

truel

A RUNAWAY GIRL



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A RUNAWAY GIRL

NEW MUSICAL PLAY

by Seymour Hicks and Harry Nicholls
Lyrics by
Aubrey Hopwood and Harry Greenbank

MUSICAL NUMBERS BY
Lionel Monckton

AND IVAN GARYLL.

VOCAL SCORE 6/- NET.
(\$ 2.00.)

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

A Runaway Girl.

Dramatis Personæ.

BROTHER TAMARIND.....	(<i>A Lay Brother of St Pierre</i>).....	Mr. HARRY MONKHOUSE.
GUY STANLEY.....	(<i>Lord Coodle's Nephew</i>).....	Mr. W. LOUIS BRADFIELD.
LORD COODLE.....		Mr. FRED KAYE.
SIGNOR PALONI.....	(<i>Consul at Corsica</i>).....	Mr. ROBERT NAINBY.
HON. BOBBY BARCLAY.....		Mr. LAWRENCE D'ORSAY.
Mr. CREEL.....	(<i>An Entomologist</i>).....	Mr. WILLIE WARDE.
SIR WILLIAM HAKE.....	(<i>A Cook's Tourist</i>).....	Mr. FRED WRIGHT.
Mr. ARTHUR HASLOCK.....	(<i>A Cook's Tourist</i>).....	Mr. HARRY PHYDORA.
COUNT EHRENBREITSTEIN VON DER HÖHE.....	(<i>A Cook's Tourist</i>).....	Mr. FRITZ RIMMA.
SANTA CRUZ.....	} (<i>Three Musicians</i> <i>of a Wandering</i> <i>Troupe</i>).....	{ Mr. R. SELBY. Mr. PERCIVAL. Mr. A. F. CRAMER.
BOCCACCIO.....		
DOLOROSO.....		
LEONELLO.....	(<i>Head of the Troupe</i>).....	Mr. JOHN COATES.
PIETRO PASCARA.....	(<i>Also of the Troupe</i>).....	Mr. EDWARD O'NIELL.
GENDARME.....		Mr. LESLIE HOLLAND.
2ND GENDARME.....		Mr. W. H. POWELL.
A COOK'S AGENT.....		Mr. C. ROPER LANE.
WAITER.....	(<i>At Hotel Ajaccio</i>).....	Mr. W. F. BROOKE.
AND		
FLIPPER.....	(<i>A Jockey</i>).....	Mr. EDMUND PAYNE.
ALICE.....	(<i>Lady Coodle's Maid</i>).....	Miss KATIE SEYMOUR.
DOROTHY STANLEY.....		Miss ETHEL HAYDON.
CARMENITA.....	(<i>A Street Musician</i>).....	Miss CONNIE EDISS.
LADY COODLE.....		Miss M. TALBOT.
FRAULEIN EHRENBREITSTEIN VON DER HÖHE.....	(<i>A Cook's Tourist</i>).....	Miss GRACE PALOTTA.
AGATHA.....	(<i>A Schoolgirl</i>).....	Miss MARGARET FRASER.
Mrs. CREEL.....		Miss MAIDIE HOPE.
A SERVING MAID.....	(<i>At St. Pierre</i>).....	Miss DAISY ROCHE.
THE TWO MISS HAKES.....		{ Miss MARIE FAWCETT. Miss EMILIE HERVE.
MARIETTA.....	(<i>A Flower Girl</i>).....	Miss ROSIE BOOTE.
AND		
WINIFRED GREY.....	(<i>An Orphan</i>).....	Miss ELLALINE TERBISS.

ACT I.— CORSICA.

Scene I.— A Wood near the Convent of St. Pierre.

Scene II.— Ajaccio.

ACT II.— VENICE.

A Runaway Girl.

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A RUNAWAY GIRL.

No. 1.

OPENING CHORUS.

Andantino.

pp

Piano.

SOP. *mf*

CON. *mf*

Breathe soft,

Breathe soft,

SOP. *rit.*
wind of the south, ——— Blossom-ing branches are bend-ing and lis-ten-ing,

CON. *rit.*
wind of the south, ——— Blossom-ing branches are bend-ing and lis-ten-ing, ———

a tempo

SOP. Breathe soft, pursing thy mouth, Drink from the cups where the

a tempo

CON. Breathe soft, pursing thy mouth, Drink from the cups where the

a tempo

SOP. dew-drops are glis-ten-ing. Seas moan, sooth-ing and slum-ber-less,

CON. dew-drops are glis-ten-ing. Seas moan, sooth-ing and slum-ber-less,

SOP. Bees drone, drow-sy and num-ber-less, Boom-ing a-long as they mur-mur the song

CON. Bees drone, drow-sy and num-ber-less, Boom-ing a-long as they mur-mur the song of a

SOP. — of a dream - y lul - - la - by, Boom - ing a - long as they

CON. dream - y lul - la - by, Boom - ing a - long as they

SOP. *rall.* mur - mur the song of a dream - y lul - la - by. *a tempo*

CON. *rall.* mur - mur the song of a dream - y lul - la - by. *a tempo*

SOP.

CON.

perpetosi

Allegretto.

SOP. *f* In con_vent e - du -

CON. *f* In con_vent e - du -

SOP. - ca - tion - al Rou - tine is not sen - sa - tion - al, And pas - time re - cre - a - tion - al A

CON. - ca - tion - al Rou - tine is not sen - sa - tion - al, And pas - time re - cre - a - tion - al A

SOP. ve - ry plea - sant ploy, We like to taste its qual - i - ty In mirth and fun and

CON. ve - ry plea - sant ploy, We like to taste its qual - i - ty In mirth and fun and

SOP. *jol - li - ty, For a pic - nic means fri - vol - i - ty, And that's what we en - joy.*

CON. *jol - li - ty, For a pic - nic means fri - vol - i - ty, And that's what we en - joy.*

Allegretto.

SOP.

CON.

SOP. *Such won - der - ful things our hampers con - tain, The*

CON. *Such won - der - ful things our hampers con - tain, The*

SOP.
gree.di.est girl can hard.ly com.plain, With chic.kens and tongues, and e - ven champagne, We've

CON.
gree.di.est girl can hard.ly com.plain, With chic.kens and tongues, and e - ven champagne, We've

SOP.
plen.ty to drink and to eat — When we sit round the cloth we spread on the grass, A

CON.
plen.ty to drink and to eat — When we sit round the cloth we spread on the grass, A

SOP.
rall.
stranger might guess, who happened to pass, From the click of the plate and the clink of the glass, That the

CON.
rall.
stranger might guess, who happened to pass, From the click of the plate and the clink of the glass, That the

SOP. *a tempo* school-girls are hav-ing a treat! *ff* Click, clack!

CON. *a tempo* school-girls are hav-ing a treat! *ff* Click, clack!

a tempo cres. *ff*

SOP. click, clack! Rat-tle the knives and the forks — And hark to the pop of the

CON. click, clack! Rat-tle the knives and the forks — And hark to the pop of the

SOP. corks, — While ev' ry-one chatters and talks. Click, clack! click, clack!

CON. corks, — While ev' ry-one chatters and talks. Click, clack! click, clack!

8

rall: *a tempo*

SOP.
mus-i - cal mel-o - dy rings — While ev' - ry-one jab-bers, and laughs, and sings! —

CON.
mus-i - cal mel-o - dy rings — While ev' - ry-one jab-bers, and laughs, and sings! —

rall: *a tempo* **ff**

DANCE.

No 2.

SONG. (Winifred) and CHORUS of GIRLS.

"THE SLY CIGARETTE."

Music by
LIONEL MONCKTON.

Allegretto.

Winifred.

Piano.

Musical notation for the introduction. The top staff is for Winifred, showing a whole rest. The bottom two staves are for the Piano, starting with a mezzo-forte (*mf*) dynamic. The key signature is one sharp (F#) and the time signature is 2/4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for Winifred and Piano accompaniment. The top staff is for Winifred, showing a whole rest. The bottom two staves are for the Piano. The piano accompaniment continues with a *dim:* (diminuendo) marking. The Winifred staff has a whole rest.

Musical notation for Winifred and Piano accompaniment. The top staff is for Winifred, showing a whole rest. The bottom two staves are for the Piano. The piano accompaniment includes markings for *riten:* (ritardando), *mf* (mezzo-forte), and *a tempo*. The Winifred staff has a whole rest.

Musical notation for Winifred and Piano accompaniment. The top staff is for Winifred, with lyrics: "girls and boys Were asked what joys They found the most en - tranc - ing, Each". The bottom two staves are for the Piano, starting with a piano (*p*) dynamic. The Winifred staff has a whole rest.

w. boy would name His fav'rite game, From "Ducks and Drakes" to danc - ing; But

w. girls with me Would all a - gree, Al - though you'll think I'm jok - ing, With

w. twinkling eye They'd make re - ply, "The best of all is smok - ing." Ah!

poco rall:

Tempo di Valse.

w. Oh, sly ci - gar -

w. - ettel Oh fie, ci - gar - ette!

w. Why did you teach me to love you so, When I have to pre -

w. - tend that I don't, you know? Oh, sly ci - gar -

mf Chorus in unis.

- ettel! Oh fie ci - gar - ettel

Why did you teach me to love you so, When I have to pre -

- tend that I don't you know?

w.  Oh,

a tempo

w. af - ter school To gar - den cool How sweet it is to van - ish; To

p

w. dream a - way Our time of play, In smoke our les - sons ban - ish. My

w. head you turn'd When first I learn'd My lit - tle friend, to pet you; I

w. cough'd and chok'd Each time I smok'd, But still I'm glad I met you. Ah!

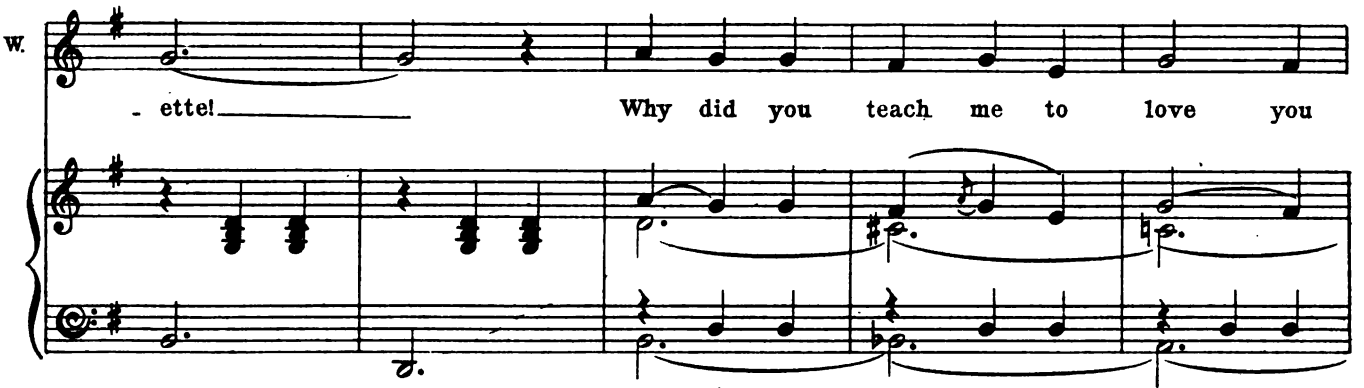
poco rall.

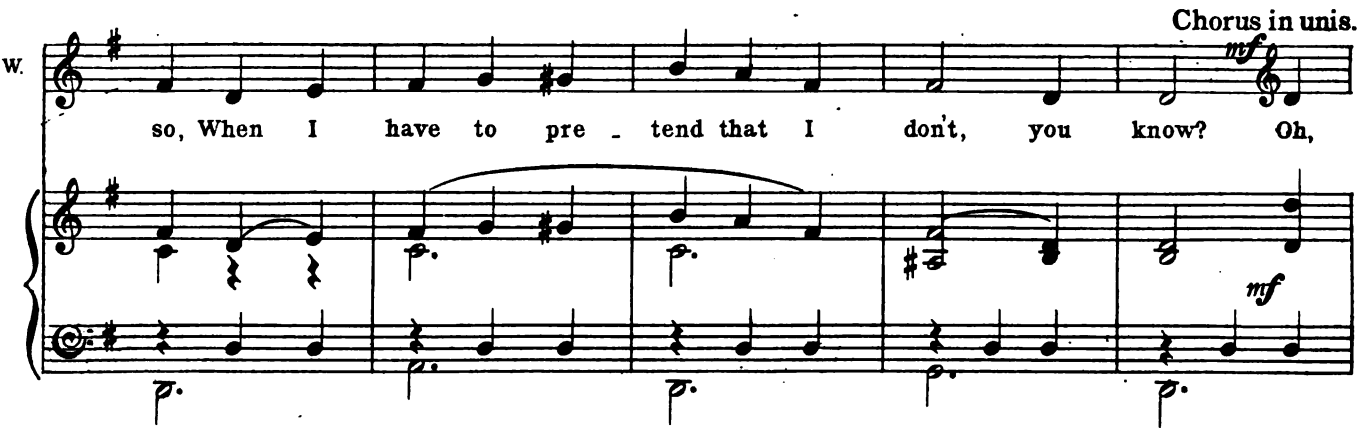
poco rall.

Tempo di Valse.

w.  Oh, sly

w.  ci - gar - ettel. Oh fie, ci - gar -

w.  - ettel. Why did you teach me to love you

w.  so, When I have to pre - tend that I don't, you know? Oh, *mf*

mf

Chorus in unis.

sly ci - gar - ette! Oh fie,

ci - gar - ette! Why did you teach me to

love you so, When I have to pre - tend that I don't,

you know?

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment. Dynamics include piano (p.) and piano-piano (pp.).

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a more active melodic line with slurs. Dynamics include piano (p.) and piano-piano (pp.).

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with a slur and a dynamic marking of mezzo-forte (mf). The left hand accompaniment includes piano (p.) and piano-piano (pp.) dynamics.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs. Dynamics include piano (p.) and piano-piano (pp.).

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs. Dynamics include piano (p.) and piano-piano (pp.).

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and a dynamic marking of forte (f). The left hand accompaniment includes piano (p.) and piano-piano (pp.) dynamics. The system concludes with a double bar line.

No 3.**SONG. (Leonello) and CHORUS.**

"SEA-GIRT LAND OF MY HOME."

Andantino.

Piano.

mf con espress:

LEONELLO.

con espress:

L. *con espress:*

Sea - - girt land of my home,

L. When thy val - leys I roam, Wide world's mon - arch am

L. *rit:*

I, Blue vault of heav - en my ca - no - py,

L. *cres:*
 What king's sceptre and throne Stand so firm as my
cres:

L. *dim: e rit:*
 own? Free from strife and from care,
f *dim: e rit:*

Tempo I. *rall:* Tempo I.
 L. Show me a kingdom with mine to compare. Wild birds
p *rall:* *pp*

L. lul - la - bies sing to me; Day - light dies!

L. *cres:* Shine bright eyes *dim:* in the twinkling skies.

L. Night falls; visions to bring to me, Where I

mf *cres:* *f*

L. rove, Dreams of love, from the stars

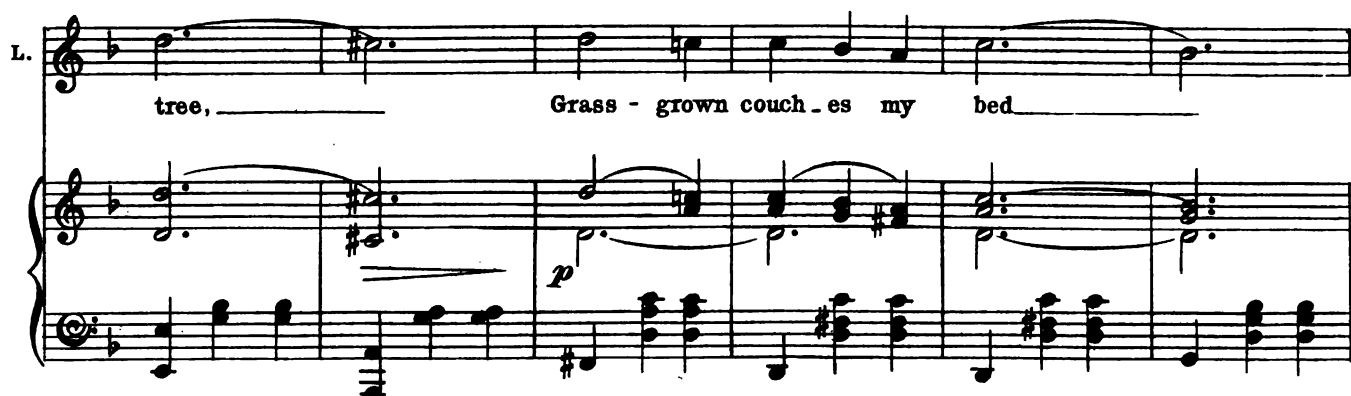
ff *rall:* *p*

L. a bove.

con espress:

L.  *p*

What though home-less I be? Roofed by shel-ter-ing

L.  *p*

tree, Grass - grown couch-es my bed

L.  *rit:*

Green leaves twin-ing a - bove my head, None dare

L.  *cres:*

ques-tion my sway, None my rule to gain - say;

L. *f* *dim: e rit:* *mf* **Tempo I.**

Free _____ my king_dom to range _____ Ma - ny . a mon - arch his

L. *rall:* *a tempo*

own would ex - change. Wild birds lul - la - bies sing to me;

a tempo

L. *cres:*

Day - - light _____ dies! _____ Shine _____ bright

L. *dim:*

eyes _____ in the twink - - ling skies, _____

dim:

L. *mf* *cres:* *f*
 Night falls; vi - sions to bring to me Where

L. *ff*
 I rove, Dreams of love

L. *p*
 from the stars a - - - bove,

SOP. *p*
 Wild birds lul - la - bies sing to him; Day - -

TEN. *p*
 Wild birds lul - la - bies sing to him; Day - -

BASS. *pp*
 Wild birds lul - la - bies sing to him; Day - -

SOP. *cres:*
- light dies! Shine bright

TEN. *cres:*
- light dies! Shine bright

BASS. *cres:*
- light dies! Shine bright

SOP. *dim:*
eyes In the twink - - ling skies,

TEN. *dim:*
eyes In the twink - - ling skies,

BASS. *dim:*
eyes In the twink - - ling skies,

SOP. *mf* *cres:*
Night falls; vi - sions to bring to him

TEN. *mf* *cres:*
Night falls; vi - sions to bring to him

BASS. *mf* *cres:*
Night falls; vi - sions to bring to him

L. *f* Dreams _____
 SOP. *f* Where he'll rove! _____ Dreams _____
 TEN. *f* Where he'll rove! _____ Dreams _____
 BASS. *f* Where he'll rove! _____ Dreams _____

L. _____ of love _____ from the stars _____ a - -
 SOP. _____ of love _____ Dreams of love
 TEN. _____ of love _____ Dreams of love
 BASS. _____ of love _____ Dreams of love

Piano accompaniment includes a *f* dynamic marking and a *s* (sostenuto) marking. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

rall: e cres: *ff*

L. *rall: e cres:* *ff*
_bove_____ from the stars_____ a - bove!

SOP. *rall: e cres:* *ff*
from a - bove, from the stars_____ a - bove!

