the Mes - sen - ger Boy! The Mes - sen -

*allargando*

SOP. CON.

- ger Boy!.....

TEN. BASS.

- ger Boy!.....

Nº 5.

## DUET (Rosa and Tommy.)

"ASPIRATIONS."

Words by

ADRIAN ROSS.

Music by

LIONEL MONCKTON.

Allegretto.

Piano.



TOMMY.

I'm a little messenger, Summoned by a call; I should very

A musical score for the duet. It includes a piano staff and a vocal staff for "TOMMY". The vocal line starts with "I'm a little messenger, Summoned by a call; I should very". The piano accompaniment features eighth-note chords. A dynamic marking "p" (pianissimo) appears above the piano staff.

much prefer To be big and tall. I would be a bobby then,

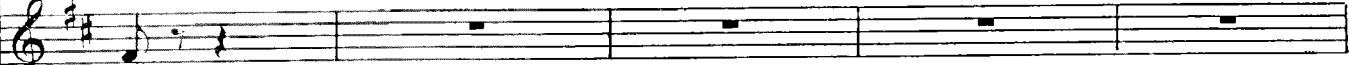
A musical score for the duet. It includes a piano staff and a vocal staff for "TOMMY". The vocal line continues with "much prefer To be big and tall. I would be a bobby then,". The piano accompaniment consists of eighth-note chords.

Very great and grand, Stop-ping all the traffic when I held up my

A musical score for the duet. It includes a piano staff and a vocal staff for "TOMMY". The vocal line concludes with "Very great and grand, Stop-ping all the traffic when I held up my". The piano accompaniment features eighth-note chords.

ROSA.

R.  I would be a nursemaid neat, Trying hard to cross the street!

T.  hand!





R. Oh, police-man, hold me tight!  
T. Han-soms give me

T. All right, miss!  
 p

R. such a fright!  
T. Come and see us Sa-tur-day,

T. All right, miss! I'll look in on Sa-tur-day,  
 p

p

R. When the Mis-sis is a-way!  
T. When the Mis-sis is a-way!

T. *mf* f

*Moderato.*

mf

Re \* Re \*

Re \* Re \*

*Poco più vivo.*

poco a

poco accelerando

ff

## Allegretto.

R. 

I'm a little

R. 

la\_dy's maid, Always on the go, For my la\_dy wants my aid

R. 

Ev'\_ry hour or so! But I dearly wish I were Just a sailor

R. 

lad Furling up the spin\_naker On an I \_ron \_ clad!

T. 

I would

T.

be the bo - s'n stout, And I'd or - der you a - bout!

The musical score consists of six staves of music. The top staff is for the Tenor (T.) voice, showing a melody in soprano clef. The second and third staves are for the piano's upper manual, and the fourth and fifth staves are for the piano's lower manual. The sixth staff contains a dynamic instruction 'f' (fortissimo). The vocal line begins with 'be the bo - s'n stout,' followed by 'And I'd or - der you a - bout!' with a fermata over the final note.

R. Aye, aye, sir!

T. Reef your fo'c'stle mi'zen head! Haul your wind and

R. Aye, aye, sir! Douse your jib when

T. heave the lead! Douse your jib when

R. you've a chance, Pipe all hands for grog and dance!

T. you've a chance, Pipe all hands for grog and dance!

1.

2.

R. If I could be

R. born a boy That would not be bad, For I would en . list with joy

R. As a sol . dier lad! I would wear a kha . ki kit, Paint my but . tons

R. brown; None could see me- not a bit, Till I shot them down!

T. I'd be

T.

ser - geant to you still, And I'd put you through your drill.

The musical score is composed of six staves. The first staff (Treble Clef) contains the vocal line with lyrics: "ser - geant to you still, And I'd put you through your drill." The subsequent five staves represent the piano accompaniment, divided into two parts by a brace. The top piano staff (Treble Clef) uses eighth-note patterns, while the bottom staff (Bass Clef) uses sixteenth-note patterns. The piano accompaniment includes various chords and rhythmic figures, such as eighth-note pairs and sixteenth-note patterns, typical of early 20th-century musical styles.

R. - - - - - One, two, three!

T. 'Ten - tion, num - ber from the right!

R. - - - - - One, two, three!

T. Eyes right! March! You are a sight!

R. Shoulder arms! fix ma - ga - zine! Forward! Sol - diers of the 

T. Shoulder arms! fix ma - ga - zine! Forward! Sol - diers of the 

R.

T.

Queen!

Queen!

**Tempo di Marcia.**

A five-line musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (two sharps). The score consists of five measures.

- Measure 1:** Treble staff: eighth-note pairs (G, B) and (B, D). Bass staff: eighth-note pairs (E, G) and (G, B).
- Measure 2:** Treble staff: eighth-note pairs (F, A) and (A, C). Bass staff: eighth-note pairs (D, F) and (F, A).
- Measure 3:** Treble staff: eighth-note pairs (E, G) and (G, B). Bass staff: eighth-note pairs (C, E) and (E, G).
- Measure 4:** Treble staff: eighth-note pairs (D, F#) and (F#, A). Bass staff: eighth-note pairs (B, D) and (D, F#).
- Measure 5:** Treble staff: eighth-note pairs (C, E) and (E, G). Bass staff: eighth-note pairs (A, C) and (C, E). This measure ends with a fermata over the bass staff.

Dynamics: 'v' (volume), 'ff' (fortissimo), and 'v' (volume).

## Act I - Scene II.

Nº 6.

## OPENING CHORUS.

“TARENTELLA”

Music by  
IVAN CARYLL.

Allegro.

Piano.

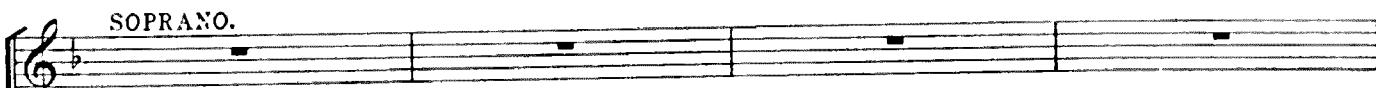
A musical score for piano, consisting of five staves of music. The top staff shows a melodic line in the treble clef with various note heads and stems. The second staff shows harmonic bass notes in the bass clef. The third staff shows a melodic line in the treble clef with eighth-note patterns. The fourth staff shows harmonic bass notes in the bass clef. The fifth staff shows a melodic line in the treble clef with eighth-note patterns. The music is in common time, with a key signature of one flat. Measures are separated by vertical bar lines.

Musical score for piano, page 54, featuring five staves of music:

- Staff 1 (Top):** Treble clef, B-flat key signature. Notes: C, D, E, F# (eighth note), G, A, B, C, D, E, F# (eighth note).
- Staff 2 (Second from top):** Bass clef, B-flat key signature. Notes: B, C, D, E, F# (eighth note), G, A, B, C, D, E, F# (eighth note).
- Staff 3 (Third from top):** Treble clef, B-flat key signature. Dynamics: ***ff***. Notes: C, D, E, F# (eighth note), G, A, B, C, D, E, F# (eighth note). Dynamics: ***dim.***
- Staff 4 (Fourth from top):** Bass clef, B-flat key signature. Notes: B, C, D, E, F# (eighth note), G, A, B, C, D, E, F# (eighth note).
- Staff 5 (Bottom):** Treble clef, B-flat key signature. Notes: C, D, E, F# (eighth note), G, A, B, C, D, E, F# (eighth note).



SOPRANO.



TENOR.



BASS.



SOP. *mf*

Tra la la

TEN.

BASS.

*mf*

Tra la la

*mf*

Tra la la

SOP.

TEN.

Tra la la

BASS.

Tra la la

*mf*

Tra la la

SOP. Tra la la

TEN. Tra la la

BASS. Tra la la

SOP. - - - -

TEN. Tra la la

BASS. Tra la la

SOP.

TEN.

BASS.

SOP.

TEN.

BASS.

*cresc.*

SOP.

TEN.

BASS.

*cresc.*

SOP.

TEN.

BASS.

SOP.

TEN.

BASS.

*tra .....*      *la*      *ah!*

*tra .....*      *la*      *ah!*

*tra .....*      *la*      *ah!*

*8*      *cresc.*      *cresc.*

SOP.

TEN.

BASS.

*ff*      *tra*      *la*

*ff*      *tra*      *la*

*ff*      *tra*      *la*

*8 loco.*      *ff*

SOP.

TEN.

BASS.

SOP.

TEN.

BASS.

SOP.

TEN.

BASS.

SOP.

TEN.

BASS.

tra la la la la la tra la la la la

tra la la la la la tra la la la la

tra la la la la la tra la la la la

SOP.

TEN.

BASS.

tra la la la la la tra ..... la la .....

tra la la la la la tra ..... la la .....

tra la la la la la tra ..... la la .....

tra la la la la la tra ..... la la .....

SOP.

TEN.

BASS.

SOP. .... la la la la la .....

TEN. .... la la la la la .....

BASS. .... la la la la la .....

SOP. .... la tra la la la la la tra la la

TEN. .... la tra la la la la la tra la la

BASS. .... la tra la la la la la tra la la

SOP.

TEN.

BASS.

la la la tra la la la  
la la la tra la la la  
la la la tra la la la

SOP.

TEN.

BASS.

la la la..... tra la la.....  
la la la..... tra la la.....  
la la la..... tra la la.....

accel.

SOP. *cresc.*

TEN. *cresc.*

BASS. *cresc.*

tra la la..... tra la la.....

*cresc.*

*fff*

SOP. *sforz.*

.... *ah!*

TEN. *sforz.*

.... *ah!*

BASS. *sforz.*

.... *ah!*

*sforz.*

*sforz.*

Nº 7.

## SONG. (Clive.)

"THE PRETTY PETTICOAT"

Words by

PERCY GREENBANK.

Music by

LIONEL MONCKTON.

Moderato. ♩

Clive.

Piano.

1. You may  
2. Now the  
3. You're ac -

c.

think it ra . ther strange of me be - cause I choose to sing Of so  
maid is young and charm ing, you can tell that at a glance, When you've  
- cept ed, and you en ter in to ma tri mo nial ties, But the

c.

de - li - cate a sub - ject as a pet - ti - coat!..... To the  
fin - ished tak - ing no - tice of her pet - ti - coat!..... And you  
ma - tri - mo - nial a - gent was the pet - ti - coat!..... You are

c.

or - din - ar - y man it's quite a flim - sy sort of thing, But your  
find you can't for - get her, so you swear if you've the chance, You will  
hap - py for a while, then you be - gin to re - a - lise That her

c.

fate may be de - ci - ded by a pet - ti - coat!..... You are  
in - ter - view that god - dess of the pet - ti - coat!..... You ob -  
ways are not so charm - ing as her pet - ti - coat!..... And, as



walk - ing down the street up - on a rain - y A - pril day, When you  
- tain an in - tro - duce - tion how you do it good - ness knows, Then you're  
time goes on, your ra - ther hast - y ac - tion you re - gret, For your

A continuation of the musical score, showing the vocal and piano parts for the next section of the song.



sud - den - ly ob - serve a pret - ty girl a - cross the way, She is  
al - ways turn - ing up at all the pla - ces where she goes, And you  
dreams of sweet romance are get - ting more and more up - set, And you

A continuation of the musical score, showing the vocal and piano parts for the next section of the song.



hold - ing up her skirt, and so she hap - pens to dis - play Just the  
get so ve - ry fond of her you're prompt - ed to pro - pose To the  
end by be - ing sor - ry that you ev - er, ev - er met With that

A continuation of the musical score, showing the vocal and piano parts for the next section of the song.

c.

bor - der of a ve - ry pret - ty pet - ti - coat!.....  
dam - sel who's in - side that charm - ing pet - ti - coat!.....  
per - fect lit - tle dra - gon of a pet - ti - coat!.....

c.

Oh,..... the pet - ti - coat! Such a pret - ty pet - ti - coat!  
Oh,..... the pet - ti - coat! Such a pret - ty pet - ti - coat!  
Oh,..... the pet - ti - coat! Such a jea - lous pet - ti - coat!

c.

Trimmed with dain - ty lace and o - ther tri - fles you will note, Through the  
Plen - ty of at - ten - tion to the la - dy you de - vote, At her  
Here's a lit - tle mor - al it's ad - vi - sa - ble to quote, When the

c.

pud - dles she is trip - ping, And her shoes she can't help dip - ping, But she  
feet you soon are kneel - ing, And your pas - sion you're re - veal - ing, And the  
rain be - gins to pat - ter You may praise a la - dy's hat - ter, But you

c.

does - n't dip the bor - der of her pret - ty pet - ti - coat!.....  
cause of all the mis - chief was a pret - ty pet - ti - coat!.....  
must - n't won - der where she bought her pret - ty pet - ti - coat!.....

**CHORUS.**

c.

Oh, ..... the pet - ti - coat! Such a pret - ty pet - ti - coat!  
Oh, ..... the pet - ti - coat! Such a pret - ty pet - ti - coat!  
Oh, ..... the pet - ti - coat! Such a jea - lous pet - ti - coat!

c.

Trimmed with dain - ty lace and o - ther tri - fles you will note, Through the  
Plen - ty of at - ten - tion to the la - dy you de - vote, At her  
Here's a lit - tle mo - ral it's ad - vi - sa - ble to quote, When the

c.

pud - dles she is trip - ping, And her shoes she can't help dip - ping, But she  
feet you soon are kneel - ing, And your pas - sion you're re - veal - ing, And the  
rain be - gins to pat - ter You may praise a la - dy's hat - ter, But you

c.

does - n't dip the bor - der of her pret - ty pet - ti - coat!  
cause of all the mis - chief was a pret - ty pet - ti - coat!  
must - n't won - der where she bought her pret - ty pet - ti - coat!

Dance.

71

Musical score for piano, 6 measures:

- Measure 1: Treble staff starts with a forte dynamic. Bass staff has a sustained note.
- Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 4: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs.
- Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure ends with a forte dynamic.

Dynamic markings: *mf*, *f*.

N<sup>o</sup>. 8.

## TRIO. (Captain Naylor, Captain Pott, and Cosmos.)

"OFF TO CAIRO."

Words by  
ADRIAN ROSS.Music by  
IVAN CARYLL.**Moderato.**

Capt. Naylor.

Musical score for Capt. Naylor and Piano. The score consists of two staves. The top staff is for Capt. Naylor, starting with a treble clef, a key signature of one sharp (F#), and common time. The bottom staff is for the Piano, with a bass clef, a key signature of one sharp (F#), and common time. The piano part includes dynamic markings 'f' and 'b' (flat).