TEN. *rall: e cres:* *ff*
from a - bove, from the stars_____ a - bove!

BASS. *rall: e cres:* *ff*
from a - bove, from the stars_____ a - bove!

rall: e cres: *ff*

L.

SOP.

TEN.

BASS.

ff

No 4.

CHORUS.

"THE CONVENT BELL"

Piano.

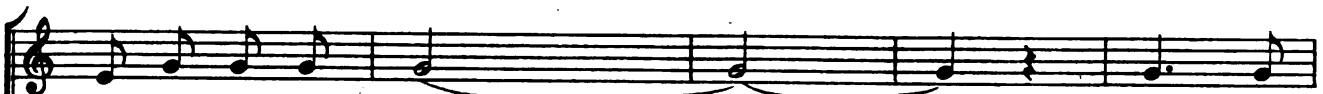
Bells


SOP. Hark! the con - vent bell is ring - ing. Time its


CON. Hark! the con - vent bell is ring - -

SOP. course is swift - ly wing - ing, End of re - cre - a - tion bring - ing,

CON. - ing. Time its course is swift - ly wing - - ing,

SOP.  Sounding plea_sure's knell! Seek we

CON.  Hark! Sound_ing plea_sure's knell! Seek



SOP.  all our home of learn - ing; Hark! the con_vent bell,

CON.  we, Seek we all our home of learn - ing. Hark! the con_vent



SOP.  Hark! the con_vent bell!

CON.  bell, Hark! the con_vent bell!



No 5.

OPENING CHORUS- SCENE II.

Allegro.

Piano.

SOP.

TEN.

BASS.

SOP. *ff*
Bright and blue our sun - ny skies Brigh - ter still our mai - dens eyes;

TEN. *ff*
Bright and blue our sun - ny skies Brigh - ter still our mai - dens eyes;

BASS. *ff*
Bright and blue our sun - ny skies Brigh - ter still our mai - dens eyes;

SOP. see them go to and fro, and hear their laugh-ter ring

TEN. see them go to and fro, and hear their laugh-ter ring

BASS. see them go to and fro, and hear their laugh-ter ring

SOP. All the town's in bright ar-ray Decked out for a ho-li-day

TEN. All the town's in bright ar-ray Decked out for a ho-li-day

BASS. All the town's in bright ar-ray Decked out for a ho-li-day

SOP. Loud we laugh joke and chaff cheer-ful songs we gai-ly sing

TEN. Loud we laugh joke and chaff cheer-ful songs we gai-ly sing

BASS. Loud we laugh joke and chaff cheer-ful songs we gai-ly sing

f

SOP. Through the mar - ket place, Note their dain - ty grace,

TEN. Through the mar - ket place, Note their dain - ty grace,

BASS. Through the mar - ket place, Note their dain - ty grace,

ff

SOP. Mai - dens fair light as air, Pick their way

TEN. Mai - dens fair light as air, Pick their way

BASS. Mai - dens fair light as air, Pick their way

f

SOP. all the street's a - live, Hums the bu - sy hive,

TEN. all the street's a - live, Hums the bu - sy hive,

BASS. all the street's a - live, Hums the bu - sy hive,

ff

SOP. up and down, Through the town, comes the sound of laugh-ter gay,

TEN. *ff* up and down, Through the town, comes the sound of laugh-ter gay,

BASS. *ff* up and down, Through the town, comes the sound of laugh-ter gay,

ff

SOP. Bright and blue our sun - ny skies, Brigh-ter still our maid - ens eyes,

TEN. *ff* Bright and blue our sun - ny skies, Brigh-ter still our maid - ens eyes,

BASS. *ff* Bright and blue our sun - ny skies, Brigh-ter still our maid - ens eyes,

SOP. see them go to and fro and hear their laugh - ter ring,

TEN. see them go to and fro and hear their laugh - ter ring,

BASS. see them go to and fro and hear their laugh - ter ring,

SOP. All the town's in bright ar - ray, Decked out for a ho - li - day,

TEN. All the town's in bright ar - ray, Decked out for a ho - li - day,

BASS All the town's in bright ar - ray, Decked out for a ho - li - day,

SOP. Loud we laugh, joke and chaff, Maid - ens fair be -

TEN. Loud we laugh, joke and chaff, Maid - ens fair be -

BASS Loud we laugh, joke and chaff, Maid - ens fair be -

SOP. - yond com - pare, Trip it to and fro in beau - ty

TEN. - yond com - pare, Trip it to and fro in beau - ty

BASS - yond com - pare, Trip it to and fro in beau - ty

fff

SOP. rare with danc - ing eyes and nut brown hair,

fff

TEN. rare with danc - ing eyes and nut brown hair,

fff

BASS. rare with danc - ing eyes and nut brown hair,

SOP.

TEN.

BASS.

Tempo di Valse.

FLOWER GIRLS. *fleggiro*

Flr. G.

We've

f

Fir. G.
 but - ton - holes of ro - ses rare with myr - tie leaves and

Fir. G.
 maid - en - hair, Un - less you're quick they'll all be gone.

Fir. G.
 And if you please we'll pin them on!

MEN.

We'll

Fir. G.
 Ah!

MEN.
 glad - ly fol - low your ad - vice, But half a franc's too

And half a franc it

Flr. G.
MEN.

ff

is our price Un - less you're quick they'll all be gone! So
low a price For so much per - fection tis clear! You

cres: *ff*

Flr. G.
MEN.

rit:

we know our business 'tis clear!
dont know your business my dear!

rit:

Allegro moderato

rit: *ff*

POSTILLIONS. *f*

When the wheels spin around to the stir - ring sound of the loud fu - sil - lade of the
When the wheels spin around to the stir - ring sound of the loud fu - sil - lade of the

dim: *mf*

POST
whips we crack, And we gal-lop a-way from the laugh-ter gay of the
whips we crack, And we gal-lop a-way from the laugh-ter gay of the

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "whips we crack, And we gal-lop a-way from the laugh-ter gay of the".

POST
chat-ter-ing girls who would hold us back, There's a won-der-ful swing in the
chat-ter-ing girls who would hold us back, There's a won-der-ful swing in the

The second system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "chat-ter-ing girls who would hold us back, There's a won-der-ful swing in the".

POST
hoof-beat's ring, And the e-choes a-wake, as we speed a-long, From the
hoof-beat's ring, And the e-choes a-wake, as we speed a-long, From the

The third system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "hoof-beat's ring, And the e-choes a-wake, as we speed a-long, From the". The piano part includes dynamic markings: *cres:* and *mf*.

POST
rocks a-bove all the joys we love, The ma-gic of wo-men, and wine, and song!
rocks a-bove all the joys we love, The ma-gic of wo-men, and wine, and song!

The fourth system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "rocks a-bove all the joys we love, The ma-gic of wo-men, and wine, and song!". The piano part includes dynamic markings: *f* and *ff*.

POST

Moderato

ff pesante

MARKET GIRLS.

f pesante

Mar. G.

f pesante

Mer - ry, mer - ry maids in bright ar - ray, Firm of foot and fair of face;

Mer - ry, mer - ry maids in bright ar - ray, Firm of foot and fair of face;

mf

Mar. G.

Fas - ci - nating foot - falls day by day, E - cho in the mar - ket place. For the

Fas - ci - nating foot - falls day by day, E - cho in the mar - ket place. For the

Mar. G. jing - ling jog of our clat - ter - ing clog Is a song that you all must

jing - ling jog of our clat - ter - ing clog Is a song that you all must

Mar. G. know, And our charm is found in the mu - si - cal sound Of the

know, And our charm is found in the mu - si - cal sound Of the

Mar. G. tap of its tune - ful toe, — And the clat - ter of our sa -

tap of its tune - ful toe, — And the clat - ter of our sa -

cres: *rall:* *f marcato*

Mar. G. - bots, sa - bots, And the clat - ter of our sa - bots, — And the

- bots, sa - bots, And the clat - ter of our sa - bots, — And the

Mar. G. clat - ter of our sa - bots! sa - bots! And the clat - ter of our sa -
 clat - ter of our sa - bots! sa - bots! And the clat - ter of our sa -

Mar. G. - bots!
 - bots!

SOP. *ff* Bright and blue our sun - ny skies, Brighter still our maid - ens' eyes,
 TEN. *ff* Bright and blue our sun - ny skies, Brighter still our maid - ens' eyes,
 BASS. *ff* Bright and blue our sun - ny skies, Brighter still our maid - ens' eyes,

ff

SOP. See them go to and fro And hear their laugh - ter ring,

TEN. See them go to and fro And hear their laugh - ter ring,

BASS. See them go to and fro And hear their laugh - ter ring,

SOP. All the town's in bright ar - ray, Decked out for a

TEN. All the town's in bright ar - ray, Decked out for a

BASS. All the town's in bright ar - ray, Decked out for a

SOP. ho - li - day, Loud we laugh, joke and chaff,

TEN. ho - li - day; Loud we laugh, joke and chaff,

BASS. ho - li - day, Loud we laugh, joke and chaff,

SOP.
Maid - ens fair, be - yond com - pare,

TEN.
Maid - ens fair, be - yond com - pare,

BASS.
Maid - ens fair, be - yond com - pare,

8

SOP. *fff*
Trip it to and fro in beau - ty rare, With danc - ing

TEN. *fff*
Trip it to and fro in beau - ty rare, With danc - ing

BASS. *fff*
Trip it to and fro in beau - ty rare, With danc - ing

8

SOP.
eyes and nut brown hair.

TEN.
eyes and nut brown hair.

BASS.
eyes and nut brown hair.

8

No 6.

SONG. (Guy) and CHORUS of GIRLS.

"NOT THE SORT OF GIRL I CARE ABOUT."

Music by
LIONEL MONCKTON.

Moderato.

Guy.

Piano.

GUY.

1 There are girls of ev'-ry sta-tion, with a
 2 There's a wealth of a - do - ra - tion in your
 3 There's a lib - 'ral ed - u - ca - tion in the

GUY.

lik - ing for flir - ta - tion, In whose com - pa - ny a pleasant hour I've sped; _____ From their
 youth - ful ad - mir - a - tion For the de - i - ty who dan - ces at the Hall, _____ While you
 mo - dern af - fec - ta - tion Of the maid - en who's a lit - tle past her prime, _____ And who

GUY.

charms I'm not de - tract - ing tho' I may ap - pear ex - act - ing, But I've
cul - ti - vate de - vo - tion to the po - et - ry of mo - tion, And you
knows her charms are fail - ing in the ef - fort un - a - vail - ing, To se -

GUY.

nev - er found one yet I'd care to wed, _____ Take the
spend a lit - tle for - tune in the stalls, _____ For there's
- cure a wealth - y hus - band while there's time, _____ For there's

GUY.

type that's sprung up late - ly— ra - ther mas - cu - line and state - ly, With a
some - thing in her danc - ing so u - nique and so en - tranc - ing, That you
some - thing quite pa - thet - ic in the waste of good cos - met - ic, Tho' her

GUY.

well de - veloped chin and close cropp'd hair, _____ In a cos - tume bi - fur - ca - ted which her
wor - ship ev' - ry evening at her shrine, _____ And in ec - sta - sy you mutter that the
pa - tronage of course is good for trade; _____ For her fav'rite prepar - a - tion, pack'd se -

GUY.

tai - lor i - mi - tat - ed, From the mod - el which her bro - ther used to
 fas - ci - nat - ing flut - ter, Of her pet - ti - coats is per - fect - ly di -
 - cure from ob - ser - va - tion, Costs her twen - ty francs a bot - tle, post - age

GUY.

wear. _____ Well, she ris - es with the lark and she
 - vine. _____ She can charm you with a glance, she can
 paid. _____ She's as girl - ish as can be, and she

p

GUY.

scorch - es in the Park, She's a la - dy there's a lot of wear and
 sup and she can dance, She's a la - dy there's a lot of gold - en
 says she's twen - ty - three Though her age is real - ly thir - ty - five or

GUY.

tear a - bout _____ But her boots a num - ber nine for her
 hair a - bout _____ She's ad - mir - ers by the score, knows that
 there - a - bout _____ She pre - fers a sha - ded light and her

Mar. G. clat - ter of our sa - bots! sa - bots! And the clat - ter of our sa -

clat - ter of our sa - bots! sa - bots! And the clat - ter of our sa -

The first system of music includes two vocal staves for 'Mar. G.' and a piano accompaniment. The vocal lines are in 2/4 time and feature a melody with eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

Mar. G. - bots!

- bots!

The second system continues the 'Mar. G.' part. It features a piano accompaniment with a forte (ff) dynamic. The piano part includes sixteenth-note passages and chords. There are also some rests in the vocal lines.

This system shows the piano accompaniment for the vocalists. It features a forte (ff) dynamic and includes sixteenth-note passages and chords. There are some rests in the vocal lines.

SOP. *ff* Bright and blue our sun - ny skies, Brighter still our maid - ens' eyes,

TEN. *ff* Bright and blue our sun - ny skies, Brighter still our maid - ens' eyes,

BASS. *ff* Bright and blue our sun - ny skies, Brighter still our maid - ens' eyes,

The third system features three vocal staves: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). Each vocal line starts with a forte (ff) dynamic. The lyrics are: "Bright and blue our sun - ny skies, Brighter still our maid - ens' eyes,". Below the vocal staves is a piano accompaniment, also marked with a forte (ff) dynamic.

SOP.
See them go to and fro And hear their laugh - ter ring,

TEN.
See them go to and fro And hear their laugh - ter ring,

BASS.
See them go to and fro And hear their laugh - ter ring,

SOP.
All the town's in bright ar - ray, Decked out for a

TEN.
All the town's in bright ar - ray, Decked out for a

BASS.
All the town's in bright ar - ray, Decked out for a

SOP.
ho - li - day, Loud we laugh, joke and chaff,

TEN.
ho - li - day, Loud we laugh, joke and chaff,

BASS.
ho - li - day, Loud we laugh, joke and chaff,

SOP. Maid - ens fair, be - yond com - pare,
TEN. Maid - ens fair, be - yond com - pare,
BASS. Maid - ens fair, be - yond com - pare,

8

SOP. Trip it to and fro in beau - ty rare, With danc - ing
TEN. Trip it to and fro in beau - ty rare, With danc - ing
BASS. Trip it to and fro in beau - ty rare, With danc - ing

8

SOP. eyes and nut brown hair.
TEN. eyes and nut brown hair.
BASS. eyes and nut brown hair.

8

No 6.

SONG. (Guy) and CHORUS of GIRLS.

"NOT THE SORT OF GIRL I CARE ABOUT."

Music by
LIONEL MONCKTON.

Moderato. $\text{♩} = 80$

Guy.

Piano.

GUY.

1. There are girls of ev'-ry sta-tion, with a
2. There's a wealth of a-do-ra-tion in your
3. There's a lib-'ral ed-u-ca-tion in the

GUY.

lik-ing for flir-ta-tion, In whose com-pa-ny a pleasant hour I've sped; From their
youthful ad-mir-a-tion For the de-i-ty who dan-ces at the Hall, While you
mo-dern af-fec-ta-tion Of the maid-en who's a lit-tle past her prime, And who

GUY.

charms I'm not de-tract-ing tho' I may ap-pear ex-act-ing, But I've
cul-ti-vate de-vo-tion to the po-et-ry of mo-tion, And you
knows her charms are fail-ing in the ef-fort un-a-vail-ing, To se-

GUY.

nev-er found one yet I'd care to wed, Take the
spend a lit-tle for-tune in the stalls, For there's
-cure a wealth-y hus-band while there's time, For there's

GUY.

type that's sprung up late-ly—ra-ther mas-cu-line and state-ly, With a
some-thing in her danc-ing so u-nique and so en-tranc-ing, That you
some-thing quite pa-thet-ic in the waste of good cos-met-ic, Tho' her

GUY.

well de-veloped chin and close cropp'd hair, In a cos-tume bi-fur-ca-ted which her
wor-ship ev'-ry evening at her shrine, And in ec-sta-sy you mut-ter that the
pa-tronage of course is good for trade, For her fav'-rite prepar-a-tion, pack'd se-

GUY.

tai - lor i - mi - tat - ed, From the mod - el which her bro - ther used to
 fas - ci - nat - ing flut - ter, Of her pet - ti - coats is per - fect - ly di -
 - cure from ob - ser - va - tion, Costs her twen - ty francs a bot - tle, post - age

GUY.

wear. _____ Well, she ris - es with the lark and she
 - vine. _____ She can charm you with a glance, she can
 paid. _____ She's as girl - ish as can be, and she

p

GUY.

scorch - es in the Park, She's a la - dy there's a lot of wear and
 sup and she can dance, She's a la - dy there's a lot of gold - en
 says she's twen - ty - three Though her age is real - ly thir - ty - five or

GUY.

tear a - bout _____ But her boots a num - ber nine for her
 hair a - bout _____ She's ad - mir - ers by the score, knows that
 there - a - bout _____ She pre - fers a sha - ded light and her

GUY.

foot's as big as mine, So I don't think that's the sort of girl I
 two and two make four, But I don't think she's the sort of girl I
 hair takes off at night, So I don't think that's the sort of girl I

CHORUS.

GUY.

care a - bout, Well she ris - es with the lark and she
 care a - bout, She can charm you with a glance, she can
 care a - bout, She's as girl - ish as can be and she

scorch - es in the Park, She's a la - dy there's a lot of wear and
 sup and she can dance, She's a la - dy there's a lot of gold - en
 says she's twen - ty - three, Though her age is real - ly thir - ty - five or

tear a - bout, But her boot's a num - ber nine for her
 hair a - bout, She's ad - mir - ers by the score, knows that
 there - a - bout, She pre - fers a sha - ded light and her

1. & 2.

foot's as big as mine, So I don't think that's the sort of girl I care a - bout. —
 two and two make four, But I don't think she's the sort of girl I care a - bout. —
 hair takes off at night, So I don't think that's the sort of girl I care a - bout. —

3.

care a - bout.
 care a - bout.
 care a - bout.

DANCE.

No. 7.

SONG. (Winifred) and CHORUS.

"THE SINGING GIRL:"

Winifred.

Piano.


The first system of music shows the vocal line for Winifred and the piano accompaniment. The piano part begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth notes in the bass and chords in the treble. The vocal line has a melodic line with a trill and a five-finger pattern.


The second system continues the piano accompaniment and the vocal line. The piano part maintains the rhythmic pattern, while the vocal line has a melodic line with a trill and a five-finger pattern.


The third system includes the vocal line with the lyrics "My friends, you're far too kind to" and the piano accompaniment. The piano part features a *mf* dynamic and a key signature change to one sharp (F#).

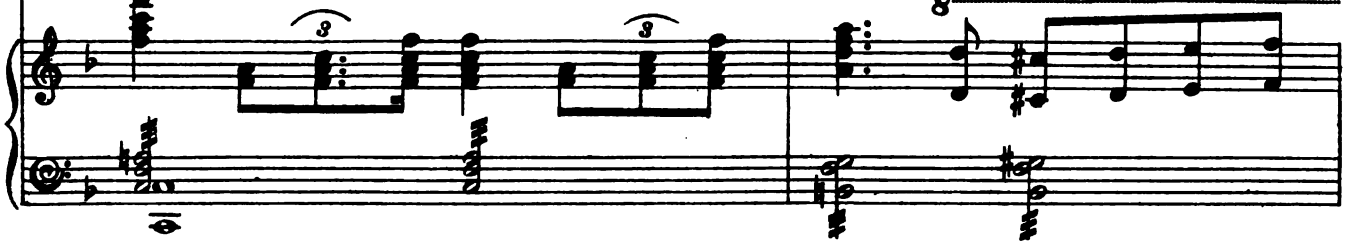
The fourth system includes the vocal line with the lyrics "greet The sing-ing girl with words so sweet" and the piano accompaniment. The piano part features a *mf* dynamic and a key signature change to one sharp (F#).

W. 
 sim - ple song's the on - ly way My debt of gra - ti - tude to pay.

SOP. 
 A song! a song! as you sug - gest, Let's have, let's have a

TEN. 
 A song! a song! as you sug - gest, Let's have, let's have a

BASS. 
 A song! a song! as you sug - gest, Let's have, let's have a



W. 
 To please you all, I'll do my best!

SOP. 
 song!

TEN. 
 song!

BASS. 
 song!



w.

The first system of music shows a vocal line (marked 'w.') with a whole rest. Below it is a piano accompaniment consisting of two staves: the right hand plays a rhythmic pattern of eighth notes, and the left hand plays a similar pattern of eighth notes.

w.

I'm on - ly a poor lit - tle sing - ing girl Who

The second system features a vocal line with the lyrics "I'm on - ly a poor lit - tle sing - ing girl Who". The piano accompaniment continues with the same rhythmic patterns as the first system.

w.

wan - ders to and fro, Yet - ma - ny have heard me with

The third system features a vocal line with the lyrics "wan - ders to and fro, Yet - ma - ny have heard me with". The piano accompaniment continues with the same rhythmic patterns.

w.

hearts a - whirl, At least, they tell me so. For

The fourth system features a vocal line with the lyrics "hearts a - whirl, At least, they tell me so. For". The piano accompaniment continues with the same rhythmic patterns.

w. e - ver I meet with a kind - ly word From stran - gers near and

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a half note 'e' followed by quarter notes 'ver', 'I', 'meet', 'with', 'a', 'kind', 'ly', 'word'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

w. far, And e - ver the ques - tion is, "have you heard the

The second system continues the vocal line with a half note 'far,' followed by quarter notes 'And', 'e', 'ver', 'the', 'ques', 'tion', 'is,', 'have', 'you', 'heard', 'the'. The piano accompaniment continues with similar rhythmic patterns.

w. sing - ing girls gui - tar?" For the crowds in the street Say my

The third system continues the vocal line with quarter notes 'sing', 'ing', 'girls', 'gui', 'tar?', followed by quarter notes 'For', 'the', 'crowds', 'in', 'the', 'street', 'Say', 'my'. The piano accompaniment continues.

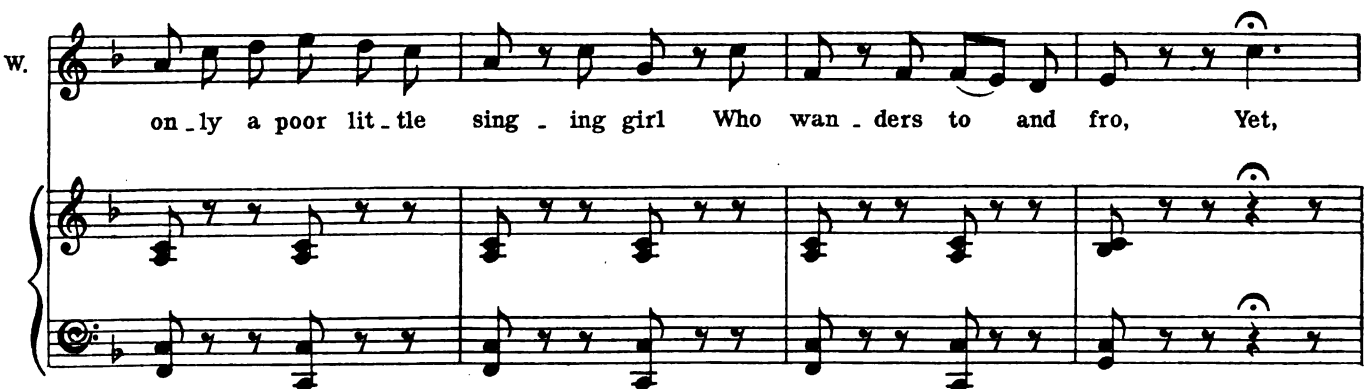
w. mu - sic is sweet, Tho' they flat - ter me great - ly I fear, — For the

The fourth system continues the vocal line with quarter notes 'mu', 'sic', 'is', 'sweet,', 'Tho'', 'they', 'flat', 'ter', 'me', 'great', 'ly', 'I', 'fear,', followed by a long dash and quarter notes 'For', 'the'. The piano accompaniment continues.

w.  song that I sing Is no won-der-ful thing But it's sim-ple e-nough, as you

w.  hear _____ It's sim-ple e-nough, as you hear _____ And

w.  great-ly they flat-ter, I fear. _____ I'm

w.  on-ly a poor lit-tle sing-ing girl Who wan-ders to and fro, Yet,

W. ma - ny have heard me with hearts a - whirl, At least, they tell me

W. so.

SOP. Bra - - - vo! Bra - - - vo! The charm - ing

TEN. Bra - - - vo! Bra - - - vo! The charm - ing

BASS. Bra - - - vo! Bra - - - vo! The charm - ing

SOP. lit - tle sing - ing girl. Bra - - vo! Bra - - vo! For ev' - ry

TEN. lit - tle sing - ing girl. Bra - - vo! Bra - - vo! For ev' - ry

BASS. lit - tle sing - ing girl. Bra - - vo! Bra - - vo! For ev' - ry

SOP.
heart she sets a - whirl, She charms them near and

TEN.
heart she sets a - whirl, She charms them near and

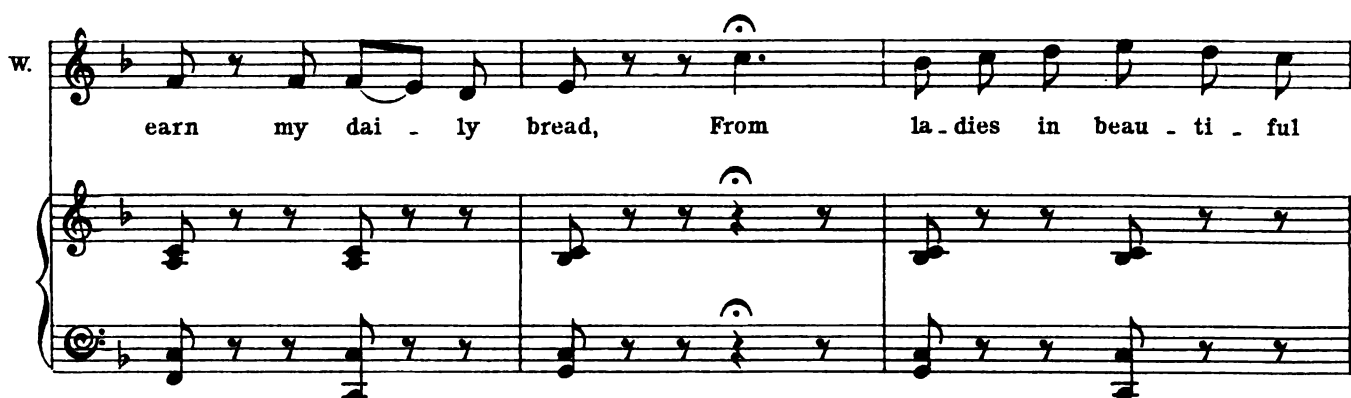
BASS.
heart she sets a - whirl, She charms them near and

SOP.
far with her gui - tar!

TEN.
far with her gui - tar!

BASS.
far with her gui - tar!

w.  In ma - ny a town where I ply my trade To

w.  earn my dai - ly bread, From la - dies in beau - ti - ful

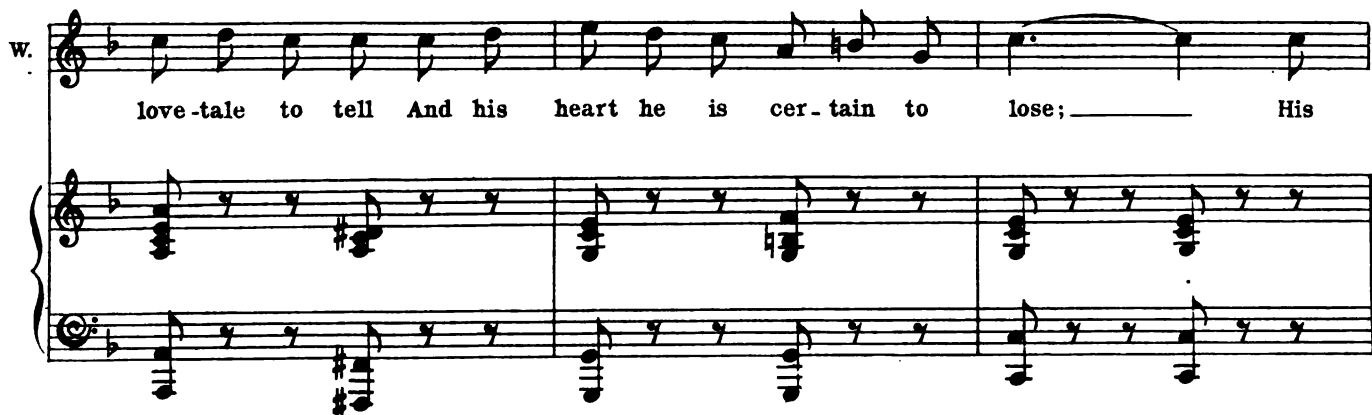
w.  clothes ar - rayed, Men turn to me in - stead. Some

w.  say they're in love with my sim - ple dress, And some pre - tend to

w.  be In love with my singing; and some confess That they're in love with

w.  me. I have songs, to be sure, Both for rich and for poor, And I

w.  know how to pick and choose; — For the handsome youngswell I've a

w.  love-tale to tell And his heart he is certain to lose; — His

W. heart he is cer-tain to lose! I know how to pick and to choose.

W. I'm on-ly a poor lit-tle sing-ing girl Who wan-ders to and

W. fro, Yet, ma-n-y have heard me with hearts a-whirl, At least, they've told me

W. so.

SOP. Bra - - vo! bra - - vo! The charm-ing lit - tle sing - ing

TEN. Bra - - vo! bra - - vo! The charm-ing lit - tle sing - ing

BASS. Bra - - vo! bra - - vo! The charm-ing lit - tle sing - ing

SOP. girl Bra - - vo bra - - vo For ev' - ry heart she sets a - whirl, She

TEN. girl Bra - - vo bra - - vo For ev' - ry heart she sets a - whirl, She

BASS. girl Bra - - vo bra - - vo For ev' - ry heart she sets a - whirl, She

SOP. charms them near and far With her gui - tar!

TEN. charms them near and far With her gui - tar!

BASS. charms them near and far With her gui - tar!

SOP.

TEN.

BASS.

No 8.

DUET. (Guy and Winifred.)

"NO ONE IN THE WORLD LIKE YOU."

Music by
ALFRED D. GAMMEYER.

Guy.

Piano.

Musical score for the introduction of the duet. It features a vocal line for 'Guy' and a piano accompaniment. The piano part starts with a forte (*f*) dynamic and then moves to piano (*p*).

GUY.

g.

Of all the girls I've e - ver seen In

Musical score for Guy's first vocal line. It includes a vocal line with lyrics and a piano accompaniment. The piano part is marked with a piano (*p*) dynamic.

WINIFRED.

g.

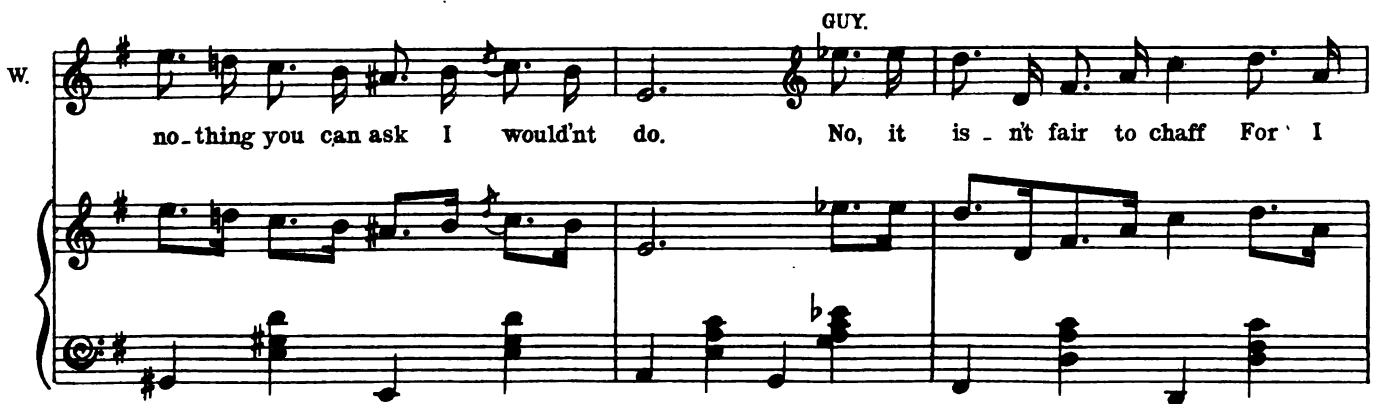
all the climes I've roved, Be lieve me, dear est, you're the Queen, The on - ly one I've loved. It

Musical score for Winifred's first vocal line. It includes a vocal line with lyrics and a piano accompaniment.

w. 
 may be true, though I've been told That's what men al - ways say, In

w. 
 fai - ry tales of sui - tors bold Who love - and ride a - way.

w. 
 But I think I'd break my heart If we e - ver had to part, And there's

w. 
 no - thing you can ask I wouldn't do. GUY. No, it is - n't fair to chaff For I

G.

vow though you may laugh, That I mean them ev - 'ry word I say to

WINIFRED.

W.

Oh, I think I'd break my heart If we e - ver had to part, And there's

G.

you. Oh, I think I'd break my heart If we e - ver had to part, And there's

W.

no - thing you can ask I would - nt do, For I love but you a - lone And I

G.

no - thing you can ask I would - nt do, For I love but you a - lone And I

w. want you for my own, 'Cos there's no one in the world like you.

G. want you for my own, 'Cos there's no one in the world like you.

WINIFRED.

I won - der if there'll come a day When

w. you will half regret Those whispered words that lo - vers say But husbands may for - get. How

GUY.

G. shall I make you un-der-stand That I'd lay down my life To clasp in mine your lit-tle hand And

G. claim you for my wife. Oh, I think I'd break my heart If we

G. e-ver had to part, And there's no-thing you can ask I would-nt do. Oh, it

WINIFRED.

W. was-nt fair to chaff And I did-nt mean to laugh For I know that ev'-ry word you said was

w. true. Oh, I think I'd break my heart if we e - ver had to part, And there's

g. Oh, I think I'd break my heart if we e - ver had to part, And there's

w. no_thing you can ask I would _n't do, For I love but you a _ lone And I

g. no_thing you can ask I would _n't do, For I love but you a _ lone And I

w. want you for my own, 'Cos there's no - one in the world like you.

g. want you for my own, 'Cos there's no - one in the world like you.

No 9.

CONCERTED PIECE and DANCE.

Flipper, Alice, Lord C, Lady C, Paloni, Fraulein E, Dorothy, & M^r Creel.

"FOLLOW THE MAN FROM COOK'S"

Music by
LIONEL MONCKTON.

Allegro.

Piano.