Capt.N.

Musical score for Capt. Naylor. The score consists of two staves. The top staff shows a melodic line with a treble clef, a key signature of one sharp (F#), and common time. The bottom staff shows harmonic support with a bass clef, a key signature of one sharp (F#), and common time. The vocal line continues from the previous section, with lyrics starting at measure 11.

Capt.N.

Musical score for Capt. Naylor with lyrics:

bet the crowd a din - ner that I get to E - gypt first!  
buy the stock of ci - gar - ettes and smoke them all in fives!

cos.

Musical score for Cosmos. The score consists of two staves. The top staff shows a melodic line with a treble clef, a key signature of one sharp (F#), and common time. The bottom staff shows harmonic support with a bass clef, a key signature of one sharp (F#), and common time. The vocal line continues from the previous section, with lyrics starting at measure 11.

Capt.N.

So the  
I will  
judge hope you're not between the the parties!  
win - ner!

p

Capt.N.

lo - ser finds the li - quor, and the win - ner finds the thirst!  
call up - on the Pash - a and re - lieve him of his wives!

And the  
You're an

Capt.N.

We'll I'll  
din - ner à la carte is!  
old and hard - ened sin - ner!

We'll I'll

Capt.N. play a game of Py - ra - mids and mark it on the Sphinx,  
take the crew and pas - sen - gers to Pa - lestine in brakes,

Capt.P. We'll I

*p*

Capt.P. wake up an - cient mum - mies with a course of mod - ern drinks,  
mean to ride a cam - el though \*it fills me full of aches!

COS. We'll I'll

Capt.P. With a  
And we'll

Capt.N. With a  
And we'll

COS. see an Eas - tern danc - ing girl who's up to Wes - tern winks. With a  
teach you how to do it in a brace of A - rab Sheiks. And we'll

in unison.

Capt.P  
Capt.N.  
cos.

yo heave ho, my hear ties!  
pipe all hands to din ner!  
So we're off to Cai ro,  
For we're off to Cai ro,

Capt.P.  
Capt.N.  
cos.

*cresc.*

off to Cai ro, off to Cai ro, All amongst the jolly Gyp pies!

Capt.P.  
Capt.N.  
cos.

Though its hot there now we're not there, I'll get more so

Capt.P.  
Capt.N.  
cos.

*mf*

*cresc.*

in a day or two! For we're off to Cai ro, off to Cai ro,

Capt.P.  
Capt.N.  
COS.

*f*

off to Cai - ro! That is where the pre - sent trip is, And we'll go it

Capt.P.  
Capt.N.  
COS.

*f*

If we know it, Three up - on the spree, he I, and you!

*ff*

Capt.P.  
Capt.N.  
COS.

Capt.P.  
Capt.N.  
COS.

*p*

I, and you!

Dance.





Musical score page 78, measures 3-4. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time with a key signature of one flat. Measure 3 starts with eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measure 4 continues with eighth-note pairs in both staves. Dynamics include a mezzo-forte dynamic (mf) in the treble staff and a piano dynamic (p) in the bass staff.

Musical score page 78, measures 5-6. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time with a key signature of one flat. Measure 5 starts with eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measure 6 continues with eighth-note pairs in both staves. Dynamics include a crescendo (cresc.) in the treble staff and a forte dynamic (f) in the bass staff.

Musical score page 78, measures 7-8. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time with a key signature of one flat. Measure 7 starts with eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measure 8 continues with eighth-note pairs in both staves.

Musical score page 78, measures 9-10. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time with a key signature of one flat. Measure 9 starts with eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measure 10 continues with eighth-note pairs in both staves. Dynamics include a mezzo-forte dynamic (mf) in the bass staff.

A musical score for piano, consisting of five staves. The top staff is treble clef, the bottom staff is bass clef. The score is divided into measures by vertical bar lines. Measure 1: Treble staff has eighth-note pairs (crescendo). Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

The image displays five staves of musical notation for piano, arranged vertically. The top two staves show a melodic line in the treble clef and a harmonic bass line in the bass clef, both in common time with a key signature of one flat. The middle three staves show a melodic line in the treble clef and a harmonic bass line in the bass clef, also in common time with a key signature of one flat. The bottom two staves show a melodic line in the treble clef and a harmonic bass line in the bass clef, both in common time with a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'V' and 'F'.

N<sup>o</sup>. 9.SONG. (M<sup>rs</sup> Bang and Chorus.)

"IN THE WASH."

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.

Allegretto.

M<sup>rs</sup> Bang.      Allegretto.

Piano.

M<sup>rs</sup> B.

M<sup>rs</sup> B.

M<sup>rs</sup> B.

1. You  
2. I've  
3. I

talk a - bout de - tec - tives in a sto - ry,..... That  
known a man that thought him - self so cle - ver..... In  
came in - to a bit of mo - ney one day,..... And

MES. B.

guess what ev - er      peo - ple say or      do;..... I  
keep - ing lit - tle      mat - ters from his      wife;..... He  
took a set of      man - sions near a      square;..... I

MES. B.

think that Sher - lock      Holmes in all his      glo - ry,..... Might  
nev - er had a      let - ter sent him,      nev - er!..... And  
bought a spe - cial      frock for best and      Sun - day,..... In

MES. B.

ask the hum - ble      laun - dress for a      clue!..... If  
wouldn't send a      wire to save his      life..... He  
co - lours war - rant - ed to wash and      wear!..... It

MEN B.

a - ny crime is hard to dis - en - tan - gle,..... You  
al - ways had the best ex - cu - ses made up,..... Sup -  
had ma - gen - ta sprigs to match my bon - net,..... And

MEN B.

put the wa - sher - wo - man in the box,..... For  
- pos - ing he did not come home to tea!..... He'd  
o - range dai - sies on a ground of green;..... The

MEN B.

when she's put a par - ty through the man - gle,..... She  
called to see a fel - low who was laid up - ..... That  
ser - vant went and spilt the soup up - on it,..... And

Mrs. B.

knows him from his dic . key to his socks! Oh, I  
sto . ry was . n't good e . nough for me! For you  
so I had to try and get it clean! But I

Mrs. B.

found things out when I did a bit of wash . ing, A  
find things out when you do a bit of wash . ing, He  
found it out when I did a bit of wash . ing, They

Mrs. B.

man may say he's weal . thy, but I know that's bosh! I can  
said his friend had got the flue, but that's all bosh! For I  
said the colour would . n't run, but that's all bosh! When I

MEN B. tell he's got no dollars By the edges of his collars, For it  
 saw his cuffs were sputty. "Ca - fe Roy al- sup - per- Lot - tie" So it  
 got it rinsed and sha - ken. It was just like streaky ba - con. For the

## CHORUS. (unis.)

MEN B. all comes out in the wash, wash, wash! Oh, you  
 all came out in the wash, wash, wash! Oh, you  
 dye came out in the wash, wash, wash! Oh, you

CHO. find things out when you do a bit of wash-ing, A  
 find things out when you do a bit of wash-ing, He  
 find things out when you do a bit of wash-ing, They

CHO.

man may say he's weal - thy but I know that's bosh! I can  
said his friend had got the flue, but that's all bosh! For I  
said the co - lour would.n't run, but that's all bosh! When she

CHO.

tell he's got no dol - lars By the ed - ges of his col - lars, For it  
saw his cuffs were spot - ty, "Ca . fé Roy - al - sup - per - Lot - tie!" So it  
got it rinsed and sha - ken, It was just like streak - y ba - con, For the

CHO.

all comes out in the wash, wash, wash! wash!  
all came out in the wash, wash, wash! wash!  
dye came out in the wash, wash, wash!

1 & 2.      3.

all comes out in the wash, wash, wash! wash!  
all came out in the wash, wash, wash! wash!  
dye came out in the wash, wash, wash!

N<sup>o</sup>. 10.

## CONCERTED PIECE.

(Tommy, Captain Pott, Cosmos, Le Fleury, Phunckwitz,  
Rosa, M<sup>r</sup>s Bang, Daisy and Isabel.)

"HOLD TIGHT."

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.**Allegro.**

Tommy.

Tommy.      Allegro.

Piano. { *f*

TOMMY. §

1. You'll have to brave the  
2. heard it said the*p*

TOM. {

ter - ri - ble wave as calm - ly as you can,..... Though  
wind is a - head, and ve - ry strong it feels;..... The

TOM.

not a few are lost in the blue Me - di - ter - ra - ne -  
ship will pitch ex - ces - sive - ly, which may in - ter - fere with

COSMOS.

TOM.

ah!..... A reef or rock with shiv - er - ing shock may  
meals!..... Capt. P. You won't be sick if on - ly you stick to

cos.

send you down be -neath,..... And then what larks for  
what is best for me,..... Some fat salt pork up -

ALL.

cos.

loc - al sharks with se - ve - ral rows of teeth! With  
on a fork, a cup of the sai - lors' tea! A

ALL.

sev - er - al rows of teeth,..... with sev - er - al rows of  
cup of the sai - lors' tea,..... a cup of the sai - lors'

ALL.

teeth!.....  
teal!.....

TOMMY.

Hold tight mo - ther!.....

TOM.

here it's bad e - nough;..... But when we're out there's

TOM.

not a doubt The sea will be un - com - mon - ly rough!

Hold tight mo - ther!..... now we're near the

shoals;..... But when we're clear be -

- yond the pier, Hul - lo!..... she rolls!.....

ALL.

Hold tight mo . ther..... here it's bad e . nough;..... But

ALL.

when we're out there's not a doubt The sea will be un .

ALL.

common ly rough! Hold tight mo . ther..... now we're near the

ALL.

shoals;..... But when we're clear be . yond the pier, Hal . lo..... she

ALL.

1.

TOMMY. D.C.  $\frac{2}{3}$

rolls! .....

2. I've

*p* D.C.  $\frac{2}{3}$

Dance.

2.

N<sup>o</sup> 11.

## FINALE - ACT I.

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

**Allegro.**

Piano.

This system shows the piano accompaniment in two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of four sharps. The music consists of eighth-note chords and sixteenth-note patterns. A dynamic marking 'ff' (fortissimo) is placed above the first measure of the top staff.

This system continues the piano accompaniment. The top staff starts with a sixteenth-note pattern followed by eighth-note chords. The bottom staff follows a similar pattern of eighth-note chords. The key signature remains four sharps.

This system continues the piano accompaniment. The top staff features eighth-note chords. The bottom staff has a sustained bass note followed by eighth-note chords. The key signature changes to three sharps.

SOPRANO.

Cast the moorings free, Warp the ves-sels round, Point them for the sea,

TENOR.

This system contains the vocal parts for soprano and tenor. The soprano part begins with a sustained note followed by eighth-note chords. The tenor part follows with eighth-note chords. The lyrics are: "Cast the moorings free, Warp the ves-sels round, Point them for the sea,"

CAST THE MOORINGS FREE, WARP THE VES-SELS ROUND, POINT THEM FOR THE SEA,

BASS.

Cast the moorings free, Warp the ves-sels round, Point them for the sea,

This system contains the bass vocal part. It consists of eighth-note chords. The lyrics are: "Cast the moorings free, Warp the ves-sels round, Point them for the sea,"

This system continues the piano accompaniment. The top staff has eighth-note chords. The bottom staff has sustained bass notes followed by eighth-note chords. The key signature returns to four sharps.

SOP.

Both are outward bound! Stoke the fires with coal Till the boilers burst,

TEN.

Both are outward bound! Stoke the fires with coal Till the boilers burst,

BASS.

Both are outward bound! Stoke the fires with coal Till the boilers burst,

SOP.

Egypt is the goal, Who will get there first? Point them

TEN.

Egypt is the goal, Who will get there first? Point them

BASS.

Egypt is the goal, Who will get there first? Point them

*simile.*

*ff marcato*

SOP.

TEN.

BASS.

for the sea, Both are outward bound! Stoke the fires with coal Till the

for the sea, Both are outward bound! Stoke the fires with coal Till the

for the sea, Both are outward bound! Stoke the fires with coal Till' the

SOP.

TEN.

BASS.

boi - lers burst, Till the boi - - - lers burst!

boi - lers burst, Till the boi - - - lers burst!

boi - lers burst, Till the boi - - - lers burst!

## Allegro moderato.

CAPTAIN NAYLOR. *f*

In spite of the waves and the



Capt.N.

gales..... A vic - to ry's cer - tain for me ..... I

Continuation of the musical score for Captain Naylor, showing two staves of music in G major, 8/8 time. The top staff consists of two measures of eighth-note chords. The bottom staff begins with a dynamic (mf) and consists of two measures of eighth-note chords.

## CAPTAIN NAYLOR.

car - ry the Gov - ern - ment mails!.....

CAPTAIN POTT.

And I have the fe - males you



ISABEL.



CAPTAIN POTT.

see!



DAISY.

And pos . si . ble hus . bands as



SIX GIRLS, CAPT. N., CAPT. P. and CHORUS. (*in unison.*)

*ff*

well!                    Oh! fly to the land of the Nile..... To

*cresc.*              *ff*

CHORUS Only

*f*

smile, ..... And pos - si - ble hus - bands as well! In

CHO.

spite of our fem.in.ine host, Su - pe ri - or luck we en - joy; We're

CHO.

sure to be first at the post! We carry the Mes.sen. ger Boy! We

*cresc.*

*ff*

Allegro moderato.

CHO.

car.ry the Mes.sen. ger Boy! The Mes.sen. ger Boy!

*f*

T.

TOMMY.

No she

*luce*

*dim.*

*mf*

T.

isn't the Mes.sen. ger Boy; I'll give it her hot when I get her! She's

T.

ver - ty a - cute, she's stolen my suit, But I shall de - li - ver my

T.

let - ter!

NORA and ROSA.

Yes, of course, I'm the Mes - sen - ger Boy! And

N.&R.

num - ber'd as such on the ros - ter! It's clear as the sun that

N.&R.

I am the one, And that is a wick - ed im - pos - tor!

CHORUS. *(in unison)*

Yes, of

cresc.

CHO.

course he's the Mes-sen-ger Boy! And num-be'rd as such on the

ros - ter! It's clear as the sun that he is the one, And

that is a wicked im - pos - tor! Yes, of course he's the Mes-sen-ger

Boy! All o - others are boun - ders and brag - gers; One

SOP.

TEN.