Musical score for the piano introduction, consisting of three staves. The top staff is a treble clef with a key signature of one flat and a 6/8 time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music begins with a forte dynamic and includes various musical notations such as slurs, accents, and a piano dynamic marking 'p'.

(FLIPPER) 1. La-dies and gen-tle-men leave it to me, Fol-low the man from
 (FLIPPER) 2. If you're in-clined for a bi-cy-cle ride, Fol-low the man from
 (FRAU E.) 3. Wea-ry and lame at the end of the day, Bo-ther the man from

Piano accompaniment for the first vocal line, consisting of two staves (treble and bass clefs). The music features a steady rhythmic pattern with chords and single notes.

Cook's! — (ALICE.) No-bo-dy else is as cle-ver as he, Fol-low the man from
 Cook's! — (DOROTHY) Leave the di-re-ction to him to de-cide, Fol-low the man from
 Cook's! — (LORD C.) Wor-ried to death you will prob-ab-ly say, Bo-ther the man from

Piano accompaniment for the second vocal line, consisting of two staves (treble and bass clefs). The music continues with a similar rhythmic pattern to the first line, including some chromatic movement in the bass line.

Cook's! — (LORD C.) How can I tell if his du-ties he knows? (LADY C.) Sure-ly his man-ner in -
 Cook's! — (ALICE.) Bae-de-ker's on-ly ad-vice, as a rule, Leads to a pal-ace, a
 Cook's! — (LADY C.) Hur-ried a-long when you want-ed to stop (CREEL) Load-ed with half the con-

- tel - li - gence shews! (PALONI.) If you go wrong, sare, I *ponche you ze nose!*
 church, or a school; (FLIPPER.) Who says a ride on a Cor - si - can mule?
 - tents of a shop (PALONI.) Bus-tled a - bout till you're rea - dy to drop,

TUTTI. FLIPPER.

Fol - low the man from Cook's! — Fol - low the man from Cook's! Oh,
 Fol - low the man from Cook's! — Fol - low the man from Cook's! Oh,
 Bo - ther the man from Cook's! — Bo - ther the man from Cook's! Oh,

fol - low the man from Cook's! — The won - der - ful man from Cook's! — And
 fol - low the man from Cook's! — The won - der - ful man from Cook's! — And
 bo - ther the man from Cook's! — The wor - ry - ing man from Cook's! — For

whe-ther your stay be short or long, He'll shew you the sights, He
 whe-ther your stay be short or long, He'll shew you the sights, He
 whe-ther he's booked by week or day, He'll tire you to death And

can't go wrong. Oh, fol - low the man from Cook's: _____ The
 can't go wrong. Oh, fol - low the man from Cook's: _____ The
 call it play, Oh, bo - ther the man from Cook's! _____ The

won - der - ful man from Cook's: _____ It's twen - ty to one, You've
 won - der - ful man from Cook's: _____ It's twen - ty to one, You've
 wor - ry - ing man from Cook's! _____ It's twen - ty to one You

TUTTI.

plen - ty of fun: So fol - low the man from Cook's! _____ Oh,
 plen - ty of fun: So fol - low the man from Cook's! _____ Oh,
 say when he's done Oh, mur - der the man from Cook's! _____ Oh,

fol - low the man from Cook's, — The won - der - ful man from Cook's; — And
 fol - low the man from Cook's, — The won - der - ful man from Cook's; — And
 bo - ther the man from Cook's, — The wor - ry - ing man from Cook's; — For

whē - ther your stay be short or long, He'll shew you the sights, He
 whē - ther your stay be short or long, He'll shew you the sights, He
 whē - ther he's booked by week or day, He'll tire you to death And

can't go wrong: Oh, fol - low the man from Cook's, — The won - der - ful man from
 can't go wrong: Oh, fol - low the man from Cook's, — The won - der - ful man from
 call it play, Oh, bo - ther the man from Cook's! — The wor - ry - ing man from

Cook's: — Its twen - ty to one You've plen - ty of fun, So
 Cook's: — Its twen - ty to one You've plen - ty of fun, So
 Cook's! — Its twen - ty to one You say when he's done, Oh

1. & 2. | 3.

fol - low the man from Cook's!
 fol - low the man from Cook's!
 mur - der the man from Cook's!

DANCE.

1. | 2.

No 10.

DUET. (Carmenita and Tamarind)

Allegro.

Carmenita.

Piano.

First system of musical notation. Carmenita's part is on a single treble clef staff. The Piano accompaniment is on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#) and the time signature is 3/8. The piano part begins with a fortissimo (ff) dynamic.

Second system of musical notation, continuing the duet. Carmenita's part is on a single treble clef staff. The Piano accompaniment is on a grand staff.

Third system of musical notation, continuing the duet. Carmenita's part is on a single treble clef staff. The Piano accompaniment is on a grand staff. An 8-measure rest is indicated in the piano part.


CARMENITA.

Fourth system of musical notation, showing the vocal line for Carmenita. It begins with a C-clef and a key signature of two sharps. The lyrics are written below the staff.

1. We've left Bar - ce - lo - na so -
2. Our pro - gramme is free from vul -

Fourth system of musical notation, showing the piano accompaniment for the vocal line. It features a grand staff with a mezzo-forte (mf) dynamic marking.

TAMARIND.

C. 

- ci - e - ty, And we can't sing for nuts, la - la - la - i - ty;
- ga - ri - ty, "Ha - bla Es - pa - nol!" Too - ral - la - la - i - ty!

C. 

But we bring you the lat - est va - ri - e - ty Of
We will pass round the hat for your char - i - ty, And

T. 

Of
And

C. 

gay cas - ta - net and gui - tar - Ho - la!!
tin - kle our gid - dy gui - tar - Ho - la!!

T. 

gay cas - ta - net and gui - tar - Ho - la!! Our voi - ces are quite Gua - dal -
tin - kle our gid - dy gui - tar - Ho - la!! And tho' you may doubt our ve -

CARMENITA.

T. 

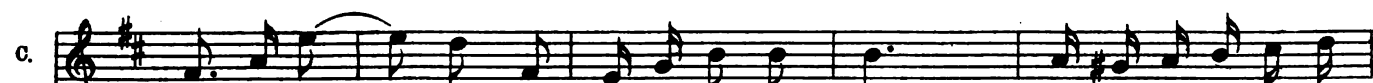

- qui - ve - ry, And the tunes a bit re - ci - ta - ti - ve - ry,
- ra - ci - ty, Or ques - tion our vo - cal ca - pa - ci - ty,

C. 
 T. 
 With gay cas - tan -
 And hark to the
 But we're dress'd in our best Spanish li - ve - ry,
 Just look at our grace and vi - vac.i - ty,
 With gay cas - tan -
 And hark to the
cres: 

C. 
 T. 
 - et and gui - tar. Ho - la!!
 gid dy gui - tar. Ho - la!!
 - et and gui - tar. Ho - la!!
 gid - dy gui - tar. Ho - la!!


C. 
 T. 
 Vive Ca - diz — though we don't know where it is!
 Vive Ca - diz — though we don't know where it is!


C. 
 T. 
 Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la!
 Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la!
mf 

C. 
 Vive Na - varre! — which is just a - bout as far! Tra, la, la, la, la, la,
 T. 
 Vive Na - varre! — which is just a - bout as far! Tra, la, la, la, la, la,


C. 
 la, la, la, la, la, la, la, Ho - la!!
 T. 
 la, la, la, la, la, la, la, Ho - la!!


DANCE.



No 11.**FINALE - ACT I.****"TO VENICE."**

Guy.

It's

G. time that a ra-pid de - par-ture we took; I've one i - dea on - ly and that's a Sug -

G. - ges-tion to fly with those cou-pons of Cook! To Ven-ice, St' Marks, and Pi - az - za!

W. WINIFRED.
We're

W. 
 sure to be safe on its famous canal, Concealed in a gondola



W. 
 gliding.

F. **FLIPPER.** 
 But if those musicians detect us, we shall get worse than a hiding for



W. 
 To Venice! To Venice! The

G. 
 To Venice! To Venice! The

F. 
 hid - - - ing! To Venice! To Venice! The



W. boat is at the quay! The cap-tain will sure-ly ac-

G. boat is at the quay! The cap-tain will sure-ly ac-

F. boat is at the quay! The cap-tain will sure-ly ac-

W. -com-mo-date three! He'll quite un-der-stand it's to baf-ple these ban-dits, We

G. -com-mo-date three! He'll quite un-der-stand it's to baf-ple these ban-dits, We

F. -com-mo-date three! He'll quite un-der-stand it's to baf-ple these ban-dits, We

W. has-ten, To Ve-nice, To Ve-nice the queen of the

G. has-ten, To Ve-nice, To Ve-nice the queen of the

F. has-ten, To Ve-nice, To Ve-nice the queen of the

W. sea! To Ve_nice! To Ve_nice! The boat is at the

G. sea! To Ve_nice! To Ve_nice! The boat is at the

F. sea! To Ve_nice! To Ve_nice! The boat is at the

SOP. To Ve_nice! To Ve_nice! The boat is at the

TEN. To Ve_nice! To Ve_nice! The boat is at the

BASS. To Ve_nice! To Ve_nice! The boat is at the

W. Quay The cap_tain will sure_ly ac - com_mo_date three, He'll

G. Quay The cap_tain will sure_ly ac - com_mo_date three, He'll

F. Quay The cap_tain will sure_ly ac - com_mo_date three, He'll

SOP. Quay The cap_tain will sure_ly ac - com_mo_date three, He'll

TEN. Quay The cap_tain will sure_ly ac - com_mo_date three, He'll

BASS. Quay The cap_tain will sure_ly ac - com_mo_date three, He'll

W. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

G. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

F. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

SOP. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

TEN. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

BASS. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

W. Ve - nice! To Ve - nice the queen of the sea!

G. Ve - nice! To Ve - nice the queen of the sea!

F. Ve - nice! To Ve - nice the queen of the sea!

SOP. Ve - nice! To Ve - nice the queen of the sea!

TEN. Ve - nice! To Ve - nice the queen of the sea!

BASS. Ve - nice! To Ve - nice the queen of the sea!

sf

Piano introduction for the first system, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music consists of a series of chords and melodic lines.

TAMARIND.

Musical notation for Tamarind's first vocal line, including piano accompaniment. The lyrics are: "My feel-ings I can-not ex-press! She's". A piano (*p*) dynamic marking is present.

Musical notation for Tamarind's second vocal line, including piano accompaniment. The lyrics are: "bolt-ed- there- is- n't a doubt of it! As you've got me in- to the".

Musical notation for Tamarind's third vocal line, including piano accompaniment. The lyrics are: "mess, I'll thank you for get-ting me out of it!".

Musical notation for Carmenita's first vocal line, including piano accompaniment. The lyrics are: "We'll fol-low wher- e- ver they". A section header "CARMENITA." is placed above the staff.

Musical notation for Carmenita's second vocal line, including piano accompaniment. The lyrics are: "go- I'll just put a hat and a wrap- per on; It".

CAR. would - nt' be pro - per, you know, Un - less the poor girl had a

The first system of the score features a vocal line for CAR. and a piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The lyrics are "would - nt' be pro - per, you know, Un - less the poor girl had a". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

Tempo I.

TAMARIND.

CAR. cha - pe - ron! But ere we fly 'Twere best for

The second system continues the vocal line for CAR. and the piano accompaniment. The lyrics are "cha - pe - ron! But ere we fly 'Twere best for". The tempo is marked "Tempo I." and the section is labeled "TAMARIND.".

CARMENITA.

TAM. both That you and I Should plight our troth! Oh! dear one,

The third system features a vocal line for TAM. and a piano accompaniment. The lyrics are "both That you and I Should plight our troth! Oh! dear one,". The piano accompaniment continues with a similar rhythmic pattern.

CAR. hush! Though o - live - skinned, you make me blush, My Ta - ma - rind!

The fourth system features a vocal line for CAR. and a piano accompaniment. The lyrics are "hush! Though o - live - skinned, you make me blush, My Ta - ma - rind!". The tempo markings "rall: ad lib:" and "a tempo:" are present above the vocal line.

SOP.

The fifth system is for the Soprano (SOP.) part, showing a vocal line with a treble clef and a key signature of two flats. The lyrics "How" and "a tempo:" are visible at the end of the system.

TEN.

The sixth system is for the Tenor (TEN.) part, showing a vocal line with a treble clef and a key signature of two flats. The lyrics "How" and "a tempo:" are visible at the end of the system.

BASS.

The seventh system is for the Bass (BASS.) part, showing a vocal line with a bass clef and a key signature of two flats. The lyrics "How" and "a tempo:" are visible at the end of the system.

BASS.

The eighth system is for the Bass (BASS.) part, showing a vocal line with a bass clef and a key signature of two flats. The lyrics "How" and "a tempo:" are visible at the end of the system.

BASS.

The ninth system is for the Bass (BASS.) part, showing a vocal line with a bass clef and a key signature of two flats. The lyrics "How" and "a tempo:" are visible at the end of the system.

BASS.

The tenth system is for the Bass (BASS.) part, showing a vocal line with a bass clef and a key signature of two flats. The lyrics "How" and "a tempo:" are visible at the end of the system.

The final system of the score is for the piano accompaniment, featuring two staves. The right hand has a treble clef and the left hand has a bass clef. The key signature is two flats. The tempo markings "rall:" and "colla voce" are present. The system ends with a forte (f) dynamic marking.

SOP. sweet - ly trips a lo - ver's bliss! Two pairs of lips and one - long

TEN. sweet - ly trips a lo - ver's bliss! Two pairs of lips and one - long

BASS. sweet - ly trips a lo - ver's bliss! Two pairs of lips and one - long

SOP. kiss! How sweet - ly trips a lov - er's bliss! And one long kiss!

TEN. kiss! How sweet - ly trips a lov - er's bliss! And one long kiss!

BASS. kiss! How sweet - ly trips a lov - er's bliss! And one long kiss!

DOROTHY

Can

ALICE.

DOR. a - ny-one tell if my brother's been here, Or where that most fickle of men is? He's

A. gone with the sing-ing girl down to the pier. They're bolt - ing.

A. to - ge - ther. To

SOP. bolt - ing? to - ge - ther? where?___

TEN. bolt - ing? to - ge - ther? where?___

BASS. bolt - ing? to - ge - ther? where?___

A. *Ve-nice!*

SOP. *To Ve - nice, to Ve - nice, the queen of the* *cres:*

TEN. *To Ve - nice, to Ve - nice, the queen of the* *cres:*

BASS. *To Ve - nice, to Ve - nice, the queen of the* *cres:*

SOP. *sea,*

TEN. *sea,*

BASS. *sea,*

DOROTHY.
pp

D. *Far a - way o'er the sea*

mf dim mf pp

D. *pp*
 Ve - nice, the won - der - ful lies, Of the

D. waves, bride is she, blue are her beau - ti - ful skies

D. *pp* *cres:* *f*
 And 'tis there we would go, there we would

D. make our home Hear how the soft winds

D. *dim:* *p*
 blow greet - ing a - cross the foam.

ff *rall:* *a tempo*

SOP. Hark to the song of the surf on the shore— Winds that are ev - er

TEN. *ff* *rall:* *a tempo*

BASS. *ff* *rall:* *a tempo*

Hark to the song of the surf on the shore— Winds that are ev - er

SOP. greet - ing, Waves that are ev - er beat - ing; Whis - per - ing se - crets un -

TEN. greet - ing, Waves that are ev - er beat - ing; Whis - per - ing se - crets un -

BASS. greet - ing, Waves that are ev - er beat - ing; Whis - per - ing se - crets un -

ff

rall: *a tempo*

SOP. - whis - pered be - fore— Told by the tide - less sea

TEN. *rall:* *a tempo*

BASS. *rall:* *a tempo*

- whis - pered be - fore— Told by the tide - less sea

rall: *a tempo*

SOP. Hark to the e - choes that wake from the caves, *rall:* *a tempo*

TEN. Hark to the e - choes that wake from the caves, *rall:* *a tempo*

BASS. Hark to the e - choes that wake from the caves, *rall:* *a tempo*

SOP. Sink - ing a - way, and swell - ing loud - er a - gain and tell - ing Tales that they

TEN. Sink - ing a - way, and swell - ing loud - er a - gain and tell - ing Tales that they

BASS. Sink - ing a - way, and swell - ing loud - er a - gain and tell - ing Tales that they

SOP. learn from the gos - sip - ing waves, Roam - ing un - fet - tered and free. *rit:* *rall:*

TEN. learn from the gos - sip - ing waves, Roam - ing un - fet - tered and free. *rit:* *rall:*

BASS. learn from the gos - sip - ing waves, Roam - ing un - fet - tered and free. *rit:* *rall:*

Tempo I.

SOP. Far a - - way o'er the sea, Ve - nice, the

TEN. Far a - - way o'er the sea, Ve - nice, the

BASS. Far a - - way o'er the sea, Ve - nice, the

SOP. won - der - ful lies Of the waves,

TEN. won - der - ful lies Of the waves,

BASS. won - der - ful lies Of the waves,

SOP. bride is she, blue are her beau - ti - ful skies

TEN. bride is she, blue are her beau - ti - ful skies

BASS. bride is she, blue are her beau - ti - ful skies

SOP. And 'tis there we would go, there we would

TEN. And 'tis there we would go, there we would

BASS. And 'tis there we would go, there we would

SOP. make our home, Hear how the

TEN. make our home, Hear how the

BASS. make our home, Hear how the

SOP. soft winds blow greet - ing a - cross the foam

TEN. soft winds blow greet - ing a - cross the foam

BASS. soft winds blow greet - ing a - cross the foam

rall:

CARMENITA.

CAR.

Oh! here's a nice to-do; The boats' gone off with-out, us.

SOP.

TAMARIND.

And

TEN.

BASS.

Allegro.

TAM.

here's your gip-sy crew- They're sure to set a-bout us!

PIETRO.

Clear-ly that dash-ing young don

PIE.

Can't be de.pended up . on. Flirt . ing is fun . ny; but where is our money? And

Musical score for the first system, featuring a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. The lyrics are: "Can't be de.pended up . on. Flirt . ing is fun . ny; but where is our money? And".

PIE.

where is our sing . ing girl?

MUSICIANS.

Where is our sing . ing girl?

Where is our sing . ing girl?

Where is our sing . ing girl?

Musical score for the second system. The vocal line continues with the lyrics: "where is our sing . ing girl?". Below it, three staves for "MUSICIANS." (Violin I, Violin II, and Cello/Double Bass) all play the same melody. The lyrics for each are: "Where is our sing . ing girl?".

SOP.

gone!

TEN.

gone!

BASS.

gone!

Musical score for the third system, featuring three vocal parts: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). Each part has a rest followed by a note marked *ff* (fortissimo) and the lyrics "gone!".

cres:

Musical score for the final system, featuring a piano accompaniment. It includes a *cres:* (crescendo) marking and a fermata over the final chord. The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature.

PIE. *ff*
 what! Where is our sing_ing girl? Mi - se - ry, a - go - ny,

ff
 what! Where is our sing_ing girl?

MUS. *ff*
 what! Where is our sing_ing girl?

ff
 what! Where is our sing_ing girl?

SOP. *ff*
 gone!

TEN. *ff*
 gone!

BASS. *ff*
 gone!

ff *ff* *p*

PIE.
 woe! Af - ter the vil_lain we'll go! Cor - po di Bac_cho! We'll

> *>*

PIE
get on his track-oh! And hur_ry from Cor_si - ca!

PALONI.
No!

ff
Hur_ry from Cor_si - ca!

MUS.
ff
Hur_ry from Cor_si - ca!

ff
Hur_ry from Cor_si - ca!

SOP.

TEN.

BASS.

cres: *f* *ff*

PIE. *ff*

Not! Tell us the truth if you

PAL. *ff*
Hur-ry from Cor-si-cal

MUS⁹ *ff*

Not! *ff*

Not!

SOP. *ff*

TEN. *ff*

BASS. *ff*

No!

No!

No!

PIE. dare — And when did your charge of her cease? Answer at once or I

CARMENITA. (Spoken.)

PIE. swear - Tamarind, help me! Tamarind, help me!

(Spoken.)
 PIE. Police!

SOP. *ff* Mi-se-ry, a-go-ny woe! Just as they're anxious to

TEN. *ff* Mi-se-ry, a-go-ny woe! Just as they're anxious to

BASS. *ff* Mi-se-ry, a-go-ny woe! Just as they're anxious to

SOP. go, Cor-po di Bac-cho! To get on his track-o! The Sig-nor Pa-lo-ni says

TEN. go, Cor-po di Bac-cho! To get on his track-o! The Sig-nor Pa-lo-ni says

BASS. go, Cor-po di Bac-cho! To get on his track-o! The Sig-nor Pa-lo-ni says

PIE. *ff*
Damn!

MUS^s *ff*
Damn!

SOP. *ff* (Shouted)
"No!" No! Sig-nor Pa-lo-ni says

TEN. *ff*
"No!" No! Sig-nor Pa-lo-ni says

BASS. *ff*
"No!" No! Sig-nor Pa-lo-ni says

SOP. "No!"

TEN. "No!"

BASS. "No!"

W. Ve_nice! To Ve_nice! The boat is at the Quay The

GUY. Ve_nice! To Ve_nice! The boat is at the Quay The

F. Ve_nice! To Ve_nice! The boat is at the Quay The

SOP. Ve_nice! To Ve_nice! The boat is at the Quay The

TEN. Ve_nice! To Ve_nice! The boat is at the Quay The

BASS. Ve_nice! To Ve_nice! The boat is at the Quay The

W. cap_tain will sure_ly ac - com_mo.date three; He'll quite un_der_stand it's to

GUY. cap_tain will sure_ly ac - com_mo.date three; He'll quite un_der_stand it's to

F. cap_tain will sure_ly ac - com_mo.date three; He'll quite un_der_stand it's to

SOP. cap_tain will sure_ly ac - com_mo.date three; He'll quite un_der_stand it's to

TEN. cap_tain will sure_ly ac - com_mo.date three; He'll quite un_der_stand it's to

BASS. cap_tain will sure_ly ac - com_mo.date three; He'll quite un_der_stand it's to

W. baf-fle these ban-dits we has-ten To Ve-nice, To Ve-nice, the queen of the

GUY. baf-fle these ban-dits we has-ten To Ve-nice, To Ve-nice, the queen of the

F. baf-fle these ban-dits we has-ten To Ve-nice, To Ve-nice, the queen of the

SOP. baf-fle these ban-dits they has-ten To Ve-nice, To Ve-nice, the queen of the

TEN. baf-fle these ban-dits they has-ten To Ve-nice, To Ve-nice, the queen of the

BASS. baf-fle these ban-dits they has-ten To Ve-nice, To Ve-nice, the queen of the

W. sea!

GUY. sea!

F. sea!

SOP. sea!

TEN. sea!

BASS. sea!

Tempo I.

SOP. *ff* Far a - way o'er the sea, Ve - nice, the won - der - ful

TEN. *ff* Far a - way o'er the sea, Ve - nice, the won - der - ful

BASS. *ff* Far a - way o'er the sea, Ve - nice, the won - der - ful

ff Tempo I.

SOP. lies Of the waves, bride is she,

TEN. lies Of the waves, bride is she,

BASS. lies Of the waves, bride is she,

SOP. blue are her beau - ti - ful skies! And 'tis there

TEN. blue are her beau - ti - ful skies! And 'tis there

BASS. blue are her beau - ti - ful skies! And 'tis there

SOP. we would go, There we would make our home! Hear

TEN. we would go, There we would make our home! Hear

BASS. we would go, There we would make our home! Hear



SOP. *rall:* how the soft winds blow greet - ing a - cross the foam.

TEN. *rall:* how the soft winds blow greet - ing a - cross the foam.

BASS. *rall:* how the soft winds blow greet - ing a - cross the foam.



First system of musical notation. The right hand features a dense, repetitive chordal texture. The left hand provides a simple harmonic accompaniment with a few notes per measure.

Second system of musical notation. The right hand continues with the dense chordal texture, while the left hand introduces a more active rhythmic pattern with eighth notes.

Third system of musical notation. The right hand has a section marked with an '8' (octave) and contains a very dense, fast-moving chordal passage. The left hand has a few notes with a 'p' (piano) dynamic marking.

Fourth system of musical notation. The right hand has a section marked with an '8' and continues with the dense chordal texture. The left hand has a few notes with a 'p' dynamic marking.

Fifth system of musical notation. The right hand has a section marked with an '8' and continues with the dense chordal texture. The left hand has a few notes with a 'p' dynamic marking.

Sixth system of musical notation. The right hand has a section marked with an '8' and continues with the dense chordal texture. The left hand has a few notes with a 'p' dynamic marking.

Act II.

No 12.

OPENING CHORUS.

Moderato ben marcato.

Piano.

The musical score consists of several systems. The first system shows the piano accompaniment with a treble and bass clef, a 3/8 time signature, and a key signature of two flats. The tempo is marked 'Moderato ben marcato.' and the dynamics are 'Piano.' and 'ff'. The piano part features a prominent triplet in the right hand. The second system continues the piano accompaniment. The third system introduces the vocal parts: Soprano (SOP.), Tenor (TEN.), and Bass (BASS). Each vocal part has a treble clef and a key signature of two flats. The lyrics are: 'In Venice when fêtes are in swing We'. The Soprano part has a fermata over the final 'We'. The Bass part has a fermata over the final 'We'. The fourth system shows the piano accompaniment continuing under the vocal parts.

SOP. *f* In Ven_ice when fêtes are in swing We

TEN. *f* In Ven_ice when fêtes are in swing We

BASS *f* In Ven_ice when fêtes are in swing We

SOP. wor-ship our car-ni-val king _____ Gon-do-las gay, In

TEN. wor-ship our car-ni-val king _____ Gon-do-las gay, In

BASS. wor-ship our car-ni-val king _____ Gon-do-las gay, In

SOP. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

TEN. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

BASS. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

SOP. - long. The wa-ter-ways spar-kle at night _____ With

TEN. - long. The wa-ter-ways spar-kle at night _____ With

BASS. - long. The wa-ter-ways spar-kle at night _____ With

SOP. lan_terns and tor_ches a - light Gleam - ing and gold, In
 TEN. lan_terns and tor_ches a - light Gleam - ing and gold, In
 BASS. lan_terns and tor_ches a - light Gleam - ing and gold, In

SOP. num_bers un - told, With ban_ners un - rolled, Won - der - ful
 TEN. num_bers un - told, With ban_ners un - rolled, Won - der - ful
 BASS. num_bers un - told, With ban_ners un - rolled, Won - der - ful

SOP. sight! In Ven_ice when fêtes are in swing We
 TEN. sight! In Ven_ice when fêtes are in swing We
 BASS. sight! In Ven_ice when fêtes are in swing We

SOP. wor_ ship our car_ ni_ val king! _____ Gon_ do_ las gay In

TEN. wor_ ship our car_ ni_ val king! _____ Gon_ do_ las gay In

BASS. wor_ ship our car_ ni_ val king! _____ Gon_ do_ las gay In

SOP. fes_ tive ar_ ray, With laugh_ ter and song, Go glid_ ing a_

TEN. fes_ tive ar_ ray, With laugh_ ter and song, Go glid_ ing a_

BASS. fes_ tive ar_ ray, With laugh_ ter and song, Go glid_ ing a_

SOP. _ long. The wa_ ter_ ways spar_ kle at night _____ With

TEN. _ long. The wa_ ter_ ways spar_ kle at night _____ With

BASS. _ long. The wa_ ter_ ways spar_ kle at night _____ With

SOP. lan_terns and tor_ches a - light Gleam - ing and

TEN. lan_terns and tor_ches a - light Gleam - ing and

BASS. lan_terns and tor_ches a - light Gleam - ing and

SOP. gold, Num_bers un - told, With ban_ners un - rolled, 'Tis a

TEN. gold, Num_bers un - told, With ban_ners un - rolled, 'Tis a

BASS. gold, Num_bers un - told, With ban_ners un - rolled, 'Tis a

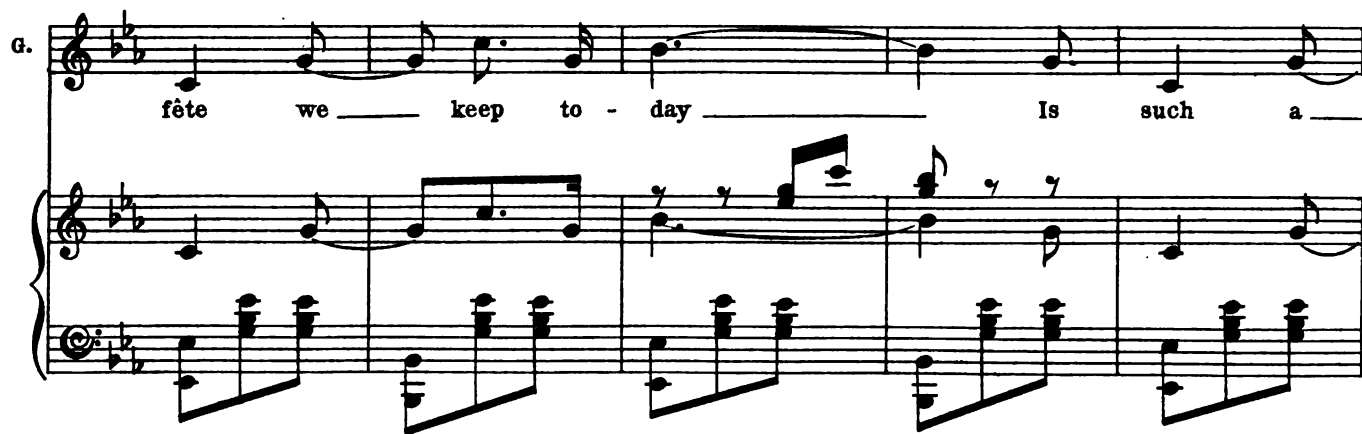
SOP. won_der - ful sight! The

TEN. won_der - ful sight!

BASS. won_der - ful sight!

GIRLS.

G. *fête* we keep to - day Is such a



G. — grand dis - play, You'll find, so we're told, Young and

cresc:

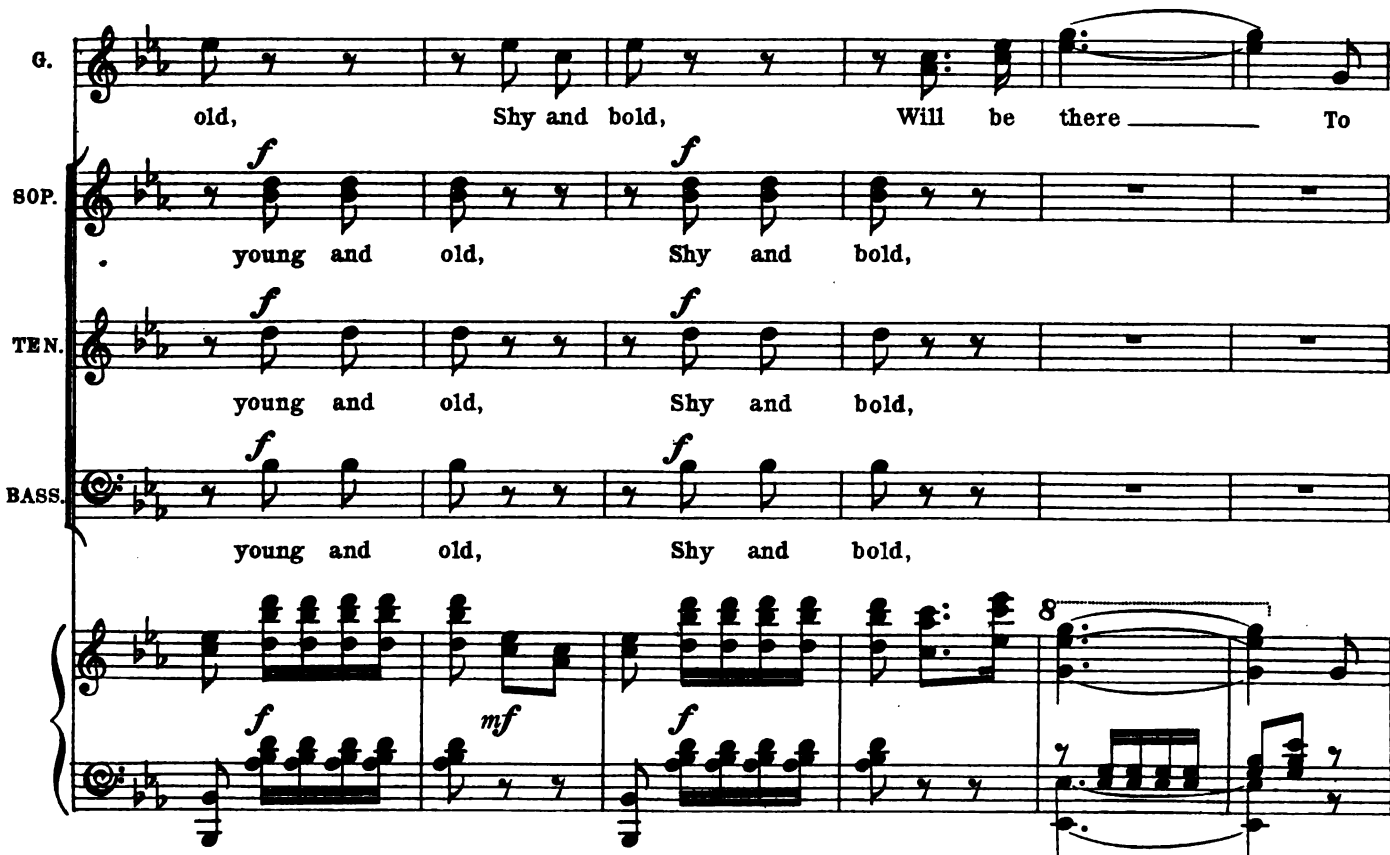


G. old, Shy and bold, Will be there To

SOP. *f* young and old, *f* Shy and bold,

TEN. *f* young and old, *f* Shy and bold,

BASS. *f* young and old, *f* Shy and bold,



G. join our mas - que - rade You need not

G. be a - fraid Wait till the set of the

cres:

G. sun, For the fun, of the fair!

SOP. *f* Set of sun, For the fun, of the fair!

TEN. *f* Set of sun, For the fun, of the fair!

BASS. *f* Set of sun, For the fun, of the fair!

Piano introduction for the first system, featuring a treble and bass clef with various musical notations including triplets and dynamics.

SOP. *f* In Ven-ice when fêtes are in

TEN. *f* In Ven-ice when fêtes are in

BASS. *f* In Ven-ice when fêtes are in

Piano accompaniment for the second system, including treble and bass clefs with musical notation and dynamics.

SOP. swing We wor-ship our car-ni-val king!

TEN. swing We wor-ship our car-ni-val king!

BASS. swing We wor-ship our car-ni-val king!

Piano accompaniment for the third system, including treble and bass clefs with musical notation and dynamics.

SOP. Gon - do - las gay, In fes - tive ar - ray, With laugh - ter and

TEN. Gon - do - las gay, In fes - tive ar - ray, With laugh - ter and

BASS. Gon - do - las gay, In fes - tive ar - ray, With laugh - ter and

SOP. song, Go glid - ing a - long. The wa - ter - ways spar - kle at night

TEN. song, Go glid - ing a - long. The wa - ter - ways spar - kle at night

BASS. song, Go glid - ing a - long. The wa - ter - ways spar - kle at night

SOP. With lan - terns and tor - ches a - light

TEN. With lan - terns and tor - ches a - light

BASS. With lan - terns and tor - ches a - light

SOP. Gleam - ing and gold, Num - bers un - told, With ban - ners un -

TEN. Gleam - ing and gold, Num - bers un - told, With ban - ners un -

BASS. Gleam - ing and gold, Num - bers un - told, With ban - ners un -

SOP. - told, 'Tis a won - der - ful sight!

TEN. - told, 'Tis a won - der - ful sight!