BASS.

look at the youth is a proof of the truth, That he is the gen - u - ine

look at the youth is a proof of the truth, That he is the gen - u - ine

look at the youth is a proof of the truth, That he is the gen - u - ine

## Allegro.

SOP.

TEN.

BASS.

Jag - gers!

Jag - gers!

Jag - gers!

## Allegro.

SOP. *f* *2*

A \_ ny more..... For the shore! Whis \_ tles

TEN. *f* *2*

A \_ ny more..... For the shore! Whis \_ tles

BASS. *f* *2*

A \_ ny more..... For the shore! Whis \_ tles

*trem.*

SOP. *f*

blow, Off we go! Off ..... we

TEN. *f* *2*

blow, Off we go! Off ..... we

BASS. *f* *2*

blow, Off we go! Off ..... we

*sfs*

## Tempo di Valse.

SOP. go! A - - way be -

TEN. go! A - - way be -

BASS. go! A - - way be -

## Tempo di Valse.

*ff*

SOP. - yond the har - bour mouth, The har - bour mouth to the sun - ny

TEN. - yond the har - bour mouth, The har - bour mouth to the sun - ny

BASS. - yond the har - bour mouth, The har - bour mouth to the sun - ny

SOP.

TEN.

BASS.

south! A-way a-cross the wa-ter fast, And

south! A-way a-cross the wa-ter fast, And

south! A-way a-cross the wa-ter fast, And

SOP. *rall.* > > > > *a tempo*

TEN. *rall.* > > > > *a tempo*

BASS. *rall.* > > > > > *a tempo*

who will be win-ner and who be last? So off they go, At

who will be win-ner and who be last? So off they go, At

who will be win-ner and who be last? So off they go, At

SOP.

first it's slow, But soon they'll put on the pace, we know!

TEN.

first it's slow, But soon they'll put on the pace, we know!

BASS.

first it's slow, But soon they'll put on the pace, we know! #2.

SOP.

Onward to - geth - er, Vy - ing in mo - tion, Brav - ing the wea - ther and

TEN.

Onward to - geth - er, Vy - ing in mo - tion, Brav - ing the wea - ther and

BASS.

Onward to - geth - er, Vy - ing in mo - tion, Brav - ing the wea - ther and

SOP.

TEN.

BASS.

SOP.

TEN.

BASS.

tri - umph, who will stand Fore - most there on E - gypt's  
 tri - umph, who will stand Fore - most there on E - gypt's  
 tri - umph, who will stand Fore - most there on E - gypt's

SOP.

TEN.

BASS.

sand? None can say what one pre - vail - ing, Shall a  
 sand? None can say what one pre - vail - ing, Shall a  
 sand? None can say what one pre - vail - ing, Shall a

SOP.

TEN.

BASS.

conqueror's crown en - joy— He who is there, First of the

conqueror's crown en - joy— He who is there, First of the

conqueror's crown en - joy— He who is there, First of the

SOP.

TEN.

BASS.

pair, He must be the Mes - sen - ger Boy!..... Hal ..

pair, He must be the Mes - sen - ger Boy!..... Hal ..

pair, He must be the Mes - sen - ger Boy!..... Hal ..

*ff*

SOP.

- lo! hal - lo! whom have we here? A la - dy fair, and a

TEN.

- lo! hal - lo! whom have we here? A la - dy fair, and a

BASS.

- lo! hal - lo! whom have we here? A la - dy fair, and a

SOP.

fi - nan - cier! In vain, in vain, it's all in vain, The

TEN.

fi - nan - cier! In vain, in vain, it's all in vain, The

BASS.

fi - nan - cier! In vain, in vain, it's all in vain, The

SOP. *rall.* > > > > > *a tempo*

TEN. *rall.* > > > > *a tempo*

BASS. *rall.* > > > > *a tempo*

mes - sen - ger will not come back a - gain! He's off, he's lost, and

mes - sen - ger will not come back a - gain! He's off, he's lost, and

mes - sen - ger will not come back a - gain! He's off, he's lost, and

SOP. fair - ly gone, You'll have to wait or to fol - low on,

TEN. fair - ly gone, You'll have to wait or to fol - low on,

BASS. fair - ly gone, You'll have to wait or to fol - low on,

SOP. For your Mes - sen - ger Boy, your Mes - sen - ger Boy, your

TEN. For your Mes - sen - ger Boy, your Mes - sen - ger Boy, your

BASS. For your Mes - sen - ger Boy, your Mes - sen - ger Boy, your

*ff*

SOP. Mes - sen - ger Boy, Yes, your Mes - sen - ger Boy is

TEN. Mes - sen - ger Boy, Yes, your Mes - sen - ger Boy is

BASS. Mes - sen - ger Boy, Yes, your Mes - sen - ger Boy is

SOP. *rall.*

TEN. *rall.*

BASS. *rall.*

SOP.

TEN.

BASS.

SOP.

TEN.

BASS.

*a tempo*

## Act II.

N<sup>o</sup> 12.

## OPENING CHORUS.

Words by  
PERCY GREENBANK.Music by  
LIONEL MONCKTON.

**Allegro.**

Piano.

Sheltered from the noon-day glare,

SOP.  
CON.

TEN.  
BASS.

Ci - vi - li - zed so - ci - e - ty.... Ga - zes on the pass - ers by,

SOP.  
CON.

TEN.  
BASS.

Who af - ford the cul - tured eye Plen - ty of va - ri - e - ty;....

SOP.  
CON.

TEN.  
BASS.

Fa - ces dark and fa - ces fair, Sun - burnt to a jolly tan,...

SOP. CON.

TEN. BASS.

Visitors from near and far,  
As a rule the people are

SOP. CON.

TEN. BASS.

Very cos - mo po - li - tan, oh, very cos - mo - po - li -

SOP. CON.

TEN. BASS.

- tan!..... Shel - tered from the noon - day glare,

cresc.

SOP. CON.

Ci - vi - lized so - ci - e - ty,.... Vi - si - tors from near and far,.....

TEN. BASS.

SOP. CON.

As a rule the peo - ple are Ve - ry, ve - ry cos - mo - po - li - tan,

TEN. BASS.

SOP. CON.

ve - ry, ve - ry, ve - ry cos - mo - po - li -

TEN. BASS.

SOP. CON.  
TEN. BASS.

SOP. CON.

L'istesso tempo.

Some re - main a - - while

SOP. CON.

In this bu - sy town,..... Some go up..... the..... Nile,.....

SOP. CON.

Some are com-ing down; Some are well - to . do, Some have in - comes

SOP. CON.

small,..... Some have aims in..... view, Some have none at all,

SOP. CON.

Some have none..... at all!

TEN. & BASS.

mf But

TEN. BASS.

if there is a . ny - one rather in doubt How he is go - ing to

TEN.  
BASS.

travel a - bout, A word of ad - vice to the high - born and low too,

TEN.  
BASS.

Hoo - ker Pa - sha is the par - ty to go to. If there's

TEN.  
BASS.

a - ny - one ra - ther in doubt, Yes, ra - ther in doubt,

TEN.  
BASS.

Hoo - ker Pa - sha is the par - ty to go to, the par - ty to go to is

SOP. CON.

Hoo\_ker Pa\_shal *f*

TEN. BASS.

SOP. CON.

Hoo\_ker Pa\_shal..... Yes, Hoo\_ker Pa\_shal..... *mf*

TEN. BASS.

But *mf*

SOP. CON.

Some re\_main\_a\_while In this bu\_sy *mf*

TEN. BASS.

if there is a\_ny\_one rather in doubt How he is going to

*mf*

SOP. CON.

town..... Some go up... the... Nile,.....

TEN. BASS.

travel a bout, A word of ad vice to the high born and low too,

SOP. CON.

Some are com ing down;..... Some are well - to -

TEN. BASS.

Hoo ker Pa sha is the par ty to go to, If there's

SOP. CON.

- do, Some have in comes small,.....

TEN. BASS.

a ny one ra ther in doubt, Yes, ra ther in doubt,

SOP. CON.

Some have aims in.... view, Some have none..... at

TEN. BASS.

Hoo \_ ker Pa \_ sha is the par \_ ty to go to, the par \_ ty to go to is

*(Measure 2)*

*(Measure 4)*

SOP. CON.

all! Hoo \_ ker Pa \_ sha, Hoo \_ ker Pa \_ sha,

TEN. BASS.

Hoo \_ ker Pa \_ sha!

SOP. CON.

Hooker Pa \_ sha! Hooker Pa \_ sha! Shel \_ ter'd from the noon \_ day glare,

TEN. BASS.

SOP. CON.

Ci - vi - li - zed so - ci - e - ty,.... Vi - si - tors from near and far,

TEN. BASS.

SOP. CON.

As a rule the peo - ple are Ve - ry, ve - ry cos - mo - po - li - tan,

TEN. BASS.

SOP. CON.

Ve - ry, ve - ry, ve - ry cos - mo - po - li -

TEN. BASS.

SOP.  
CON.  
TEN.  
BASS.

- tan!.....

- tan!.....

1<sup>st</sup> TRAVELLER.

I want to cross the desert, but it

*p*

## CHORUS.

st TR.

The musical score consists of two staves. The top staff is for the first Traveller (st TR.) and the bottom staff is for the piano. The vocal line starts with "fills me with a" followed by a melodic line with eighth and sixteenth notes. The piano accompaniment consists of eighth-note chords. The vocal line continues with "laims;....." and then enters the Chorus. The Chorus starts with "Hoo - ker Pa - sha will fit you out an" and repeats. The piano accompaniment for the Chorus features sustained eighth-note chords.

fills me with a laims;.....

Hoo - ker Pa - sha will fit you out an

Hoo - ker Pa - sha will fit you out an

## 2nd TRAVELLER.

SOP. CON.

The musical score consists of four staves. The top two staves are for the second Traveller (2nd TR.) and the bottom two staves are for the piano. The vocal line starts with "es - cort un - der arms!....." followed by "And I should like some cam - els, but I". The piano accompaniment consists of eighth-note chords.

TEN. BASS.

es - cort un - der arms!..... And I should like some cam - els, but I

es - cort un - der arms!.....

## CHORUS.

2nd TR.

The musical score consists of two staves. The top staff is for the second Traveller (2nd TR.) and the bottom staff is for the piano. The vocal line starts with "don't know where to buy them!" followed by "Hoo - ker Pa - sha has some in stock, we're". The piano accompaniment consists of eighth-note chords.

don't know where to buy them!

Hoo - ker Pa - sha has some in stock, we're

Hoo - ker Pa - sha has some in stock, we're

3<sup>rd</sup> TRAVELLER.

SOP. CON.  
sure he will sup - ply them! The Py - ra - mids one ought to see and  
TEN. BASS.  
sure he will sup - ply them!

## CHORUS.

3<sup>rd</sup> TR. o - ther things be sides..... Hoo - ker Pa - sha will  
Hoo - ker Pa - sha will

4<sup>th</sup>

## TRAVELLER.

SOP. CON. re - com - mend the ve - ry best of guides!..... I  
TEN. BASS. re - com - mend the ve - ry best of guides!.....

4th TR.

want a good in - ter - pre - ter, for words are apt to fail one.

## CHORUS.

SOP. CON.

Hooker Pa - sha can let you have a fe - male or a male one!.....

TEN. BASS.

Hooker Pa - sha can let you have a fe - male or a male one!.....

SOP. CON.

..... Oh, he is a won - der - ful man,..... And

TEN. BASS.

..... Oh, he is a won - der - ful man,..... And

SOP.  
CON.

TEN.  
BASS.

few have an in - flu - ence wi - der; We bow to him since he's a

SOP.  
CON.

TEN.  
BASS.

sort of a prince, But a most u - ni - ver - sal pro - vi - der. If

SOP.  
CON.

TEN.  
BASS.

you would ex - plore the Sou - dan,..... Or toil up the Py - ra - mid

SOP. CON. slopes,..... Get hold of this White - ley And ask him po - lite - ly If

TEN. BASS.

SOP. CON. he'll put you up to the ropes! Oh! he is a won - der - ful

TEN. BASS.

SOP. CON. man,..... And few have an in - flu - ence wi - der; We

TEN. BASS.

SOP.  
CON.

TEN.  
BASS.

SOP.  
CON.

TEN.  
BASS.

SOP.  
CON.

TEN.  
BASS.

bow to him since he's a sort of a prince, But a most u - ni - ver - sal pro -

vi - der. If you would ex - plore the Sou - dan,..... Or

toil up the Py - ra - mid slopes,..... Get hold of this White - ley And

SOP. CON.

ask him po - lite - ly If he'll put you up to the ropes! Hoo - ker Pa - sha!.....

TEN. BASS.

SOP. CON.

..... Hoo - ker Pa - sha! Pa - sha!.....

TEN. BASS.

SOP. CON.

TEN. BASS.

SOP. CON.

TEN. BASS.

N<sup>o</sup> 13.

## SONG. (Clive.)

"A PERFECTLY PEACEFUL PERSON."

Words and Music by

PAUL A. RUBENS.

Clive.

Clive. {

Piano. { *ff* *p*

The music consists of two staves. The top staff is for Clive, starting with a treble clef, a key signature of one flat, and common time. The bottom staff is for the piano, also in common time. The piano part features a bass line and chords. Dynamics *ff* and *p* are indicated.

c.

don't much care a bout The a tres, I don't much fan cy Balls, I

{

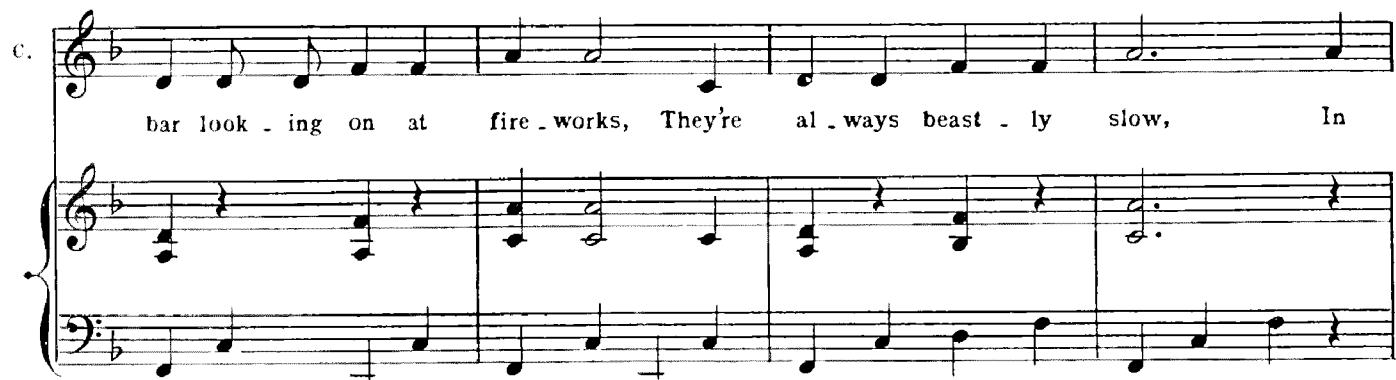
The music continues with two staves. The top staff is for Clive, and the bottom staff is for the piano. The piano part provides harmonic support with sustained notes and chords.

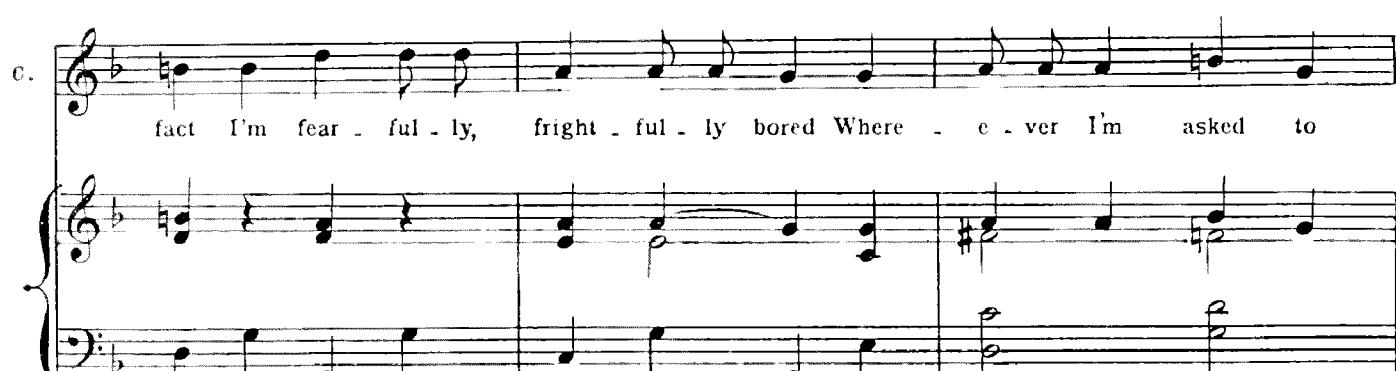
c.

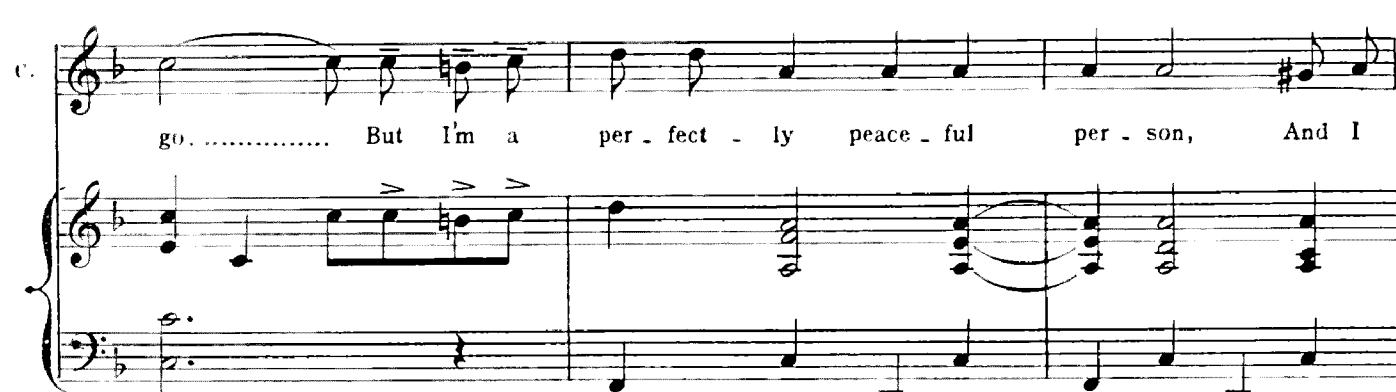
can't stand ev'ning par ties, I a bom i nate Sun day calls; I

{

The music continues with two staves. The top staff is for Clive, and the bottom staff is for the piano. The piano part includes a rhythmic pattern of eighth and sixteenth notes.

c. 
 bar look - ing on at fire - works, They're al - ways beast - ly slow, In

c. 
 fact I'm fear - ful - ly, fright - ful - ly bored Where - e - ver I'm asked to

c. 
 go. .... But I'm a per - fect - ly peace - ful per - son, And I

c. 
 don't get much up - set, I don't much mind if I'm

c.

sober or blind, I don't care if it's fine or wet, ..... I'm such a

c.

per\_fect . ly peace . ful per . son, It... real . ly don't matter a scrap, I'm

c.

fast or I'm slow, -I.... pay or I owe, -In fact, I'm a rare smart chap.

*rall.* *a tempo* *ff*

c.

Now

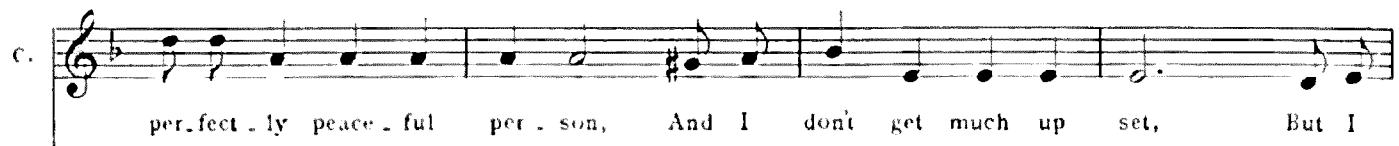
*p*

c. say I get a let - ter From my tail - or, just to say He

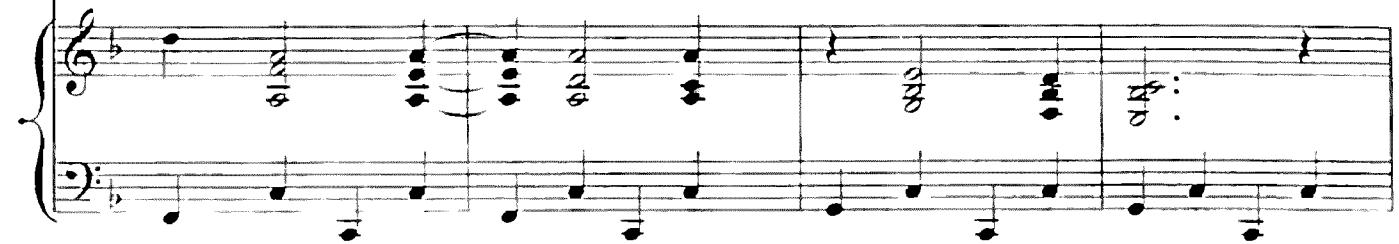
c. hopes I'll send a lit - tle cheque, By half-past one next day. If I've

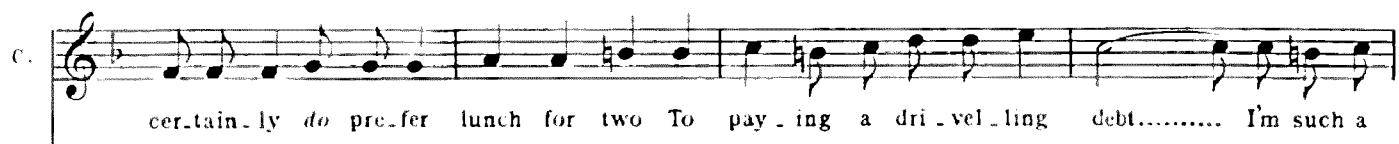
c. got a no - ther en - gage - ment — To lunch, — it's ten to one I

c. cut the tail - or - and meet my friend, And lunch, — it's much more fun! ..... For I'm a

c. 

per\_fect \_ ly peace \_ ful per . son, And I don't get much up set, But I



c. 

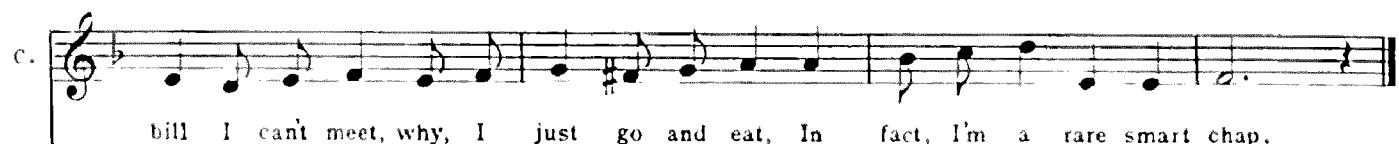
cer\_tain\_ly do pre\_fer lunch for two To pay ing a dri\_velling debt..... I'm such a



c. 

per\_fect \_ ly peace \_ ful per . son, It.... real \_ ly don't mat \_ ter a scrap, If a



c. 

bill I can't meet, why, I just go and eat, In fact, I'm a rare smart chap.



rall. *sfs*

## EXTRA VERSES.

---

## 3.

Now I'm not the sort of chap  
 Who cares to get a 'Varsity blue;  
 I'm bothered if I'm going to try  
 To stroke a Leander crew:  
 I never play at football,  
 It makes one fearf'ly cold,  
 And cricket's simply bunkum—  
 Why, one always getting bowled!

But I'm a perfectly peaceful person,  
 I've a suit of sporting togs,  
 And the *one* exercise that I *do* patronize  
 Is to "just walk about with dogs"!  
 I'm such a perfectly peaceful person,  
 For polo I don't care a scrap;  
 Why, I'm bound to confess that I much prefer "chess"—  
 In fact, I'm a dashed smart chap!

## 4.

Now there's been a lot of trouble  
 Just lately at the Cape  
 'Tween a bit of Royal Purple  
 And a lot of cheap Red Tape:  
 But as Kruger won't surrender,  
 We're fighting him to-day,  
 For our noble Queen Victoria  
 Won't think of giving way.

For she's a perfectly peaceful person,  
 And she don't get much upset;  
 But if Kruger won't do what she wants him to  
 He'll get something he won't forget:  
 She's such a perfectly peaceful person,  
 But she wants the African map;  
 And for these little jobs she sends out Lord Bobs—  
 And Bobs is a dashed smart chap!

*Paul A. Rubens.*

N<sup>o</sup> 14.

## SONG. (Nora and Chorus.)

"WHEN THE BOYS COME HOME ONCE MORE."

Words by  
LESLIE MAYNE.Music by  
LIONEL MONCKTON.

Tempo di marcia.

Piano.

NORA.

1. The boys go march - ing down the street, With a  
 2. boys go for - ward to the fight, With a  
 3. boys will come back bright and brave, With a

*simile.*

N.

tramp, tramp, tramp, And a tramp, tramp, tramp — You hear the tune of a  
 tramp, tramp, tramp, And a tramp, tramp, tramp — Their hopes are high and their  
 tramp, tramp, tramp, And a tramp, tramp, tramp — With bells that ring and with

SOP.

Tramp, tramp, tramp, Tramp, tramp, tramp —

TEN.

Tramp, tramp, tramp, Tramp, tramp, tramp —

BASS.

Tramp, tramp, tramp, Tramp, tramp, tramp —

N. thou - sand feet It's a tramp, tramp, tramp, And a tramp, tramp, tramp, The  
 hearts are light, It's a tramp, tramp, tramp, And a tramp, tramp, tramp And  
 flags that wave a tramp, tramp, tramp, And a tramp, tramp, tramp, And

*p*

SOP. Tramp, tramp, tramp, Tramp, tramp, tramp,  
 TEN. Tramp, tramp, tramp, Tramp, tramp, tramp,  
 BASS. Tramp, tramp, tramp, Tramp, tramp, tramp,



N. girls look on with ea - ger eye, There are some who smile and  
 far a - way they hear a call "Good luck go with you  
 all the win - dows will be gay With girls dressed out for

{



N. some who sigh, As the boys go gal-lant-ly march - ing by, With a  
 one and all!" And a - gain their ech - o - ing foot - steps fall, With a  
 hol - i - day, And the flowers will rain on the sold - iers' way, As they

{



S. tramp, tramp, tramp, tramp, tramp, tramp! But a bright - er day's in  
 tramp, tramp, tramp, tramp, tramp! But a glo - rious day's in  
 tramp, tramp, tramp, tramp, tramp! Yes a glo - rious day's in

SOP. Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

TEN. Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

BASS. Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

S. store,..... When the boys come home once more! Oh, girls,  
 store,..... When the boys come home once more! Oh, girls,  
 store,..... When the boys come home once more! Oh, girls,

SOP. tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp!

TEN. tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp!

BASS. tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp!

N.

hap - py you will be, When your sol - dier... lads you see.  
hap - py you will be, When your sol - dier... lads you see.  
hap - py you will be, When your sol - dier... lads you see.

N.

Hearts will all be full of glee When the boys come home once  
Hearts will all be full of glee When the boys come home once  
Hearts will all be full of glee When the boys come home once

N.

more! Soon will vic - to - ry be won  
more! Ah, girls! on - ly tell me this—  
more! Arms that nev - er were dis-graced

SOP.

Tramp, tramp, tramp, tramp!

TEN.

Tramp, tramp, tramp, tramp!

BASS.

Tramp, tramp, tramp, tramp!

S.

And their du - ty..... brave - ly done, Just think,  
Is there no - thing..... that you miss, Aren't you  
You will glad - ly ..... see re - placed Each arm

S.

what a lot of fun, When the boys come home once more!  
long - ing for a kiss When the boys come home once more?  
round a-bout a waist When the boys come home once more.

SOP.

Oh, girls, hap - py you will be, When your sol - dier.. lads you see,  
Oh, girls, hap - py you will be, When your sol - dier.. lads you see,  
Oh, girls, hap - py you will be, When your sol - dier.. lads you see,

Oh, girls, hap - py you will be, When your sol - dier.. lads you see,  
Oh, girls, hap - py you will be, When your sol - dier.. lads you see,  
Oh, girls, hap - py you will be, When your sol - dier.. lads you see,

Oh, girls, hap - py you will be, When your sol - dier.. lads you see,  
Oh, girls, hap - py you will be, When your sol - dier.. lads you see,  
Oh, girls, hap - py you will be, When your sol - dier.. lads you see,

SOP.