BASS. - told, 'Tis a won - der - ful sight!

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex melodic passages.

Fifth system of musical notation, including a fermata over a measure in the treble staff.

Sixth system of musical notation, concluding the page with a final cadence and a fermata.

Nº 13.

TRIO. (Winifred, Guy, and Flipper.)

Music by
LIONEL MONCKTON.

Allegro con brio.

Winifred.

Piano.

WIN.

F.

GUY.

We have left pur_suit be_hind us, O'er the sea! O'er the sea!

WIN. don't know where to find us, You and me, You and me!

F. You and me!

GUY. You and me! For we

WIN. It was quite a plea - sant trip,

F. And we

GUY. tra - velled here by ship,

WIN. Don't you see? _____

F. gave 'em all the slip, Don't you see? Don't you see? _____

GUY. Don't you see? _____

WIN. *mf*

F. *mf* No

GUY. *mf* No

cres: *mf*

WIN. won - der we're mer - ry and hap - py and gay, For where there's a will there is

F. won - der we're mer - ry and hap - py and gay, For where there's a will there is

GUY. won - der we're mer - ry and hap - py and gay, For where there's a will there is

WIN. *poco rall:* al - ways a way: Oh, ne - ver was seen such a glo - ri - ous day, So

F. *poco rall:* al - ways a way: Oh, ne - ver was seen such a glo - ri - ous day, So

GUY. *poco rall:* al - ways a way: Oh, ne - ver was seen such a glo - ri - ous day, So

poco rall:

WIN. *cres:*
 Tol - de-rol, lol - de-rol, lol - de-rol, lay! Tol - de-rol, lol - de-rol, lol - de-rol, lay!

F. *cres:*
 Tol - de-rol, lol - de-rol, lol - de-rol, lay! Tol - de-rol, lol - de-rol, lol - de-rol, lay!

GUY. *cres:*
 Tol - de-rol, lol - de-rol, lol - de-rol, lay! Tol - de-rol, lol - de-rol, lol - de-rol, lay!

WIN. *f*
 Ah! tol - de-rol, lol - de-rol, lol - de-rol, lay!

F. *f*
 Ah! tol - de-rol, lol - de-rol, lol - de-rol, lay!

GUY. *f*
 Ah! tol - de-rol, lol - de-rol, lol - de-rol, lay!

WIN.  Now we're safe in sun - ny Ven - ice, Free and fair. free and

F.  free and

GUY.  free and



WIN.  fair. that they'll

F.  fair. And I think it's pounds to pen - nies That they'll swear, that they'll

GUY.  fair. that they'll



WIN.  swear. Naught can se - pa - rate us

F.  swear.

GUY.  swear. But no mat - ter what they do,



WIN. two. we don't

F. They may talk un - til they're blue, We don't care! we don't

GUY. we don't

WIN. care! _____

F. care! _____

GUY. care! _____

f *cres:*

WIN. *mf* No won - der we're mer - ry and hap - py and gay, For

F. *mf* No won - der we're mer - ry and hap - py and gay, For

GUY. *mf* No won - der we're mer - ry and hap - py and gay, For

mf

WIN. *poco rall.*
 where there's a will there is al - ways a way; Oh, ne - ver was seen such a

F. *poco rall.*
 where there's a will there is al - ways a way; Oh, ne - ver was seen such a

GUY. *poco rall.*
 where there's a will there is al - ways a way; Oh, ne - ver was seen such a

WIN.
 glo - ri - ous day, So tol - de - rol, lol - de - rol, lol - de - rol, lay!

F.
 glo - ri - ous day, So tol - de - rol, lol - de - rol, lol - de - rol, lay!

GUY.
 glo - ri - ous day, So tol - de - rol, lol - de - rol, lol - de - rol, lay!

WIN. *cres.*
 Tol - de - rol, lol - de - rol, lol - de - rol, lay! Ah! tol - de - rol,

F. *cres.*
 Tol - de - rol, lol - de - rol, lol - de - rol, lay! Ah! tol - de - rol,

GUY. *cres.*
 Tol - de - rol, lol - de - rol, lol - de - rol, lay! Ah! tol - de - rol,

cres.

WIN. lol - de - rol, lol - de - rol, lay! Oh joy! oh joy! oh joy! oh

F. lol - de - rol, lol - de - rol, lay! Oh joy! oh joy! oh joy! oh

GUY. lol - de - rol, lol - de - rol, lay! Oh joy! oh joy! oh joy! oh

WIN. joy! oh joy!

F. joy! oh joy!

GUY. joy! oh joy!

No 14.

SONG. (Hake) and CHORUS.

"YOU KNOW?"

Hake.

Piano.

H.

1. When you're out on the spree it's a
 2. If I chance on a mai - den to

H.

first rate plan To make sure that you see all the fun you can, You
 cast my eye Who is not too de - mure, and who's not too shy. You

H. know what I mean? And I ain't ne-ver been to a
know what I mean? You'll re-mem-ber I wish to be

SOP. Yes, we know what you mean.
Yes, we know what you mean.

TEN. Yes, we know what you mean.
Yes, we know what you mean.

BASS. Yes, we know what you mean.
Yes, we know what you mean.

H. wa-ter fête So I want to be pos-ted and up to date. You know what I mean?
left a-lone, I'll dis-pense with the aid of a cha-per-one. You know what I mean?

SOP. Oh, we
Oh, we

TEN. Oh, we
Oh, we

BASS. Oh, we
Oh, we

H. Well, what's the pro-per thing to do? Fan-cy dress?
For I in-tend to make things hum, That's my game!

SOP. know what you mean.
know what you mean.

TEN. know what you mean.
know what you mean.

BASS. know what you mean.
know what you mean.

H. eh? see? Good Good

SOP. You stick to us; we'll pull you through, See you don't stray.
You'll find us all both deaf and dumb, Most dis-creet, we.

TEN. You stick to us; we'll pull you through, See you don't stray.
You'll find us all both deaf and dumb, Most dis-creet, we.

BASS. You stick to us; we'll pull you through, See you don't stray.
You'll find us all both deaf and dumb, Most dis-creet, we.

H.

girls! that's right We'll have some fun to - night;
 girls! that's right We'll have some fun to - night;

H.

All the plans I leave to you, Paint the town Ve - ne - tian blue: I'll
 Don't for - get my wealths im - mense, Paint the town at my ex - pense, I'll

H.

pay my way - I mean to see the show,
 pay my way - Be - cause I like to show

H.

When the Wa - ter Fête be - gins, I mean to - You
 All the world Sir Wil - liam Hake is quite the - You

H. know!
know!

SOP. Good girls! that's right, We'll have some fun to - night;
Good girls! that's right, We'll have some fun to - night;

TEN. Good girls! that's right, We'll have some fun to - night;
Good girls! that's right, We'll have some fun to - night;

BASS. Good girls! that's right, We'll have some fun to - night;
Good girls! that's right, We'll have some fun to - night;

H.

SOP. All the plans he leaves to you, Paint the town Ve - ne - tian blue, He'll pay his
Don't for - get my wealth's im - mense, Paint the town at my ex - pense, I'll pay my

TEN. All the plans he leaves to you, Paint the town Ve - ne - tian blue, He'll pay his
Don't for - get my wealth's im - mense, Paint the town at my ex - pense, I'll pay my

BASS. All the plans he leaves to you, Paint the town Ve - ne - tian blue, He'll pay his
Don't for - get my wealth's im - mense, Paint the town at my ex - pense, I'll pay my

SOP.
 way - He means to see the show, When the Wa - ter Fête be-gins, he
 way - Be - cause I like to show All the world Sir Wil - liam Hake is

TEN.
 way - He means to see the show, When the Wa - ter Fête be-gins, he
 way - Be - cause I like to show All the world Sir Wil - liam Hake is

BASS
 way - He means to see the show, When the Wa - ter Fête be-gins, he
 way - Be - cause I like to show All the world Sir Wil - liam Hake is

1. 2.

SOP.
 means to - you know!
 quite the - you know!

TEN.
 means to - you know!
 quite the - you know!

BASS.
 means to - you know!
 quite the - you know!

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a rhythmic melody in the upper staff and a supporting bass line in the lower staff. The melody includes eighth and sixteenth notes, while the bass line consists of chords and single notes.

The second system of musical notation continues the piece. It maintains the same two-staff structure and key signature. The melody in the upper staff shows some chromatic movement, and the bass line provides harmonic support with chords and moving lines.

The third system of musical notation continues the piece. The upper staff features a more active melody with some triplets and sixteenth-note patterns. The bass line continues to provide a steady accompaniment.

The fourth system of musical notation continues the piece. The melody in the upper staff becomes more complex with some sixteenth-note runs. The bass line remains consistent in its accompaniment.

The fifth system of musical notation continues the piece. The upper staff shows a continuation of the melodic themes, with some syncopation. The bass line provides a solid foundation.

The sixth system of musical notation concludes the piece. The upper staff features a final melodic phrase, and the bass line ends with a series of chords. The piece concludes with a double bar line.

No 15.

SONG. (Dorothy) and CHORUS.

"SOLDIERS IN THE PARK"

Music by
LIONEL MONCKTON.

Allegro marziale.

Dorothy.

Piano.

Musical score for Dorothy and Piano introduction. The Dorothy part is a single melodic line in treble clef. The Piano part consists of two staves (treble and bass clef) with chords and a melodic line. The key signature is two sharps (F# and C#) and the time signature is 2/4. Dynamics include *f* and *p*.

DOROTHY.

Vocal line for Dorothy with lyrics. The melody is in treble clef with a key signature of two sharps. The piano accompaniment is in two staves (treble and bass clef) with a steady accompaniment pattern.

1. Where's the mu - sic that is half so sweet -
 2. How the chil - dren and the nurse - maids run,

Vocal line for D. with lyrics. The melody is in treble clef with a key signature of two sharps. The piano accompaniment is in two staves (treble and bass clef).

Ta ra ra, ta ta, Ta ra ra, ta ta, Ta ra ra, ta ta, ta!
 Ta ra ra, ta ta, Ta ra ra, ta ta, Ta ra ra, ta ta, ta!

Vocal line for Soprano (SOP.) with lyrics. The melody is in treble clef with a key signature of two sharps. The piano accompaniment is in two staves (treble and bass clef).

Ta ra ra, ta, Ta ra ra, ta, Ta ra ra, ta, ta!
 Ta ra ra, ta, Ta ra ra, ta, Ta ra ra, ta, ta!

Vocal line for Tenor (TEN.) with lyrics. The melody is in treble clef with a key signature of two sharps. The piano accompaniment is in two staves (treble and bass clef).

Ta ra ra, ta, Ta ra ra, ta, Ta ra ra, ta, ta!
 Ta ra ra, ta, Ta ra ra, ta, Ta ra ra, ta, ta!

Vocal line for Bass (BASS.) with lyrics. The melody is in bass clef with a key signature of two sharps. The piano accompaniment is in two staves (treble and bass clef).

Ta ra ra, ta, Ta ra ra, ta, Ta ra ra, ta, ta!
 Ta ra ra, ta, Ta ra ra, ta, Ta ra ra, ta, ta!

Piano accompaniment for the end of the chorus. The piano part consists of two staves (treble and bass clef) with chords and a melodic line. The key signature is two sharps and the time signature is 2/4.

D. As the tram-ple of the sol - diers' feet? Ta ra ra, ta ta,
See their fa - ces as they cry "what fun!" Ta ra ra, ta ta,

SOP. Ta ra ra, ta,
Ta ra ra, ta,

TEN. Ta ra ra, ta,
Ta ra ra, ta,

BASS. Ta ra ra, ta,
Ta ra ra, ta,

The first system of the musical score features four vocal staves (D, SOP, TEN, BASS) and a piano accompaniment. The vocal parts enter with the lyrics 'As the tram-ple of the sol - diers' feet?' and 'See their fa - ces as they cry "what fun!"'. The piano accompaniment provides a rhythmic and harmonic foundation. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes a *p* (piano) dynamic marking.

D. Ta ra ra, ta ta, Ta ra ra, ta ta, ta! Come and lis - ten to the
Ta ra ra, ta ta, Ta ra ra, ta ta, ta! Crowds are flocking from the

SOP. Ta ra ra, ta, Ta ra ra, ta, ta!
Ta ra ra, ta, Ta ra ra, ta, ta!

TEN. Ta ra ra, ta, Ta ra ra, ta, ta!
Ta ra ra, ta, Ta ra ra, ta, ta!

BASS. Ta ra ra, ta, Ta ra ra, ta, ta!
Ta ra ra, ta, Ta ra ra, ta, ta!

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts enter with the lyrics 'Ta ra ra, ta ta, Ta ra ra, ta ta, ta!' and 'Come and lis - ten to the Crowds are flocking from the'. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains one sharp (F#) and the time signature is 4/4. The piano part includes a *p* (piano) dynamic marking.

D. march they play - Ta ra ra, ta ta, Ta ra ra, ta ta,
 Mar - ble Arch, Ta ra ra, ta ta, Ta ra ra, ta ta,

SOP. Ta ra ra, ta, Ta ra ra, ta,
 Ta ra ra, ta, Ta ra ra, ta,

TEN. Ta ra ra, ta, Ta ra ra, ta,
 Ta ra ra, ta, Ta ra ra, ta,

BASS. Ta ra ra, ta, Ta ra ra, ta,
 Ta ra ra, ta, Ta ra ra, ta,

D. Ta ra ra, ta ta, ta! I can hear them from a - far, With their
 Ta ra ra, ta ta, ta! And they race a - cross the grass Just to

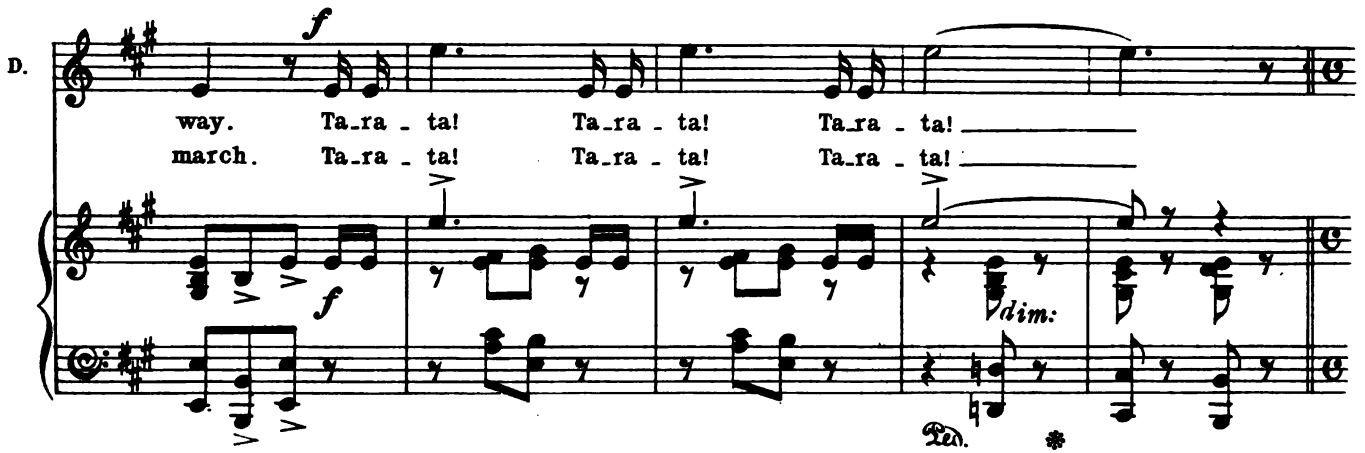
SOP. Ta ra ra, ta, ta!
 Ta ra ra, ta, ta!

TEN. Ta ra ra, ta, ta!
 Ta ra ra, ta, ta!

BASS. Ta ra ra, ta, ta!
 Ta ra ra, ta, ta!

D. 

gay ta - ran - ta - ra, And I know they're com - ing near er, for they al - ways pass this
see the sol - diers pass, For there's ma - gic in the mu - sic of a mil - i - ta - ry

D. 

way. Ta - ra - ta! Ta - ra - ta! Ta - ra - ta!
march. Ta - ra - ta! Ta - ra - ta! Ta - ra - ta!

f *dim.* *rit.*

D. 

Oh, lis - ten to the band! How mer - ri - ly they

mf *p* *marcato*

D. 

play! "Oh, don't you think it grand?" Hear ev - ry - bo - dy

D

say. Oh, lis-ten to the band!

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with the lyrics "say. Oh, lis-ten to the band!". The piano accompaniment consists of rhythmic chords and melodic fragments.

D

Who does_n't love to hark_____ To the shout of "Here they come!" And the

The second system continues the vocal line with the lyrics "Who does_n't love to hark_____ To the shout of 'Here they come!' And the". The piano accompaniment continues with similar rhythmic patterns.

D

bang_ing of the drum? Oh, lis-ten to the sol_diers in the park!_____

The third system continues the vocal line with the lyrics "bang_ing of the drum? Oh, lis-ten to the sol_diers in the park!_____". The piano accompaniment features a more active melodic line in the right hand.

CHORUS.

Oh, lis-ten to the band— How mer-ri-ly they

marcato

The chorus section begins with the lyrics "Oh, lis-ten to the band— How mer-ri-ly they". The piano accompaniment is marked *marcato* and features a strong, rhythmic accompaniment.

play! "Oh! dont you think it grand?"

Hear ev' ry - bo - dy say. Oh! lis - ten to the

band! Who does - n't love to hark To the

shout of "Here they come" And the bang - ing of the drum? Oh,

lis - ten to the sol - diers in the park!

No 16.

GONDOLA SONG. (Winifred) and CHORUS.

"BEAUTIFUL VENICE."

Andantino.

Winifred.

Piano.

Musical notation for the introduction. The top staff is for Winifred, showing a whole rest. The bottom two staves are for the Piano, featuring a melody in the right hand and accompaniment in the left hand. The tempo is marked 'Andantino' and the dynamics include 'mf'.

Musical notation for the first system. The top staff is for Winifred, showing a whole rest. The bottom two staves are for the Piano, continuing the melody and accompaniment from the introduction.

Musical notation for the second system. The top staff is for Winifred, with lyrics: "The la - zy town is dream - ing, — And". The bottom two staves are for the Piano, with dynamics 'dim.' and 'p'.

Musical notation for the third system. The top staff is for Winifred, with lyrics: "Na - ture — is sleep - ing; — A - cross the wa - ters gleam - ing — Black". The bottom two staves are for the Piano, continuing the accompaniment.

w. sha - dows are creeping. I catch, where the dim shapes dar - ken, Gen - tle

w. splash of oar - blades swing - ing, — And, watch - ing their flight, I hear - ken, To the

rall:

Tempo I.

w. gon - do - liers soft - ly sing - ing. — Sha - dows are fall - ing, Boat - men are call - ing;

w. Soft in its lilt - ing strain E - choes their old re - frain; Swelling and sighing and

w. waning and dy - ing, Backward and forward, seaward and shoreward, Faint - ly I hear their call

w. Fad - ing a - way On the breast of the bay Where the sha - dows fall.

w.

w.

w. When hushed in si - lent slum - bers — The ci - ty — is

dim. *p*

w. ly - ing, — And still in countless num - bers — Those dim shapes are ply - ing, — While

w. none but the night-winds lis - ten, And the moon creeps out of hid - ing — Then

The first system consists of a vocal line (marked 'w.') and a piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The lyrics are: "none but the night-winds lis - ten, And the moon creeps out of hid - ing — Then". The piano accompaniment has a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment in the bass and chords in the treble.

w. sil - ve - ry wakes will glis - ten From the gon - do - las on - ward glid - ing —

rall.

The second system continues the vocal line and piano accompaniment. The lyrics are: "sil - ve - ry wakes will glis - ten From the gon - do - las on - ward glid - ing —". A *rall.* (rallentando) marking is placed above the vocal line and below the piano accompaniment. The piano accompaniment features a *rall.* marking in the bass line.

Tempo I.

w. Sha - dows are fall - ing, Boat - men are call - ing; Soft in its lilt - ing

The third system begins with a **Tempo I.** marking. The lyrics are: "Sha - dows are fall - ing, Boat - men are call - ing; Soft in its lilt - ing". The piano accompaniment continues with a steady eighth-note accompaniment.

w. strain E - choes their old re - frain,

E - choes the old re -

p Soft in its lilt - ing strain —

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "strain E - choes their old re - frain, E - choes the old re -". A *p* (piano) marking is placed above the vocal line. The lyrics continue: "Soft in its lilt - ing strain —". The piano accompaniment continues with a steady eighth-note accompaniment.

w. Swell - ing and sigh - ing and wan - ing and dy - ing, Back - ward and for - ward,
- frain;

w. Sea - ward and shore - ward, Faint - ly I hear their call,
Faint - ly I hear their
Faint - ly I hear their

w. Fad - ing a - way On the breast of the bay Where the sha - dows fall.
call Faint - ly I hear their call.
call Faint - ly I hear their call.

SOP. *p* Sha - dows are fall - ing, Boat - men are call - ing; Soft in its lilt - ing

TEN. *p* Ah!

BASS. *p* Ah!

E - choes the old re -

SOP. *p* Soft in its lilt - ing strain

TEN. *p* Soft in its lilt - ing strain

BASS. *p* Soft in its lilt - ing strain

E - choes the old re - frain;

- frai;

SOP. Swell - ing and sigh - ing and wan - ing and dy - ing, Backward and for - ward, Seaward and shoreward,

TEN. - frai; Ah!

BASS. - frai; Ah!

pp . Fad - ing a - way On the

SOP. Faint - ly I hear their call, *pp* Fad - ing a - way On the

TEN. Faint - ly I hear their call

BASS. Faint - ly I hear their call

breast of the bay Where the sha - - dows fall

Faint - ly I hear their call

Faint - ly I hear their call

SOP. breast of the bay Where the sha - - dows fall

TEN. Faint - ly I hear their call

BASS. Faint - ly I hear their call

The musical score features four vocal parts (Soprano, Tenor, Bass, and an unlabeled part) and a piano accompaniment. The lyrics are: "breast of the bay Where the shadows fall / Faintly I hear their call". The piano part consists of two staves with chords and melodic lines.

DANCE.

The dance section consists of two staves of piano music. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The music includes various musical notations such as slurs, accents, and a triplet of eighth notes in the final measure of the second staff.

No 17.

CARNIVAL CHORUS.

"WELCOME TO THE WATER FÊTE."

Piano. *ff*

8

TEN.

Wel - come to the wa - ter fête, Naught but plea - sure here you'll find;

BASS.

Wel - come to the wa - ter fête, Naught but plea - sure here you'll find;

oves ad lib.

TEN. Gon - do - las with joy - ous freight, Leav - ing care and grief be - hind,

BASS. Gon - do - las with joy - ous freight, Leav - ing care and grief be - hind,

TEN. Full of jest and mirth and song, Come to swell the mer - ry throng,

BASS. Full of jest and mirth and song, Come to swell the mer - ry throng,

TEN. See them glide, With the tide, Joy - ous - ly a - long,

BASS. See them glide, With the tide, Joy - ous - ly a - long,

TEN. Hear their mer - ry throng, Wel - come all, Great or small,
BASS. Hear their mer - ry throng, Wel - come all, Great or small,

TEN. Wel - - - come all!
BASS. Wel - - - come all!

SOP. We
TEN. We
BASS. We

SOP. keep the feast Of Car - ni - val so gay, From work we've

TEN. keep the feast Of Car - ni - val so gay, From work we've

BASS. keep the feast Of Car - ni - val so gay, From work we've

SOP. ceased, At least We've on - ly time for play To - day. What

TEN. ceased, At least We've on - ly time for play To - day. What

BASS. ceased, At least We've on - ly time for play To - day. What

SOP. sport on earth With Car - ni - val can vie For joy and

TEN. sport on earth With Car - ni - val can vie For joy and

BASS. sport on earth With Car - ni - val can vie For joy and

SOP. mirth? From birth the hours too quick-ly fly.

TEN. mirth? From birth the hours too quick-ly fly.

BASS. mirth? From birth the hours too quick-ly fly.

SOP. Full of life and fun, Now the fêtes be - gun.

TEN. Full of life and fun, Now the fêtes be - gun.

BASS. Full of life and fun, Now the fêtes be - gun.

SOP. Ea - ger feet, rest - less beat, Gai - ly trip - ping down the street.

TEN. Ea - ger feet, rest - less beat, Gai - ly trip - ping down the street.

BASS. Ea - ger feet, rest - less beat, Gai - ly trip - ping down the street.

SOP. See the crowd draw near, Hearken how they cheer,
 TEN. See the crowd draw near, Hearken how they cheer,
 BASS. See the crowd draw near, Hearken how they cheer,

SOP. Day is dy - ing, Time is fly - ing, Car - ni - val is here.
 TEN. Day is dy - ing, Time is fly - ing, Car - ni - val is here.
 BASS. Day is dy - ing, Time is fly - ing, Car - ni - val is here.

First system of musical notation. The right hand features a melodic line with two triplet markings. The left hand provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation. The right hand continues the melodic line with a triplet. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. The right hand has a triplet in the second measure. The left hand accompaniment continues with chords and eighth notes.

Fourth system of musical notation. The right hand features a triplet in the second measure. The left hand accompaniment continues with chords and eighth notes.

Fifth system of musical notation. The right hand has a melodic line with eighth notes. The left hand accompaniment continues with chords and eighth notes.

Sixth system of musical notation. The right hand has a melodic line with a triplet in the first measure. The left hand accompaniment continues with chords and eighth notes.

First system of musical notation, consisting of a treble and bass staff. The key signature is two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with a slur and a fermata over a group of notes. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff includes a triplet of eighth notes marked with a '3' above the notes. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff has a slur and a fermata over a group of notes. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff features a slur and a fermata over a group of notes. The bass staff continues the accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has a complex melodic line with slurs and a fermata. The bass staff continues the accompaniment.

First system of musical notation, featuring a treble and bass clef with a forte (*ff*) dynamic marking.

Second system of musical notation, featuring a treble and bass clef with a mezzo-forte (*mf*) dynamic marking.

Third system of musical notation, featuring a treble and bass clef with a forte (*ff*) dynamic marking and first/second ending brackets.

Fourth system of musical notation, featuring a treble and bass clef with a forte (*f*) dynamic marking.

Fifth system of musical notation, featuring a treble and bass clef with a piano (*p*) dynamic marking.

Sixth system of musical notation, featuring a treble and bass clef with a forte (*f*) dynamic marking.

Seventh system of musical notation, featuring a treble and bass clef with a forte (*ff*) dynamic marking and first/second ending brackets.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of chords and melodic lines, with several accents (v) placed above the notes. The bass staff contains a bass line with eighth notes and chords. The key signature has one sharp (F#).

Second system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of chords and melodic lines, with several accents (v) placed above the notes. The bass staff contains a bass line with eighth notes and chords. The key signature has one sharp (F#). A dynamic marking of *ff* (fortissimo) is present in the third measure of the bass staff.

Third system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of chords and melodic lines, with several accents (v) placed above the notes. The bass staff contains a bass line with eighth notes and chords. The key signature has one sharp (F#). A dynamic marking of *mf* (mezzo-forte) is present in the first measure of the bass staff.

Fourth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of chords and melodic lines, with several accents (v) placed above the notes. The bass staff contains a bass line with eighth notes and chords. The key signature has one sharp (F#). A dynamic marking of *ff* (fortissimo) is present in the third measure of the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of a series of chords and eighth notes. The first measure is marked *ff* (fortissimo), and the second measure is marked *pp* (pianissimo).

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is two sharps. The first measure is marked *ff* (fortissimo), and the second measure is marked *pp* (pianissimo).

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is two sharps. The first measure is marked *ff sempre* (fortissimo sempre).

Fourth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs. The key signature is two sharps. The first measure is marked *f* (forte). The system includes first and second endings, both marked with a fermata and the number 8, indicating an 8-measure rest.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. The upper staff features a melodic line with eighth and sixteenth notes, starting with an accent (>) over the first note. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking *mf* is present at the beginning.

Second system of musical notation, continuing the piece. It maintains the same grand staff and 4/4 time signature. The melodic line in the upper staff continues with similar rhythmic patterns. The lower staff accompaniment remains consistent. The dynamic marking *mf* is also present here.

Third system of musical notation. The upper staff shows a change in texture with more frequent sixteenth-note patterns. The lower staff continues with a steady accompaniment. The dynamic marking *ff* (fortissimo) is introduced in this system.

Fourth system of musical notation. The upper staff continues with dense sixteenth-note passages. The lower staff accompaniment provides a solid foundation. The dynamic marking *ff* is maintained.

Fifth system of musical notation, the final system on the page. It concludes the piece with a final cadence in the upper staff and a sustained bass line in the lower staff. The dynamic marking *ff* is still present.

Allegro.

The first system of music features a vocal line on a single staff with a treble clef and a 6/8 time signature. The piano accompaniment is written for two staves (treble and bass clefs) with a grand staff brace on the left. The piano part begins with a forte (*ff*) dynamic marking. The music consists of rhythmic patterns and chords, with some notes marked with a 'V' above them.

The second system continues the piano accompaniment from the first system, maintaining the same rhythmic and harmonic structure. The 'V' markings are present above several notes in the piano part.

The third system shows the vocal line with an 8-measure rest, indicated by a bracket and the number '8'. The piano accompaniment continues with its rhythmic pattern.

The fourth system introduces the vocal line, labeled 'LEONELLO. *f*'. The lyrics 'Com - rades' are written below the vocal staff. The piano accompaniment includes a *dim:* (diminuendo) marking. The piano part continues with its characteristic rhythmic accompaniment.

L. all! come, see the sight, Ho - la! Ho - la! To left and

mf

L. right; To - ge - ther they dance a mea - sure wild.

SOP. To - ge - ther they

TEN. To - ge - ther they

BASS. To - ge - ther they

L. As they raise their feet so

SOP. dance a mea - sure wild.

TEN. dance a mea - sure wild.

BASS. dance a mea - sure wild.

mf

L. deft, Ho - la! Ho - la! To right and left, Oh, which of you

L. all is not be - guiled?

SOP. Oh, which of us all is not be -

TEN. Oh, which of us all is not - be -

BASS. Oh, which of us all is not be -

L. Up and down, Fal - la, la, la, la, Up and down, Fal - la, la, la,

SOP. - guiled?

TEN. - guiled?

BASS. - guiled?

p

L. *mf*

la, Nim - ble grace And laugh - ing face And clouds of lace, Fa - la, la, la,

L. *ff*

SOP. la,
Up and down, Fa - la, la, la, la, Up and down, Fa - la, la, la,

TEN. Up and down, Fa - la, la, la, la, Up and down, Fa - la, la, la,

BASS. Up and down, Fa - la, la, la, la, Up and down, Fa - la, la, la,

SOP. la, Nim - ble grace And laugh - ing face And clouds of lace, Fa - la, la, la, la,

TEN. la, Nim - ble grace And laugh - ing face And clouds of lace, Fa - la, la, la, la,

BASS. la, Nim - ble grace And laugh - ing face And clouds of lace, Fa - la, la, la, la,

L.

Brava! Brava! See them wild - ly

ff *mf*

L.

danc - ing, Eyes mer - ri - ly glanc - ing, Gai - ly a - round!

L.

Brava! Brava! Sal - ta - rel - lo spright - ly,

L.

Feet trip - ping it light - ly, Eas - i - ly skimming the ground.

SOP. Brava! Brava! See them wild - ly danc - ing,

TEN. Brava! Brava! See them wild - ly danc - ing,

BASS. Brava! Brava! See them wild - ly danc - ing,

SOP. Eyes mer - ri - ly glanc - ing, Gai - ly a - round!

TEN. Eyes mer - ri - ly glanc - ing, Gai - ly a - round!

BASS. Eyes mer - ri - ly glanc - ing, Gai - ly a - round!

SOP. Brava! Brava! Sal - ta - rel - lo spright - ly,

TEN. Brava! Brava! Sal - ta - rel - lo spright - ly,

BASS. Brava! Brava! Sal - ta - rel - lo spright - ly,

SOP. Feet trip - ping it light - ly, Eas - i - ly skim - ming the

TEN. Feet trip - ping it light - ly, Eas - i - ly skim - ming the

BASS. Feet trip - ping it light - ly, Eas - i - ly skim - ming the

L. Com - rades all Come, see the sight! Ho - la! Ho - la! To left and

SOP. ground.

TEN. ground.

BASS. ground.

L. right, To - ge - ther they dance a mea - sure wild, *f*

SOP. To - ge - ther they dance a mea - sure

TEN. To - ge - ther they dance a mea - sure

BASS. To - ge - ther they dance a mea - sure

L. Mer - ri - ly trip the girls on nim - ble feet, To

SOP. wild. Mer - ri - ly trip the girls on nim - ble feet, To

TEN. wild. Mer - ri - ly trip the girls on nim - ble feet, To

BASS. wild. Mer - ri - ly trip the girls on nim - ble feet, To

L. watch them move is a treat. Gai - ly they go, Point - ing a

SOP. watch them move is a treat. Gai - ly they go, Point - ing a

TEN. watch them move is a treat. Gai - ly they go, Point - ing a

BASS. watch them move is a treat. Gai - ly they go, Point - ing a

L. toe, An_kle to show, Bra - - va!

SOP. toe, An_kle to show, Bra - - va!

TEN. toe, An_kle to show, Bra - - va!

BASS. toe, An_kle to show, Bra - - va!

The first system of the musical score features four vocal staves (L., SOP., TEN., BASS.) and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. The lyrics are "toe, An_kle to show, Bra - - va!". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#), and the time signature is 4/4. The piano part includes a fermata over the first two measures.

L. Bra - - - - va!

SOP. Bra - - - - va!

TEN. Bra - - - - va!

BASS. Bra - - - - va!

Presto.

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. The lyrics are "Bra - - - - va!". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#), and the time signature is 4/4. The piano part includes a fermata over the first two measures and the tempo marking "Presto." in the third measure.

The third system of the musical score shows the piano accompaniment. The right-hand melody features a sequence of eighth notes with a fermata over the first two measures. The left-hand bass line consists of a steady eighth-note accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

No 18.

SONG. (Winifred) and CHORUS.

"THE BOY GUESSED RIGHT"

Words and Music by
LIONEL MONCKTON.

Moderato.

Winifred.

Piano.

The musical score for the introduction features a vocal line for Winifred and a piano accompaniment. The tempo is marked 'Moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part begins with a mezzo-forte (*mf*) dynamic.

1. There once was a lit - tle boy who went to school, And
 boy grew old - er and he fell in love, With a
 boy got mar - ried in a year or so, He

The first line of the chorus includes a vocal line with lyrics and a piano accompaniment. The piano part starts with a piano (*p*) dynamic. A repeat sign is present at the beginning of the line.

he was an ag - gra - va - ting lad! He
 girl just as pret - ty as a rose He was
 found her a trea - sure of a wife, They

The second line of the chorus continues the vocal and piano parts. The piano part features a crescendo leading to a forte (*f*) dynamic.

smash'd ev - ry win - dow and he broke each rule; His be -
 sure he a - dored her all the world a - bove, But
 lived in a hap - py lit - tle flat you know, —

hav - iour was real - ly ve - ry bad. — So the
 yet he was fright - ened to pro - pose. — He
 Theirs was a hap - py lit - tle life. — And

mas - ter in - vi - ted him to come one day, For a
 paid her some ten - der lit - tle com - pli - ments, Said her
 one fine — morn - ing peo - ple came and said, That they'd

pri - vate lit - tle in - ter view; — And he
 eyes were of a love - ly blue, — So the
 got to show him some - thing new, — And they

wel - comed mas - ter Jack, With his hand be - hind his back, Say - ing
maid - en grow - ing bold - er, Laid her head up - on his shoul - der, Say - ing
let him have a peep, At a bun - dle half a - sleep, Say - ing

rit.
"Guess what I've got for you!" And the
"Guess how I dream of you!" And the
"Guess what we've got for you!" And the

rit.

a tempo
boy guessed right the ve - ry first time, ve - ry first time,
boy guessed right the ve - ry first time, ve - ry first time,
boy guessed right the ve - ry first time, ve - ry first time,

p

ve - ry first time, He guessed right a - way it was not a crick - et bat, I
ve - ry first time, He guessed right a - way that he'd got to take a flat, A
ve - ry first time, He knew by the sound it was not a pus - sy cat, It's

CHORUS.

won-der how he came to think of that! ——— And the boy guessed right the
 hus-band al-ways has to think of that! ——— And the boy guessed right the
 fun-ny how he came to think of that! ——— And the boy guessed right the

ve-ry first time ve-ry first time ve-ry first time He
 ve-ry first time ve-ry first time ve-ry first time He
 ve-ry first time ve-ry first time ve-ry first time He

guessed right a-way it was not a cricket bat, I won-der how he came to think of
 guessed right a-way that he'd got to take a flat, A hus-band al-ways has to think of
 knew by the sound it was not a pus-sy cat, It's fun-ny how he came to think of

1 & 2. that!
 that!