TEN.

BASS.

Hearts will all be full of glee When the boys come home once  
 Hearts will all be full of glee When the boys come home once  
 Hearts will all be full of glee When the boys come home once  
 Hearts will all be full of glee When the boys come home once  
 Hearts will all be full of glee When the boys come home once  
 Hearts will all be full of glee When the boys come home once  
 Hearts will all be full of glee When the boys come home once  
 Hearts will all be full of glee When the boys come home once

SOP.

TEN.

BASS.

more! Soon will vic - to - ry be won And their du - ty.....  
 more! Ah, girls! on - ly tell me this Is there no - thing  
 more! Arms that nev - er were dis-graced You will glad - ly....  
 more! Soon will vic to ry be won And their du ty  
 more! Ah, girls! on - ly tell me this Is there no - thing  
 more! Arms that nev - er were dis-graced You will glad - ly....  
 more! Soon will vic - to - ry be won And their du - ty.....  
 more! Ah, girls! on - ly tell me this Is there no - thing  
 more! Arms that nev - er were dis-graced You will glad - ly....

SOP.

brave - ly done, Just think, What a lot of fun, When the  
 that you miss, Aren't you long - ing for a kiss When the  
 see re - placed Each arm round a-bout a waist When the

TEN.

brave - ly done, Just think, What a lot of fun When the  
 that you miss, Aren't you long - ing for a kiss When the  
 see re - placed Each arm round a-bout a waist When the

BASS.

brave - ly done, Just think, What a lot of fun, When the  
 that you miss, Aren't you long - ing for a kiss When the  
 see re - placed Each arm round a-bout a waist When the

NORA. ♫

SOP.

boys come home once more! 2. The  
 boys come home once more? 3. The  
 boys come home once more.

TEN.

boys come home once more.  
 boys come home once more.  
 boys come home once more.

BASS.

boys come home once more.  
 boys come home once more.  
 boys come home once more.

P.C.

N<sup>o</sup> 15.

## SONG. (Isabel and Chorus.)

'MAISIE'

Words by  
LESLIE MAYNE.Music by  
LIONEL MONCKTON.**Moderato.**

Isabel. 

Piano. 

ISABEL.

1. There's a girl you may have met, If you have you won't for - get; She is  
 2. But she al - so thinks it fun To go out with on - ly one, Lit - tle  
 3. But the girl that scores the most At a town up - on the coast, That is



CHORUS.

ISABEL.

I. Mai - sie, She is Mai - sie. Though her hair is ra - ther red She can  
 Mai - sie, Lit - tle Mai - sie; And she may be far from home When the  
 Mai - sie, That is Mai - sie; For a don - key ride or row She is



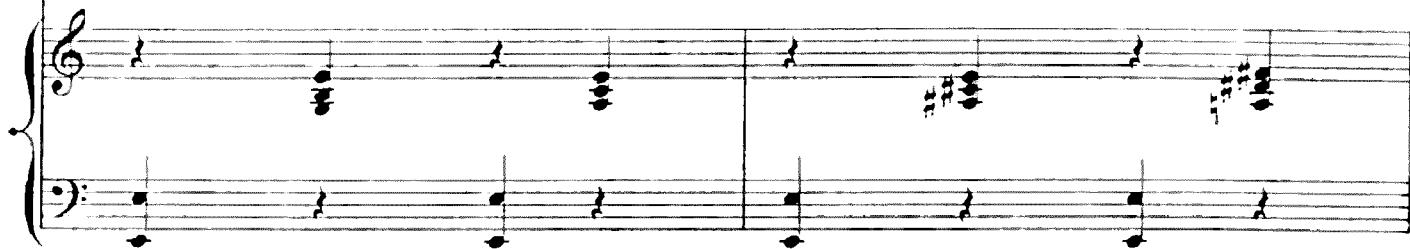
## CHORUS

## ISABEL.

turn a fellow's head, Make him cra . zy, Make him cra . zy, Now she  
 gloam'ing's on the gloam, Dim and ha . zy, Dim and ha . zy, Then the  
 al . ways on the go, Nev . er la . zy, Nev . er la . zy, She'll be



is . n't slim . ly built And her nose has quite a tilt, And you'll  
 stars come out a . bove And sug . gest a dream of love, And there's  
 bath . ing in the bay Where the reg . u . la . tions say That the



hear the o . ther girls de . clare  
 pas . sion in the balm . y air;  
 gen - tle . man must go else - where;

That they real . ly can . not see What at .  
 So if a . ny hand . some chap Has a  
 But the cur . rent now and then Takes her



rall.

- trac . tion there can be, But she man - a - ges to get right there,  
com - fort - a - ble lap, Mai - sie man - a - ges to get right there.  
in a - mong the men, And of course she has to land right there.

*a tempo*

Mas - sie..... is a dais - y,  
Mas - sie..... is a dais - y,  
Mas - sie..... is a dais - y,

*a tempo*

dear;..... For the boys are mad a - bout her And they can't get on with - out her, And they  
dear;..... When she takes a fel - low walk - ing They do not go in for talk - ing, But he  
dear;..... And she likes the boys to chaff her And the men to pho - to - graph her, For they

all cry "whoops" when Mai-sie's coming near.  
just says "mps" and there's no-thing more to hear;  
all cry "whoops," as they see her from the pier;

Mai-sie..... does ..n't  
Mai-sie..... rather  
Mai-sie..... pos-ses

mind it, Mai-sie ..... let's them stare;..... O .. ther  
likes it, Mai-sie ..... says "You dare?"..... O .. ther  
nice ly, Mai-sie ..... thinks it rare..... O .. ther

girls are so un . cer . tain When they do a bit of flirt ing, But  
girls when they are kiss ing Will go fool ing round and miss ing, But  
pret ty girls pro . voke us By re . tir ing out of fo . cus, But

## CHORUS (unis.)

Mai - sie..... gets right there.  
Mai - sie..... gets right there.  
Mai - sie..... stops right there.

Mai - sie..... is a  
Mai - sie..... is a  
Mai - sie..... is a

CHO.

dais . y, Mai - sie..... is a dear;..... For the  
dais . y, Mai - sie..... is a dear;..... When she  
dais . y, Mai - sie..... is a dear;..... And she

CHO.

boys are mad a bout her And they can't get on with out her, And they all cry "whoops" when takes a fel low walk ing They do not go in for talk ing, But he just says "mps" and there's likes the boys to chaff her And the men to pho to graph her, For they all cry "whoops" as they

CHO.

Mai-sie's coming near,  
nothing more to hear;  
see her from the pier;

Mai-sie..... Mai-sie..... Mai-sie.....

does n't mind it,  
rather likes it,  
poses nicely,

CHO.

Mai-sie..... let's them stare;.....  
Mai-sie..... says "You dare!".....  
Mai-sie..... thinks it rare.....

O-other girls are so un- cer-tain When they  
O-other girls when they are kissing Will go  
O-other pret-ty girls pro-voke us By re-

CUO.

do a bit of flirting,  
fool ing round and miss ing,  
tir ing out of fo cus.

But Mai-sie..... gets right there.  
But Mai-sie..... gets right there.  
But Mai-sie..... stops right there.

D.C.

N<sup>o</sup> 16.

## DERVISH DANCE.

Music by  
LIONEL MONCKTON.

Allegro.

Piano.

SOP. CON.

TEN. BASS.

Al - lah Bis - mil - lah!

SOP. CON.

TEN. BASS.

Al - lah Bis - mil - lah!

Al - lah Bis - mil - lah!

SOP.

Ah..... Ah.....

TEN.

Ah..... Ah.....

BASS.

Ah..... Ah.....

SOP.

TEN.

BASS.

Ah..... Ah.....

Ah..... Ah.....

Ah..... Ah.....

*Più vivo.*

SOP.

TEN.

BASS.

*Più vivo.*

V V V V V V

SOP.

TEN.

BASS.

Ah.....

Ah.....

Ah.....

V V V V

SOP.

TEN.

BASS.

ff

ff

ff

Ah!

Ah!

Ah!

V V V V

No. 17.

## SONG. (Captain Pott and Chorus.)

"CAPTAIN POTTS"

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.*Allegro.*

Captain Pott.

Capt.P. A pret - ty tough-ish lot,  
And kiss - es warm or hot, I  
I

CHO. Lub - ber! Fish lot! Fish lot!  
Bra - ces! Oh, rot! Oh, rot!

*mf* *p* *f* *p*

Capt.P. lit - tle, but I'm steel and In - dia rub - ber! I  
print up - on their proud and pret - ty fa - ces! I'm

CHO. Rub - ber!  
Fa - ces!

*mf*

Capt.P. run an o - cean tramp That's dir - ty, al - so damp, And  
loved by many a queen, In A - fri - ca, I mean, With

CHO.

*mf*

Capt.P.

shakes her ri - vets out when she's in mo - tion;  
all the trop - ic ar - dour of the Zu - lu;

CHO.

My  
Mo - tion!  
Zu - lu!

Capt.P.

I will back my boat With an y - thing a - float To  
fas - cin - a - ting smiles Al - lured the Sand - wich Isles, And

CHO.

Capt.P.

race from point to point a - cross the o - cean!  
conquered half the hearts of Hon - o - lu - lu!

CHO.

O - cean, ah!  
Lu - lu! ah!

Capt.P.

They're all af - ter, Pott, They're all af - ter

p

Capt.P.

Pott, The li - ner, the cruis - er, the col - lier, the

Pott, I can - not re - sist them, and so I do

Capt.P.

yacht; But I put my steam on And go like a sur -

not! When maid - ens are ten - der I promptly

Capt.P.

de - mon, And they don't get round the Cap - - -

ren - der, For they all get round the Cap - - -

Capt.P.

- tain!  
- tain!

CHO.

They're all af - ter Pott, They're all af - ter Pott, The I

They're all af - ter Pott, They're all af - ter Pott,

li - ner, the cruis - er, the col - lier, the yacht! But When  
can - not re - sist them, and so I do not!

cho.

he puts mai - dens his steam ten - on And goes prompt - like a sur - de - mon, And they  
ren - der, For they

cho.

don't all get round round the Cap - Cap - - - - - tain!  
get get round round the Cap - Cap - - - - - tain!

Dance.

A musical score consisting of six staves of music for two voices (treble and bass) and piano. The key signature is three sharps (F major), and the time signature is common time (indicated by 'C'). The piano part is on the left staff, and the two voices are on the right staff.

- Staff 1 (Piano):** Features eighth-note chords in the right hand and bass notes in the left hand. A dynamic marking 'p' (pianissimo) is placed above the first measure.
- Staff 2 (Bass):** Shows eighth-note chords in the right hand and bass notes in the left hand.
- Staff 3 (Treble):** Shows eighth-note chords in the right hand and bass notes in the left hand.
- Staff 4 (Treble):** Shows eighth-note chords in the right hand and bass notes in the left hand. Measure 5 includes a melodic line with eighth-note pairs in the treble clef.
- Staff 5 (Bass):** Shows eighth-note chords in the right hand and bass notes in the left hand.
- Staff 6 (Treble):** Shows eighth-note chords in the right hand and bass notes in the left hand. Measures 7-8 include a melodic line with eighth-note pairs in the treble clef.

Nº 18.

## CONCERTED PIECE.

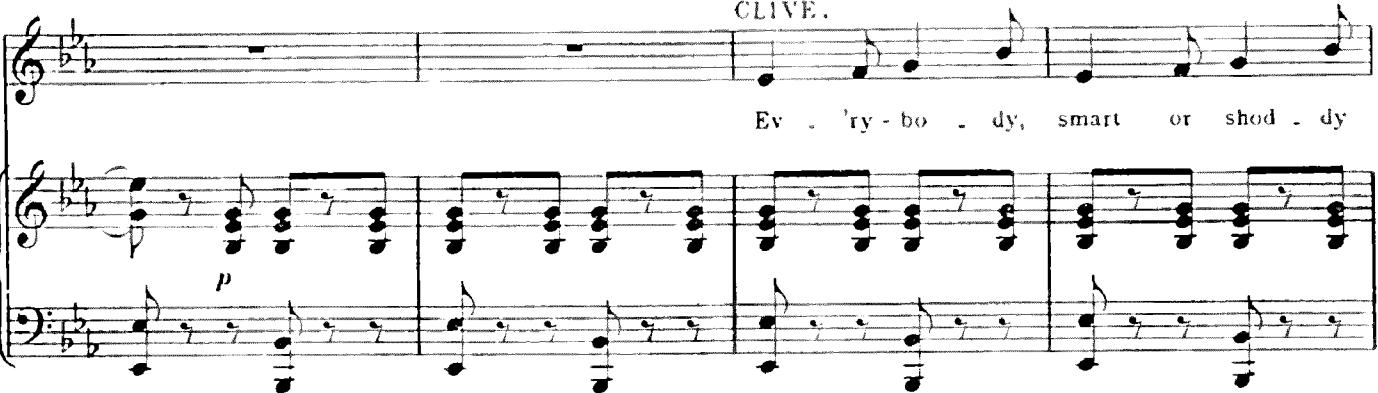
(Nora, Rosa, Lady Isabel, Lady Winifred, Clive, Hooker, Pott, Naylor, Phunck., and Le Fleury.)

"THE FUN OF THE FAIR"

Allegro.

Music by  
LIONEL MONCKTON.

Piano. 

CLIVE.  

 Ev - ry - bo - dy, smart or shod - dy

c. 
 Ought to be sure and go, ..... Off to the Pa - ris

c. 
 show, ..... Off to the Pa - ris show. ....

NORA.

Kings de - ter - mine, drop - ping er - mine, All of its joys to

ROSA.

N. know,..... Strict - ly in - cog - ni - to,.....

POTT.

ALL. Strict - ly in - cog - ni - to. .... POTT. All the world, as

dim.

p

P. large as life, Takes his own, or some one's, wife

P.

ALL.

Off, over the sea, off to Pa - ree,

Off to Pa -

ALL.

ALL.

ree.....

All the fun of the

ALL.

fair, Oh!.....

fair, Oh!.....

ALL.

Oh, what joy to be there, Ah!.....

Oh, what joy to be there, Ah!.....

ALL.

Sights en - tranc - ing, Sing - ing, danc - ing, Kick - ing up in the  
air..... You may bet We will get  
All the fun of the fair.....

ALL.

HOOKER.

You can wan - der gai - ly yon - der

ROSA.

H. Over the show re - nown'd; ..... Covering miles of

ALL.

R. ground. .... Miles up . on miles of ground. ....

dim.

LADY ISABEL.

If it's too long, trot - toir rou - tant, Just like a rib - bon

*p*

Lady I. wound, ..... Car - ries you quick - ly round, .....

ALL.

NAYLOR.

Carries you quickly round.....

On - ly mind you

*f*

*dim.*

*p*

N.

don't look back Step - ping on the mov - ing track,

N.

Or, O - ver one reels, head o - ver heels, Head o - ver

*f*

ALL.

heels.....

*f*

ALL.

That's the fun of the fair, Oh!.....

..... Oh, what joy to be there, Ah!.....

..... Come a crop - per

On your top - per, With your boots in the air,.....

ALL.

The musical score consists of five staves of music. The top staff is for the voice (soprano) in G clef, with lyrics: "That's the way You dis - play All the fun of the fair.....". The second staff is for the piano, showing harmonic progression. The third staff is for the piano, with dynamic 'f' (fortissimo). The fourth staff is for the piano, with a melodic line. The fifth staff is for the piano, concluding with a final dynamic 'v' (very soft).

Dance.

1. 2.

No. 19.

## Act II - Scene II.

## OPENING CHORUS.

Words by  
ADRIAN ROSS.

Allegro moderato.

Music by  
IVAN CARYLL.

Piano.



SOPRANO.

To the Paris Exhibition Come with , out an intermission, From the

TENOR.

To the Paris Exhibition Come with , out an intermission, From the

BASS.

To the Paris Exhibition Come with , out an intermission, From the



SOP.

TEN.

BASS.

SOP.

TEN.

BASS.

earth's re - mo - test re - gions, Quite in - nu - mer - a - ble le - gions! All the

earth's re - mo - test re - gions, Quite in - nu - mer - a - ble le - gions! All the

earth's re - mo - test re - gions, Quite in - nu - mer - a - ble le - gions! All the

world and his re - la - tions, Quit their com - mon oc - cu - pa - tions, And by

world and his re - la - tions, Quit their com - mon oc - cu - pa - tions, And by

world and his re - la - tions, Quit their com - mon oc - cu - pa - tions, And by

SOP.

TEN.

BASS.

ev - 'ry o - pen por - tal En - ter Pa - ris, the im - mor - tal. Through the

ev - 'ry o - pen por - tal En - ter Pa - ris, the im - mor - tal. Through the

ev - 'ry o - pen por - tal En - ter Pa - ris, the im - mor - tal. Through the

SOP.

TEN.

BASS.

halls and the pa - vill - ions, Flock the a - ni - ma - ted mil - lions, From the

halls and the pa - vill - ions, Flock the a - ni - ma - ted mil - lions, From the

halls and the pa - vill - ions, Flock the a - ni - ma - ted mil - lions, From the

SOP.

TEN.

BASS.

SOP.

TEN.

BASS.

Brit - ish Is - lands mur - ky, Or the sun - ny shores of Tur - key From Pa -

Brit - ish Is - lands mur - ky, Or the sun - ny shores of Tur - key From Pa -

Brit - ish Is - lands mur - ky, Or the sun - ny shores of Tur - key From Pa -

ci - fie Isles of cor - al, Which are fair, but far from mo - ral, Come ple -

ci - fie Isles of cor - al, Which are fair, but far from mo - ral, Come ple -

ci - fie Isles of cor - al, Which are fair, but far from mo - ral, Come ple -

SOP.

be - ian and pa - tri - cians To the Pa - ris Ex - hi - bi - tion! To the

TEN.

be - ian and pa - tri - cian, To the Pa - ris Ex - hi - bi - tion! To the

BASS

be - ian and pa - tri - cian, To the Pa - ris Ex - hi - bi - tion! To the

SOP.

Pa - ris Ex - hi - bi - tion Come with - out an in - ter - mis - sion, From the

TEN.

Pa - ris Ex - hi - bi - tion Come with - out an in - ter - mis - sion, From the

BASS

Pa - ris Ex - hi - bi - tion Come with - out an in - ter - mis - sion, From the

SOP.

TEN.

BASS

SOP.

TEN.

BASS

SOP.

TEN.

BASS

ev - 'ry o - pen por - tal, En - ter Pa - ris Ex - hi - bi - tion.

ev - 'ry o - pen por - tal, En - ter Pa - ris Ex - hi - bi - tion.

ev - 'ry o - pen por - tal, En - ter Pa - ris Ex - hi - bi - tion.

Moderato.

GERMAN GIRL.

*f*

Out of

G. G.

Deutsch - land wir Kom - men, So..... goot and so still But we

G. G.

run nicht weg from men Dot..... mar - ry us

G. G.

will! Won't you mar - ry us? Won't you

GERMAN GIRLS.

Won't you mar - ry us? Won't you

SOPRANO.

Won't we mar - ry you!

TENOR.

la! la! la! la!

BASS.

la! la! la! la!

*f marcato*

G. G. mar - ry, mar - ry, mar - ry, mar - ry us? Won't you

G. Girls mar - ry, mar - ry, mar - ry, mar - ry us? Won't you

SOP. — Won't we mar - ry you?

TEN. la! la! la! la! la! la! la!

BASS la! la! la! la! la! la! la!

G. G. mar - ry us? Won't you mar - ry, mar - ry, mar - ry us?

G. Girls mar - ry us? Won't you mar - ry, mar - ry, mar - ry us?

SOP. — Won't we mar - ry, mar - ry, mar - ry you?

TEN. la! la! la! la! la! la!

BASS la! la! la! la! la! la!

Dance.

The music consists of four staves of piano notation. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The key signature changes from C major (no sharps or flats) to G major (one sharp) and then to D major (two sharps). The first three staves feature eighth-note patterns with grace notes and slurs. The fourth staff begins with a forte dynamic (ff) and includes a bass clef change. Measure numbers are present at the start of each staff.

Moderato.

The music consists of two staves of piano notation in 2/4 time, indicated by a '2'. The key signature is B-flat major (two flats). The music features sustained notes and chords, with the right hand playing eighth-note patterns and the left hand providing harmonic support. A dynamic marking 'mf' is present in the lower staff.

## AMERICAN GIRLS.

A. G.

We are the Belles of New York life, Paris delights us  
 greatly. If a - ny no - ble - man wants a wife, We  
 are se - rene and state - ly. A Pa - pal Prince or an  
 English Earl Is the pro - per mate of the Gibson Girl! So this

A.G.

way, gen - tle - men, while you may, and Pop - pa, Pop - pa, Pop - pa,

A.G.

he will pay, So this way gen - tle - men, while you may, and  
AMERICAN GIRLS.

So this way gen - tle - men, while you may, and

A.G.

Pop - pa, Pop - pa, Pop - pa, he will pay, will pay, pay, pay!

A.Girls.

Pop - pa, Pop - pa, Pop - pa, he will pay, will pay, pay, pay!

The score concludes with a dynamic ff and a final section of chords.

Dance.

Four staves of musical notation for piano, labeled "Dance." The notation consists of two treble clef staves and two bass clef staves. The music is in common time. The first three staves are in G major (no sharps or flats), while the fourth staff begins in E major (one sharp) and ends in C major (no sharps or flats). The notation includes various note heads, stems, and vertical bar lines indicating measure boundaries. The first three staves have a consistent pattern of eighth-note pairs, while the fourth staff shows more complex rhythmic patterns.

Moderato.

A single staff of musical notation for piano, labeled "Moderato." The staff uses a treble clef and a bass clef. The key signature is B-flat major (two flats). The notation features eighth-note pairs and sixteenth-note patterns. The dynamic marking "p" (pianissimo) appears twice: once in the middle of the staff and once at the end. The staff concludes with a half note and a fermata overline.

## ENGLISH GIRL.

We are lit - tle Eng - lish mis - ses, Sweet and ra - ther slim,

In so gay a town as this is, Peo - ple think us prim;

None of us would dare to do Such a thing as show a shoe,

As for hint - ing at a stock - ing! Shock - ing! Shock - ing! Shock - ing!

(spoken)

Dance.

A five-stave musical score for piano, labeled "Dance." at the top left. The staves are arranged vertically, with the treble clef and bass clef on each staff. The key signature is one flat. The music consists of measures of eighth and sixteenth notes, with chords played in the bass. The score ends with a final measure containing a sharp sign and a fermata over the bass note.

The musical score consists of five staves of music for piano, arranged in two systems. The top system starts with a treble clef, a key signature of one flat, and a common time signature. It features a melodic line in the treble clef staff and harmonic support in the bass clef staff. The second system begins with a treble clef, a key signature of one flat, and a common time signature. It continues the melodic line and harmonic support. The third staff, which is part of the first system, shows a melodic line in the treble clef staff with eighth-note patterns and harmonic support in the bass clef staff. The fourth staff, which is part of the second system, shows a melodic line in the treble clef staff with eighth-note patterns and harmonic support in the bass clef staff. The fifth staff, which is part of the second system, shows a melodic line in the treble clef staff with eighth-note patterns and harmonic support in the bass clef staff. The music includes various dynamics such as *p* (piano) and *mf* (mezzo-forte), and performance instructions like *rit.* (ritardando).

A musical score for piano, consisting of five staves of music. The top two staves are for the treble clef (G-clef) voice, and the bottom three staves are for the bass clef (F-clef) voice. The music is in common time (indicated by a 'C') and features a key signature of one flat (B-flat). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as 'cresc.' (crescendo) and 'sf' (sforzando). The piano part consists of chords and single-note melodic lines.

## Allegro moderato.

ff

v

## FRENCH GIRLS.

dim.

mf

E Girls.

E Girls.

F. G.  
guide Of ex - per - ience wide, E - ver at your

SOP.  
Eh! Oh!

TEN.  
Eh! Oh!

BASS.  
Eh! Oh!

*ff* *ff* *mf*

F. G.  
side Here are we. Here are we, Oui! Oui! Oui!

SOP.  
Yes, you are, Yes, you are, Oui! Oui! Oui!

TEN.  
Yes, you are, Yes, you are, Oui! Oui! Oui!

BASS.  
Yes, you are, Yes, you are, Oui! Oui! Oui!

*f* *cresc.*

F. G. *ff*

Car nous som mes, les Pa ri si en - nes, les Pa ri si en - nes!

Dear to all the men - nes! Naugh ty now and then - nes!

Oui! nous som mes les Pa ri si en - nes, les Pa ri si en - nes!

Showing you the Pa ri s Ex - po - si - ti - on!

E.G. Car nous som mes les Pa ri si en nes, les Pa ri si .

SOP. Car nous som mes les Pa ri si en nes, les Pa ri si .

TEN. Car nous som mes les Pa ri si en nes, les Pa ri si .

BASS. Car nous som mes les Pa ri si en nes, les Pa ri si .

E.G. en nes Dear to all the men nes, Naugh ty now and

SOP. en nes Dear to all the men nes, Naugh ty now and

TEN. en nes Dear to all the men nes, Naugh ty now and

BASS. en nes Dear to a the men nes, Naugh ty now and

F.G. then - nes! Oui! nous som - mes les Pa - ri - si -

SOP. then - nes! Oui! nous som - mes les Pa - ri - si -

TEN. then - nes! 'Oui! nous som - mes les Pa - ri - si -

BASS then - nes! Oui! nous som - mes les Pa - ri - si -

F.G. en - nes, les Pa - ri - si - en - nes! Show - ing you the

SOP. en - nes, les Pa - ri - si - en - nes! Show - ing you the

TEN. en - nes, les Pa - ri - si - en - nes! Show - ing you the

BASS en - nes, les Pa - ri - si - en - nes! Show - ing you the

F. G.

SOP.

TEN.

BASS

*Più mosso*

Pa - ris Ex - po - si - ti - on!

Pa - ris Ex - po - si - ti - on!

Pa - ris Ex - po - si - ti - on!

Pa - ris Ex - po - si - ti - on!

Nº 20.

## DUTCH DUET. (Rosa and Tommy.)

Words by  
PAUL A. RUBENS.Music by  
IVAN CARYLL.

Moderato.

Piano. {

ROSA.

I'm à

TOMMY.

R. {

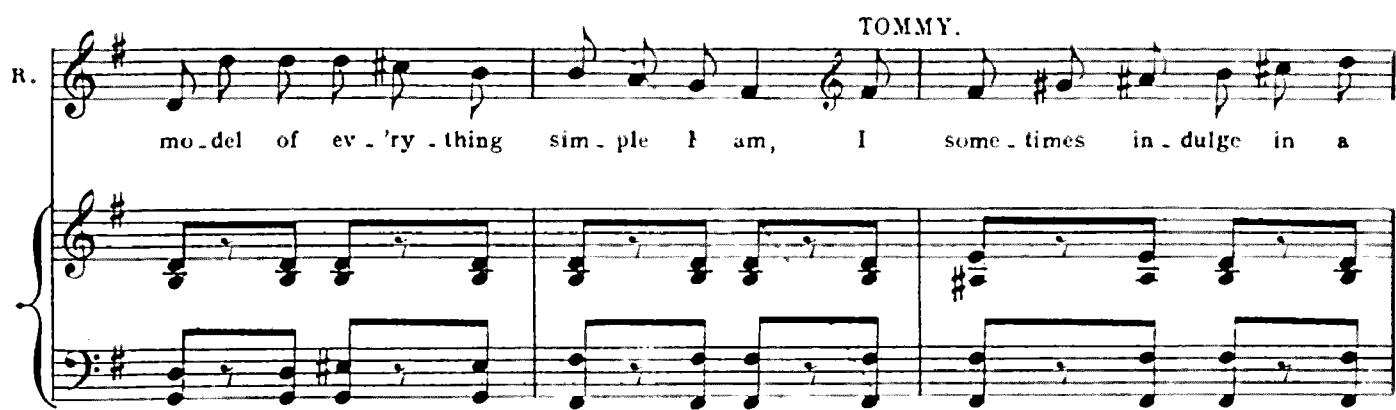
lit - tle Dutch maid from the cold Zuy - der Zee. And 'tis

ROSA.

T. 

Hol - land's the place where they ma - nu - fac - tured we! Tho' a

TOMMY.

R. 

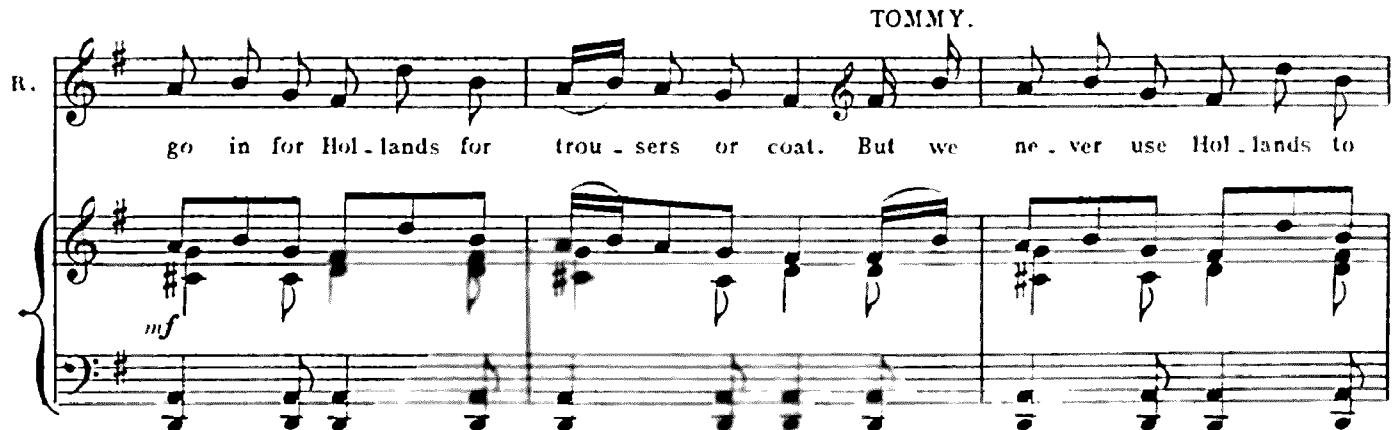
model of ev - 'ry - thing sim - ple I am, I some - times in - dulge in a

BOTH.

T. 

lit - tle Am - ster - dam! Ja jun - gi, ja jun - gi, a lit - tle Am - ster - dam! We

TOMMY.

R. 

go in for Hollands for trou - sers or coat. But we ne - ver use Hollands to

*mf*

BOTH.

T. put down our throat. Ja jun - gi, ja jun - gi, to put down our

TOMMY. ROSA.

BOTH. throat. Me lit - tle Dutch boy, me Dutch too,

*mf leggiero.*

BOTH. ROSA. TOMMY.

Both ve - ry fond of chi . na blue. Fond of trees, Fond of cheese,

*cresc.*

BOTH. TOMMY. ROSA.

Fond of a - ny - thing else you please. This lit - tle Dutch boy, This girl too,

*dim.* *mf*

BOTH.

Find many things en - tire - ly new, See very much that's all double Dutch to  
 this lit - tle one and this one too.

*pesante.*

ROSA.

Tho' you say that you love me I

TOMMY.

ROSA

don't trust you much, Till one day, I shall ask you to be my dear old Dutch, And sup-

TOMMY.

... pos-ing I do not o - bey your com-mands, I'll ask you to go to some

BOTH.

ROSA.

oth - er ne - ter - lands. Ja jun - ga, ja jun - ga, some oth - er ne - ter - lands, If I

TOMMY.

ask you for some of my sauce Hollandaise I can answer with de . vi . lish

*mf*

BOTH.

hot..... re . cei . pes Ja jun . ga, ja jun . ga, d .. d hot re . cei .

TOMMY.

ROSA.

- pes. Me lit - tle Dutch boy, Me Dutch too,

*mf leggiero.*

BOTH.

ROSA.

Both ve . ry fond of Chi . na blue. Fond of trees,

*cresc.*

TOMMY.

BOTH.

Fond of cheese, Fond of a - ny - thing else you please,

*dim.*

This little Dutch boy, This girl too, Find many things en -

TOMMY.

ROSA.

BOTH.

*mf*

tire - ly new, See ve - ry much that's all dou - ble Dutch to

BOTH.

*p*

this lit - tle one and this one too.

BOTH.

Dance.

A five-stave musical score for piano, labeled "Dance." at the top left. The score consists of two systems of music. The first system has five staves: Treble, Bass, Treble, Bass, and Treble. The second system also has five staves: Treble, Bass, Treble, Bass, and Treble. Various dynamics are indicated throughout the score, including *mf*, *cresc.*, *dim.*, *mf*, *p*, and *cresc.*. The music features eighth-note patterns and chords.

N<sup>o</sup> 21.

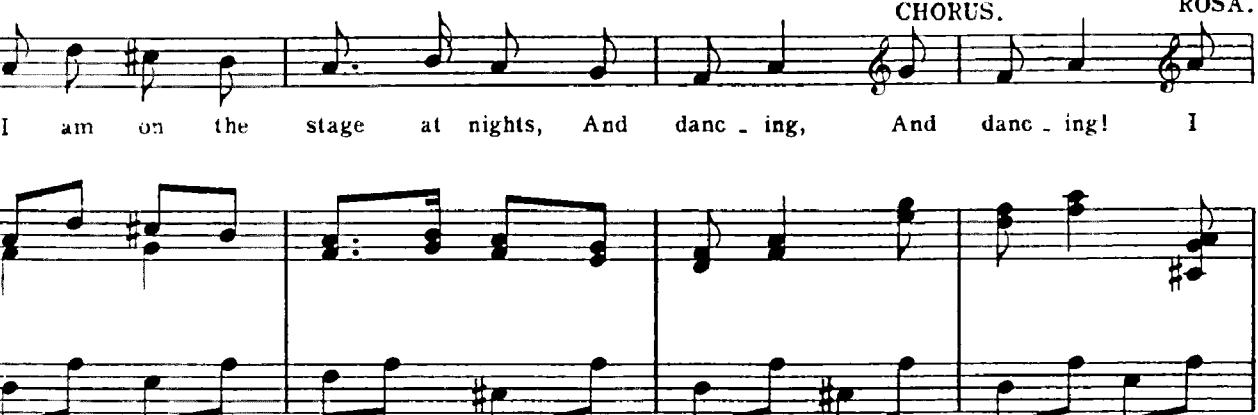
## \*SONG. (Rosa and Chorus.)

“CAPTIVATING LONDON.”

Words by  
ADRIAN ROSS.Music by  
AUGUSTUS BARRATT.

Moderato.

Rosa. 

Piano. 

R. 

1. When

dim.

*p*

CHORUS. ROSA.

I am on the stage at nights, And danc - ing, And danc - ing! I

CHORUS. ROSA.

give a look a - cross the lights, En - tranc - ing! En - tranc - ing! I

\* By permission of Messrs E. Ascherberg &amp; Co

R.      throw a kiss to each and all, From gal . le . ry to box and stall, And

R.      then, oh, don't they make a noise, My own dear boys! There's

R.      Ed - die, and Fred - die, and Mon - ta - gue Moss, M. P., A

R.      Yan - kee who's lan - ky, a doz - en Japs, and one Don, A

R. Q. C., just you see, they're all of them af . ter me— For

R. I'm the girl that's cap . ti - vat . ing Lon . . . don. There's

CHO. Ed . die, and Fred . die, and Mon ta . gue Moss, M. P., A

CHO. Yan . kee who's lan . ky, a doz . en Japs, and one Don, A

CHO.

Q. C., just you see, they're gone up - on Kit - ty G., For

SOP. ALTO.

she's the girl that's cap - ti - vat - ing Lon - don.

TEN. BASS.

ROSA.

R.

2. Some  
3. Some

dim. p

CHORUS. ROSA.

pi - ous dames con - demn my ways It's fun . ny It's fun . ny! Ex .  
day I mean to wed a Duke Don't doubt me! Don't doubt her! And

CHORUS.

ROSA.

R. - cept - ing when they want to raise Some mon - ey— Some mon - ey. But  
none will dare to hint re - buke, A - bout me— A - bout her. The

This section shows two staves of musical notation for Rosa. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics are written below the notes.

R. then ex - treme - ly glad they are To have me help in some ba - zaar, And  
big - gest swells will come to me On Thurs - day af - ter - noons for tea; And

This section shows two staves of musical notation for Rosa. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics are written below the notes.

R. draw the wick - ed, world - ly throng With my last song. For  
Em - per - ors will make their bows When I'm at Coves. Each

This section shows two staves of musical notation for Rosa. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics are written below the notes.

R. sail - ors, or tail - ors, or an - y one out on strike, Can -  
art - ist, that's smart - est, and ev - e - ry no - ble Lord, A

This section shows two staves of musical notation for Rosa. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics are written below the notes.

R. a - dians, Barb a - dians, whev . ev er there's a fund on, For  
King, too, I'll bring too, by leav ing no - thing un - done, A

R. poor rates, or cu - rates, or an - y - thing else you like, Oh,  
Bish - op I'll fish up, to sit at my fes - tive board, When

R. I'm the star of char - it - a - ble Lon - - - don! For  
I'm the Queen of fash - ion - a - ble Lon - - - don! Each

CHO. sail - ors, or tail - ors, or an - y one out on strike, Can -  
art - ist, that's smart - est, and ev - e - ry no - ble Lord, A

CHO.

a dians, Barb a dians, when ev er there's a fund on, For  
King, too, She'll bring too, by leav ing no thing un done; A

poor rates, or cu - rates, or an y - thing else you like, Oh,  
Bish - op She'll fish up, to sit at her fes - tive board, When

SOP. ALTO.

She's the star of char - it - a - ble Lon - don.  
She's the Queen of fash - ion - a - ble Lon - don.

TEN. BASS.

N<sup>o</sup> 22.

## SONG. (Tommy and Chorus.)

"PRESIDENT DOPPER."

Words by  
ADRIAN ROSS.Music by  
IVAN CARYLL.

Allegro moderato.

Piano.

The musical score consists of four staves. The top staff is for the Piano, in G major, 6/8 time, with dynamic markings 'ff' and 'p'. The second staff is for the Tenor (T.), also in G major, 6/8 time. The third staff continues the Tenor part. The fourth staff is for the Alto (A.). The vocal parts have lyrics printed below them. The piano part provides harmonic support with sustained notes and chords.

T.

T.

T.

used to go - vern the sim - ple folk Of the pi - ous old Voor -

A.

trek - ker, With cof - fee to drink and a pipe to smoke, And a

T. tic - ky in the ex - che - quer; I sat on a kop in the

T. sjam - bok's shade, By the side of my dear old la - dy, And

T. sang to the dis - sel - boom she played From a Hol - lan - der Tate and

T. Bra - dy. For I am Pres - i - dent

*cresc.*

*p*

T. Dop - per With my old frock - coat and my top - per, I

T. laid no tax on my peo - ples backs, For they ne - ver would pay a

T. cop - per! For I am Pres - i - dent Dop - per With my

SOP. For he is Pres - i - dent Dop - per With his

TEN. For he is Pres - i - dent Dop - per With his

BASS. For he is Pres - i - dent Dop - per With his

*cresc.* *ff*

T. old frock - coat and my top - per. Hur - rah for the Pres - i - dent

SOP. old frock - coat and his top - per. Hur - rah for the Pres - i - dent

TEN. old frock - coat and his top - per. Hur - rah for the Pres - i - dent

BASS. old frock - coat and his top - per. Hur - rah for the Pres - i - dent

T. Dop - pop - pop, Dop - pop - pop, Dop - pop - pop, Hur -

SOP. Dop - pop - pop, Dop - pop - pop, Dop - pop - pop, Hur -

TEN. Dop - pop - pop, Dop - pop - pop, Dop - pop - pop, Hur -

BASS. Dop - pop - pop, Dop - pop - pop, Dop - pop - pop, Hur -

T.                        rah for the Pres i dent Dop - - pop - pop,

SOP.                        rah for the Pres i dent Dop - - pop - pop,

TEN.                        rah for the Pres i dent Dop - - pop - pop,

BASS.                        rah for the Pres i dent Dop - - pop - pop,

T.                        Pop - - pop,                        Pop - per.

SOP.                        Pop - - pop,                        Pop - per.

TEN.                        Pop - - pop,                        Pop - per.

BASS.                        Pop - - pop,                        Pop - per.

T. But stran - gers came there of va - rious sorts, With  


T. mo - rals mo - dern and ris - ky; They of - fer'd mo - ney to  


T. crush the quartz For gold, and al - so of whis - key. They  


T. built a ci - ty of tin and sin, And held all man ner of  


T. re - vels, And want - ed much to en - tice me in..... Right

T. down to their own deep le - vels. But,

T. cresc.

T. I am Pres - i - dent Dop - per With my old frock-coat and my

T. top - per, I shunn'd the roads of their fine a - bodes, For I

T. thought all their ways im - pro - per. Oh! I am Pres - i - dent

SOP.

TEN.

BASS.

Oh! he is Pres - i - dent

Oh! he is Pres - i - dent

Oh! he is Pres - i - dent

cresc.

sfz

ff

T. Dop - per And I'm al - ways mo - ral and pro - per, Hur -

SOP. Dop - per And he's al - ways mo - ral and pro - per, Hur -

TEN. Dop - per And he's al - ways mo - ral and pro - per, Hur -

BASS. Dop - per And he's al - ways mo - ral and pro - per, Hur -

T.      rah for the Pres . i . dent Dop - pop - pop, Dop - pop - pop

SOP.      rah for the Pres . i . dent Dop - pop - pop,

TEN.      rah for the Pres . i . dent Dop - pop - pop,

BASS.      rah for the Pres . i . dent Dop - pop - pop,

T.      Dop - pop - pop, Hur - rah for the Pres . i . dent Dop - pop - pop,

SOP.      Dop - pop - pop, Hur - rah for the Pres . i . dent Dop - pop - pop,

TEN.      Dop - pop - pop, Hur - rah for the Pres . i . dent Dop - pop - pop,

BASS.      Dop - pop - pop, Hur - rah for the Pres . i . dent Dop - pop - pop,

T. Pop - pop, Pop - per.

SOP. Pop - pop, Pop - per.

TEN. Pop - pop, Pop - per.

BASS. Pop - pop, Pop - per.

T. But I thought I could go..... out on the loose, Like  
 { *p* }

T. Cae . sar, or Al . ex . an . der; And I vow'd I would cook ..... the  
 { }

T.      British goose With sauce of the A - fri - can - der. And

T.      when the bul - lets be - gan to rain As in fact they soon did ve - ry

T.      quickly I said we had lost one bur - gher slain, And a

T.      mule and a quar - ter woun - ded. For,

T. I am Pres - i - dent Dop - per, With my old frock-coat and my  
 T. top - per, And there's none to touch.... the dou - ble Dutch.... In  
 T. tell - ing a whack - ing whop - per. Yes, I am Pres - i - dent  
 SOP. Yes, he is Pres - i - dent  
 TEN. Yes, he is Pres - i - dent  
 BASS. Yes, he is Pres - i - dent

*cresc.* *sfz* *ff*

T. Dop - per And I'm great at tell - ing a whop - per. Hur .

SOP. Dop - per And he's great at tell - ing a whop - per. Hur .

TEN. Dop - per And he's great at tell - ing a whop - per. Hur .

BASS. Dop - per And he's great at tell - ing a whop - per. Hur .

T. - rah for the Pres - i - dent Dop - pop - pop, Dop - pop - pop

SOP. - rah for the Pres - i - dent Dop - pop - pop,

TEN. - rah for the Pres - i - dent Dop - pop - pop,

BASS. - rah for the Pres - i - dent Dop - pop - pop,

T. Dop - pop - pop, Hur - rah for the Pres - i - dent

SOP. Dop - pop - pop, Hur - rah for the Pres - i - dent

TEN. Dop - pop - pop, Hur - rah for the Pres - i - dent

BASS. Dop - pop - pop, Hur - rah for the Pres - i - dent

T. Dop - pop - pop Dop - pop Pop - per.

SOP. Dop - pop - pop Dop - pop Pop - per.

TEN. Dop - pop - pop Dop - pop Pop - per.

BASS. Dop - pop - pop Dop - pop Pop - per.

Dance.

The musical score consists of five staves of piano music. The top two staves are in common time, while the bottom three staves are in 2/4 time. The key signature is consistently two sharps throughout. The music features eighth-note patterns, primarily in the treble and bass clefs. The first and third staves begin with a treble clef, while the second, fourth, and fifth staves begin with a bass clef. The first staff ends with a repeat sign and a dotted line, indicating a return to a previous section or measure.

No. 23.

## SONG. (Mrs Bang and Chorus.)

"THE BOYS OF LONDON TOWN."

Music by  
LIONEL MONCKTON.*Allegro.*

Piano.

Mrs B.

1. I

*p*

Mrs B.

went to Mrs ..... Mar - tha Brown's the o - ther night to  
could n't get to Pad - ding - ton there was n't room to

Mrs B.

tea, ..... She said "My dear on Mon - day next there'll  
stand ..... I said "It will be twice as fine to

Mrs B.

be a sight to see,"..... We'd heard a bout the  
catch them in the Strand,"..... We thought we'd go to

Mrs B.

Kha - ki boys re - turn - ing from a - far,..... So  
Cha - ring Cross, a - way from all the fuss,..... But

Mrs B.

I says "Mar - tha lets be there" and she says "Right you are,"  
half a mil - lion o - thers went and did the same as us.

Mrs B.

Oh,..... the Vol - un - teers, the love - ly C. I. V. ....  
Oh,..... the Vol - un - teers, the love - ly C. I. V. ....

*p*

Mrs B.

They're ..... the boys that all the gals come out to  
How ..... they crowd - ed all the o - ther gals and

Mrs B.

see, ..... I bought a lit - tle U - nion Jack and  
me; ..... And ev - en now I'm ten - der when I

Mrs B.

so did Mrs ..... Brown, ..... And off we went to  
think of sit - ting down, ..... It hurts a bit to

Mrs B.

wel - come back the lads of Lon - don Town. ....  
wel - come back the lads of Lon - don Town. ....

SOP.

Oh,..... the Vol - un - teers, the love - ly C. I.  
 Oh,..... the Vol - un - teers, the love - ly C. I.

TEN.

Oh,..... the Vol - un - teers, the love - ly C. I.  
 Oh,..... the Vol - un - teers, the love - ly C. I.

BASS.

Oh,..... the Vol - un - teers, the love - ly C. I.  
 Oh,..... the Vol - un - teers, the love - ly C. I.

*f*

v

SOP.

V. .... They're ..... the boys that all the  
 V. .... How ..... they crowd - ed all the

TEN.

V. .... They're ..... the boys that all the  
 V. .... How ..... they crowd - ed all the

BASS.

V. .... They're ..... the boys that all the  
 V. .... How ..... they crowd - ed all the

SOP.

gals came out to see, ..... She bought a lit - tle  
o - ther gals and her; ..... And e - ven now she's

TEN.

gals came out to see, ..... She bought a lit - tle  
o - ther gals and her; ..... And e - ven now she's

BASS.

gals came out to see, ..... She bought a lit - tle  
o - ther gals and her; ..... And e - ven now she's

SOP.

U - nion Jack and so did Mrs ..... Brown ..... And  
ten - der when she thinks of sit - ting down, ..... It

TEN.

U - nion Jack and so did Mrs ..... Brown ..... And  
ten - der when she thinks of sit - ting down, ..... It

BASS.

U - nion Jack and so did Mrs ..... Brown ..... And  
ten - der when she thinks of sit - ting down, ..... It

SOP.

off they went to wel - come back the lads of Lon - don  
 hurts a bit to wel - come back the lads of Lon - don

TEN.

off they went to wel - come back the lads of Lon - don  
 hurts a bit to wel - come back the lads of Lon - don

BASS.

off they went to wel - come back the lads of Lon - don  
 hurts a bit to wel - come back the lads of Lon - don

Mrs BANG. D.C.

2. We  
3. Though

SOP.

Town.....  
 Town.....

TEN.

Town.....  
 Town.....

BASS.

Town.....  
 Town.....

Mrs B.

me and Mar - tha did our best, it's hard to raise a  
last I heard the mu - sic right a - cross Tra - fal - gar

Mrs B.

cheer ..... With twen - ty el - bows in your ribs and  
Square ..... And I says "Mar - tha here they come" and

Mrs B.

tid - dlers in your ears, ..... I told the boys to  
Mar - tha says "There's 'air." ..... Then some - one brought a

Mrs B.

stop it, but it did - n't do no good, ..... And  
lit - tle stool and o - pened of it out ..... And

Mrs B.

Mar - tha said, "Oh, I shall drop," I said "I wish I  
said "ere li - dies, 'alf a crown to stand on 'ere and"

Mrs B.

could," shout," Oh,..... the Vol - un - teers, the  
Oh,..... the Vol - un - teers, the

Mrs B.

love - ly C. I. V. .... All ..... the  
love - ly C. I. V. .... Up ..... I

Mrs B.

Hoo - li - gans were out up - on the spree; ..... They  
got and Mrs ..... Brown got up with me, ..... The

Mrs. B.

flat - tened out my bon - net and they tore my Sun - day  
stool it went and bust - ed and we tum - bled up - side

Mrs. B.

gown, ..... But still I'm glad I wel - comed back the  
down, ..... And that was how we wel - comed back the

Mrs. B.

lads of Lon - don Town. ....  
lads of Lon - don Town. ....

SOP.

Oh, ..... the  
Oh, ..... the

TEN.

Oh, ..... the  
Oh, ..... the

BASS.

Oh, ..... the  
Oh, ..... the

SOP.

Vol - un - teers, the love - ly C. I. V..... All ..... the  
 Vol - un - teers, the love - ly C. I. V..... Up ..... she

TEN.

Vol - un - teers, the love - ly C. I. V..... All ..... the  
 Vol - un - teers, the love - ly C. I. V..... Up ..... she

BASS.

Vol - un - teers, the love - ly C. I. V..... All ..... the  
 Vol - un - teers, the love - ly C. I. V..... Up ..... she

SOP.

Hoo - li - gans were out up - on the spree;..... They flat - tened out her  
 got and Mrs..... Brown got up with her,..... The stool it went and

TEN.

Hoo - li - gans were out up - on the spree;..... They flat - tened out her  
 got and Mrs..... Brown got up with her,..... The stool it went and

BASS.

Hoo - li - gans were out up - on the spree;..... They flat - tened out her  
 got and Mrs..... Brown got up with her,..... The stool it went and

SOP.

bon . net and they tore her Sun . day gown,..... But still she's glad she  
bust . ed and they tum . bled up . side down,..... And that was how they

TEN.

bon . net and they tore her Sun . day gown,..... But still she's glad she  
bust . ed and they tum . bled up . side down,..... And that was how they

BASS.

bon . net and they tore her Sun . day gown,..... But still she's glad she  
bust . ed and they tum . bled up . side down,..... And that was how they

FINE.

D. C. Mrs BANG.

SOP.

wel comed back the lads of Lon . don Town,..... 4. At  
wel comed back the lads of Lon . don Town.....

TEN.

wel comed back the lads of Lon . don Town.....  
wel comed back the lads of Lon . don Town.....

BASS.

wel comed back the lads of \* Lon . don Town.....  
wel comed back the lads of Lon . don Town.....

FINE. *p*

D. C.

N<sup>o</sup>. 24.

## FINALE.

*Allegro.*

Soprano.

Tenor.

Bass.

Piano.

*Allegro.*

SOP.

TEN.

BASS.

SOP.

TEN.

BASS.

SOP.

TEN.

BASS.

Wish him ma - ny a year of joy, And ring the bells for the  
Wish him ma - ny a year of joy, And ring the bells for the  
Wish him ma - ny a year of joy, And ring the bells for the

Mes - sen - ger Boy! Hail ..... the Mes - sen - ger Boy, With his  
Mes - sen - ger Boy! Hail ..... the Mes - sen - ger Boy, With his  
Mes - sen - ger Boy! Hail ..... the Mes - sen - ger Boy, With his

SOP.

TEN.

BASS.

great Pa - pa, The au - gust Pa - shal Wish him many a

great Pa - pa, The au - gust Pa - shal Wish him many a

great Pa - pa, The au - gust Pa - shal Wish him many a

SOP.

TEN.

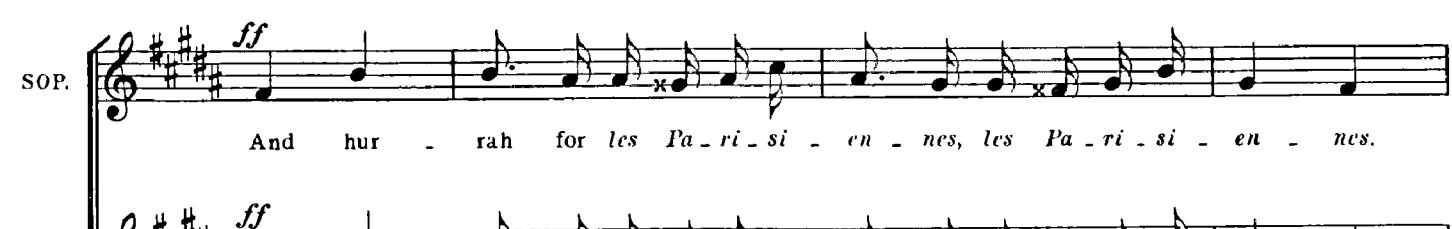
BASS.

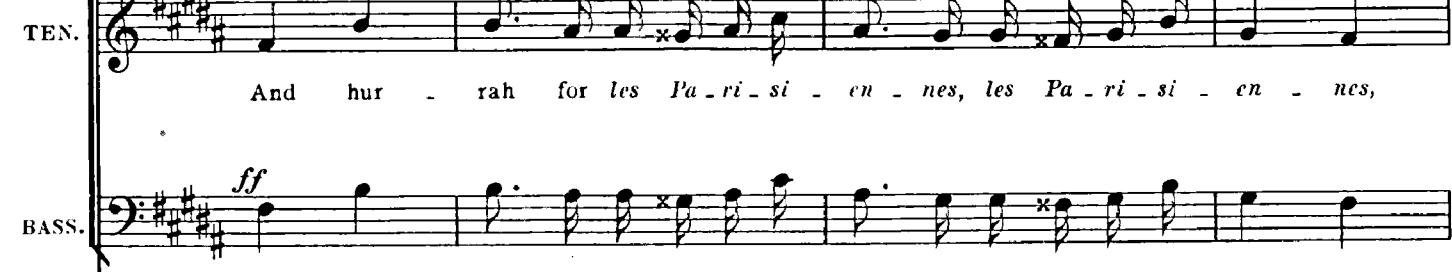
year of joy, And ring the bells for the Mes - sen - ger Boy! || 2

year of joy, And ring the bells for the Mes - sen - ger Boy! || 2

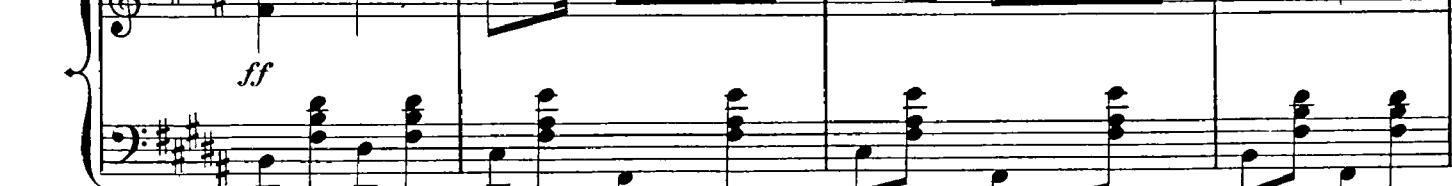
year of joy, And ring the bells for the Mes - sen - ger Boy! || 2

SOP. 

TEN. 

BASS. 

SOP. 

TEN. 

BASS. 

SOP.

Dear to all the men — Ah! Naugh ty now and then — Ah!

TEN.

Dear to all the men — Ah! Naugh ty now and then — Ah!

BASS.

Dear to all the men — Ah! Naugh ty now and then — Ah!

SOP.

Shout hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si - en - nes!

TEN.

Shout hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si - en - nes!

BASS.

Shout hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si - en - nes!

SOP.

Show - ing us the Pa - ris Ex - po - si - ti - on!

TEN.

And hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si - en - nes!

BASS.

And hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si - en - nes!

SOP.

Dear to all the men— Ah! Naugh - ty now and then Ah!

TEN.

Dear to all the men— Ah! Naugh - ty now and then Ah!

BASS.

Dear to all the men— Ah! Naugh - ty now and then Ah!

SOP.

Shout hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si -

TEN.

Shout hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si -

BASS.

Shout hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si -

SOP.

TEN.

BASS.

SOP.

TEN.

BASS.

- en - nes! Show - ing us the Pa - ris Ex - po - si - ti -

- en - nes! Show - ing us the Pa - ris Ex - po - si - ti -

- en - nes! Show - ing us the Pa - ris Ex - po - si - ti -

- on!

- on!

- on!

Vivo.