3. That
 3. That

that!

DANCE.

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

The second system continues the piece. The upper staff has a melodic line with some slurs and ties. The lower staff continues with a steady accompaniment. The dynamics remain piano.

The third system shows a change in dynamics to mezzo-forte (*mf*). The upper staff has a more active melodic line with eighth notes. The lower staff continues with a similar accompaniment pattern.

The fourth system continues the piece. The upper staff has a melodic line with some slurs. The lower staff continues with a steady accompaniment. The dynamics remain mezzo-forte.

The fifth system concludes the piece. The upper staff has a melodic line with some slurs. The lower staff continues with a steady accompaniment. The dynamics remain mezzo-forte.

No 19.

DUET. (Flipper and Alice.)

"THE PICCANINNIES"

Allegretto.

Flipper and Alice.

Piano.

mf

When de twi - light's fal - lin' and de stars a peep - ing

out, When de night be.gins, When de night be.gins, Is the

time our mam - my says de bo - gey man's a - bout And de

gob - be - lins! and de gob - be - lins! And when de lit - tle

pic - ca - nin - nies soft - ly creep a - round, Dat's what makes 'em hold their breath

'Cos dey's al - most scared to death, Start - in' when de sha - dows move, an' feared of ev' - ry

sound 'Cos dey know dere's gob - lins lurk - ing in de wood be - hind de trees where

dey a bound — Be — hind the trees, Dey're sure to seize

Lit - tle coloured pic - can - nin - nies, If dey dont take care, Way out

in de dark You can hear 'em, hark! To de

gob - lins, wait - in' o - ver dere — Be - hind de trees,

In twos and threes, For de lit - tle pic - can - nin - nies,

Whom dey mean to seize, Dey'll catch us If we is - nt

spry, For de gob - be - lins are watch - in' thro de cor - ner of deir

eye! When dere

aint no sound ex - cept de ban - joes and gui - tars Soft - ly

tink - ling, soft - ly tink - ling! And dere aint no

light ex-cept de per - ky lit - tle stars All a - twink - ling,

all a - twink - ling! It's den de pic - ca -

- nin - nies are a - fraid to show dem - selves If dey want to

share a kiss In de dark, a - lone, like this - If dey want to

steal de ripe ba - na - nas from de shelves - 'Cos dey know de

bo - gey-man is watch - in' out with all his gob - ble - ins and elves!—

— Be - - hind de trees Dey wait to seize Lit - tle

co - loured pic - ca - nin - nies, If dey don't take care! Way out

in de dark You can hear 'em, hark! To de gob - lins

wait - in' o - ver dere, _____ Be - hind de trees In

twos, and threes, For de coloured pic - ca - nin - nies whom dey mean to

seize, Dey'll catch us, creep - in' down de lane, For to

steal de su - gar, su - gar, su - gar, su - gar from de cane!

Volta

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a series of chords in the right hand and single notes in the left hand, followed by a more active melodic line in the right hand.

The second system continues the piece. The right hand features a sequence of chords and eighth-note patterns, while the left hand provides a steady accompaniment with eighth notes and chords. A sharp sign (#) appears in the bass staff, indicating a key change to two sharps (F# and C#).

The third system shows further development of the melody in the right hand, with more complex chordal structures. The left hand continues with a consistent rhythmic pattern. The key signature remains two sharps.

The fourth system features a more active and melodic right hand with eighth-note runs. The left hand accompaniment remains steady. A sharp sign (#) is present in the bass staff, indicating the key signature.

The fifth system continues the melodic flow in the right hand. The left hand accompaniment consists of chords and eighth notes. The key signature is two sharps.

The sixth system concludes the piece. The right hand has a final melodic phrase, and the left hand provides a final accompaniment. The key signature changes to two sharps (F# and C#) for the final measure.



Nº 20.**SONG. (Carmenita) and CHORUS.**

"SOCIETY."

Music by
LIONEL MONCKTON.

Tempo di Valse.

Carmenita.

Piano.

Musical score for the introduction of "Carmenita". It features a vocal line for "Carmenita" and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes a series of five measures marked "Ped." (pedal) with asterisks between them. The tempo is "Tempo di Valse" and the key signature has one sharp (F#).

CAR.

Musical score for the first part of the chorus. It includes a vocal line for "CAR." and a piano accompaniment. The piano part features a piano (*p*) dynamic and includes a repeat sign. The tempo remains "Tempo di Valse".

CAR.

- | | | | |
|-----------|-----|----------------|------------------|
| 1. Though | my | fa - mi - ly's | pe - - di - gree |
| 2. I'm | so | fond of the | up - - per ten, |
| 3. To | the | Der - by I | like to go |
| 4. At | the | the - atre I | al - - ways sit |

Musical score for the piano accompaniment of the chorus. It features a piano accompaniment with a piano (*p*) dynamic, corresponding to the lyrics above. The tempo remains "Tempo di Valse".

CAR.

Is - - n't all that it ought to be, I've a
Both the la - dies and gen - tle - men! It's de -
With the ar - is - to - crats, you know, So for
In the front of the dear old pit; There my

CAR.

face that is not so bad, And a fi - gure that
- light - ful to breathe the air Breathed by peo - ple in
Ep - som I gai - ly start With a nice lit - tle
eye ve - ry quick - ly falls On the swells in their

CAR.

drives 'em mad. All my man - ners are so re -
Grosve - nor Square, To the park I have of - ten
horse and cart, Side by side with a four - in -
vel - vet stalls, How they tit - ter and stare at

CAR.

- fined, Dukes and Duch - ess - es fill my mind;
been, Just to look at our gra - cious Queen,
- hand, I can hear all the talk so grand,
me When I'm shock'd at the things I see,

CAR.

With the swells I would dine and dance, If they'd
 When I saw her I raised a shout, So they
 If their blood is a brilliant blue, So's their
 "Shame!" I cry, with a maid - en blush, They just

CAR.

give me a chance! Oh! I
 bun - dled me out! Oh! I
 lan - guage too! Oh! I
 shout at me "Ush!" Oh! I

And. * *f* CHORUS.

CAR.

Love	So - ci - e - ty!	High	So - ci - e - ty!	High	So -
Love	So - ci - e - ty!	Good	So - ci - e - ty!	Good	So -
Love	So - ci - e - ty!	Real	So - ci - e - ty!	Real	So -
Love	Pro - pri - e - ty!	Strict	Pro - pri - e - ty!	Strict	Pro -

CARMENITA.

- ci - e - ty! Lots of new dress - es I could af - ford
 - ci - e - ty! I should be called an at - trac - tive girl
 - ci - e - ty! I'd ride on hors - es with fine long tails
 - pri - e - ty! Mu - sic - al far - ces I'd quick - ly stop

CHORUS.

If my pa - pa had been born a Lord! Oh! she
 If my pa - pa was a no - ble Hear! Oh! she
 If my pa - pa was the Prince of Wales! Oh! she
 If my pa - pa was an Arch - bi - shop! Oh! she

loves So - ci - e - ty! High So - ci - e - ty! High So -
 loves So - ci - e - ty! Good So - ci - e - ty! Good So -
 loves So - ci - e - ty! Real So - ci - e - ty! Real So -
 loves Pro - pri - e - ty! Strict Pro - pri - e - ty! Strict Pro -

- ci e - ty! Lots of new dress - es she could af - ford
 - ci e - ty! She would be called an at - trac - tive girl
 - ci e - ty! She'd ride on hors - es with fine long tails
 - pri e - ty! Mu - sic - al far - ces she'd quick - ly stop

1. 2. & 3. 4.

If her pa - pa had been born a Lord!
 If her pa - pa was a no - ble Hear!
 If her pa - pa was the Prince of Wales!
 If her pa - pa was an Arch - bi - shop!

CAR.

With the swells I would dine and dance, If they'd
 When I saw her I raised a shout, So they
 If their blood is a bril - liant blue, So's their
 "Shame!" I cry, with a maid - en blush, They just

CAR.

give me a chance! Oh! I
 bun - dled me out! Oh! I
 lan - guage too! Oh! I
 shout at me "Ush!" Oh! I

And.

f CHORUS.

CAR.

Love	So - ci - e - ty!	High	So - ci - e - ty!	High	So -
Love	So - ci - e - ty!	Good	So - ci - e - ty!	Good	So -
Love	So - ci - e - ty!	Real	So - ci - e - ty!	Real	So -
Love	Pro - pri - e - ty!	Strict	Pro - pri - e - ty!	Strict	Pro -

CARMENITA.

- ci - e - ty! Lots of new dress - es I could af - ford
 - ci - e - ty! I should be called an at - trac - tive girl
 - ci - e - ty! I'd ride on hors - es with fine long tails
 - pri - e - ty! M" - sic - al far - ces I'd quick - ly stop

p

CHORUS.

If my pa - pa had been born a Lord! Oh! she
 If my pa - pa was a no - ble Hear! Oh! she
 If my pa - pa was the Prince of Wales! Oh! she
 If my pa - pa was an Arch - bi - shop! Oh! she

loves So - ci - e - ty! High So - ci - e - ty! High So -
 loves So - ci - e - ty! Good So - ci - e - ty! Good So -
 loves So - ci - e - ty! Real So - ci - e - ty! Real So -
 loves Pro - pri - e - ty! Strict Pro - pri - e - ty! Strict Pro -

- ci e - ty! Lots of new dress - es she could af - ford
 - ci e - ty! She would be called an at - trac - tive girl
 - ci e - ty! She'd ride on hors - es with fine long tails
 - pri e - ty! Mu - sic - al far - ces she'd quick - ly stop

1. 2. & 3. 4.

If her pa - pa had been born a Lord!
 If her pa - pa was a no - ble Hear!
 If her pa - pa was the Prince of Wales!
 If her pa - pa was an Arch - bi - shop!

No 21.

FINALE - ACT II.

Winifred.

I'm on - ly a poor lit - tle

Piano.

f *p*

w.

sing - ing girl, Who wan - ders to — and fro, Yet,

w.

ma - ny have heard me with hearts a - whirl, At least, they tell — me

W. *so.*

SOP. Bra - vo! Bra - vo! The charm - ing lit - tle sing - ing

TEN. Bra - vo! Bra - vo! The charm - ing lit - tle sing - ing

BASS Bra - vo! Bra - vo! The charm - ing lit - tle sing - ing

SOP. girl, Bra - vo! Bra - vo! For ev' - ry heart she sets a - whirl, Both

TEN. girl, Bra - vo! Bra - vo! For ev' - ry heart she sets a - whirl, Both

BASS girl, Bra - vo! Bra - vo! For ev' - ry heart she sets a - whirl, Both

SOP. near and far, with her gui -

TEN. near and far, with her gui -

BASS near and far, with her gui -

CHORUS.

SOP. - tar. Oh, lis - ten to the

TEN. - tar. Oh, lis - ten to the

BASS. - tar. Oh, lis - ten to the

Tempo di marziale.

in unis.

band! How mer - ri - ly they play!

marcato

"Oh, don't you think it grand?"

Hear ev - ry - bo - dy say.

Oh, lis - ten to the band! Who does .n't love to

hark _____ To the shout of "here they come" and the

bang - ing of the drum? Oh, lis - ten to the soldiers in the park!

CAR.

With the swells I would dine and dance, If they'd
 When I saw her I raised a shout, So they
 If their blood is a brilliant blue, So's their
 "Shame!" I cry, with a maid - en blush, They just

CAR.

give me a chance! Oh! I
 bun - dled me out! Oh! I
 lan - guage too! Oh! I
 shout at me "Ush!" Oh! I

stacc.

*

f CHORUS.

CAR.

Love	So - ci - e - ty!	High	So - ci - e - ty!	High	So -
Love	So - ci - e - ty!	Good	So - ci - e - ty!	Good	So -
Love	So - ci - e - ty!	Real	So - ci - e - ty!	Real	So -
Love	Pro - pri - e - ty!	Strict	Pro - pri - e - ty!	Strict	Pro -

CARMENITA.

- ci - e - ty! Lots of new dress - es I could af - ford
 - ci - e - ty! I should be called an at - trac - tive girl
 - ci - e - ty! I'd ride on hors - es with fine long tails
 - pri - e - ty! Mu - sic - al far - ces I'd quick - ly stop

p

CHORUS.

If my pa - pa had been born a Lord! Oh! she
 If my pa - pa was a no - ble Hear! Oh! she
 If my pa - pa was the Prince of Wales! Oh! she
 If my pa - pa was an Arch - bi - shop! Oh! she

loves So - ci - e - ty! High So - ci - e - ty! High So -
 loves So - ci - e - ty! Good So - ci - e - ty! Good So -
 loves So - ci - e - ty! Real So - ci - e - ty! Real So -
 loves Pro - pri - e - ty! Strict Pro - pri - e - ty! Strict Pro -

- ci e - ty! Lots of new dress - es she could af - ford
 - ci e - ty! She would be called an at - trac - tive girl
 - ci e - ty! She'd ride on hors - es with fine long tails
 - pri e - ty! Mu - sic - al far - ces she'd quick - ly stop

1. 2. & 3. 4.

If her pa - pa had been born a Lord!
 If her pa - pa was a no - ble Hear!
 If her pa - pa was the Prince of Wales!
 If her pa - pa was an Arch - bi - shop!

No 21.

FINALE - ACT II.

Winifred.

f *p*

im on - ly a poor lit - tle

w.

sing - ing girl, Who wan - ders to — and fro, Yet,

w.

ma - ny have heard me with hearts a - whirl, At least, they tell — me

W. *so.*

SOP. Bra - vo! Bra - vo! The charm - ing lit - tle sing - ing

TEN. Bra - vo! Bra - vo! The charm - ing lit - tle sing - ing

BASS. Bra - vo! Bra - vo! The charm - ing lit - tle sing - ing

SOP. girl, Bra - vo! Bra - vo! For ev' - ry heart she sets a - whirl, Both

TEN. girl, Bra - vo! Bra - vo! For ev' - ry heart she sets a - whirl, Both

BASS. girl, Bra - vo! Bra - vo! For ev' - ry heart she sets a - whirl, Both

SOP. near and far, with her gui -

TEN. near and far, with her gui -

BASS. near and far, with her gui -

CHORUS.

SOP. - tar. Oh, lis - ten to the

TEN. - tar. Oh, lis - ten to the

BASS. - tar. Oh, lis - ten to the

Tempo di marziale.

in unis.

band! How mer - ri - ly they play!

marcato

"Oh, don't you think it grand?"

Hear ev - ry - bo - dy say.

Oh, lis - ten to the band! Who does - n't love to

hark _____ To the shout of "here they come" and the

bang - ing of the drum? Oh, lis - ten to the sol - diers in the park!

SONG:- (Winifred) and CHORUS. .

"WHEN THE LITTLE PIGS BEGIN TO FLY."

Words by
LESLIE MAYNE.Music by
LIONEL MONCKTON.

Allegro moderato.

Winifred.

Piano. *mf*

1. When I was quite a ti - ny lit - tle mite, Each

p

nur - se - ry ro - mance I knew: — There was sweet Bo - peep with her

wand - ring sheep, And de - light - ful Cin - der - el - la too, — I

used to say, I was long - ing for the day. When a fair - y prince should meet my

eye. — But they'd an - swer me, "Such a sight you'll on - ly see, When the

lit - tle pigs be - gin to fly!" — When the lit - tle pigs be - gin to

fly! — Which is sure to hap - pen by and by. — Wont the

coun-try peo-ple stare, At the ba-con in the air, When the lit-tle pigs be-gin to

CHORUS.

fly, ——— When the lit-tle pigs be-gin to fly, ——— Which is

sure to hap-pen by and by. ——— Won't the coun-try peo-ple stare, At the

ba-con in the air, When the lit-tle pigs be-gin to fly, ———

2. If pigs wore wings We'd
just half grown, I'd a

see some funny things, And what a chance for all good shots, — With the
piggy of my own, Like Mary and her famous lamb, — He was

pigs at their ease Building nests in trees, And perching on the chimney
fat you know, And I loved him so, Till they turned him in to sausage and

pots, — The sporting boys will forget their former joys, And no
ham, — But now I'm big There's another kind of pig, Which I

lon - ger look for birds in the sky, — Not a soul will care, For a
fan - cy I should like to try, — He'll be not too old, Ve - ry

pheas - ant or a hare, When the lit - tle pigs be - gin to fly, — When the
hand - some, ra - ther bold, And I dont intend to let him fly, — If my

lit - tle pigs be - gin to fly, — which of course will hap - pen by and
lit - tle pig be - gins to fly, — There'll be lots of trou - ble by and

by, — We shall see the Duke of York, In the sea - son shooting pork, When the
by, — I shall have to tie his wing, With a lit - tle bit of string, If my

CHORUS.

lit - tle pigs be - gin to fly, _____ When the lit - tle pigs be - gin to
 naugh - ty pig be - gins to fly, _____ If my lit - tle pig be - gins to

fly, _____ Which of course will hap - pen by and by, We shall
 fly, _____ There'll be lots of trou - ble by and by, I shall

see the Duke of York, In the sea - son shooting pork, When the lit - tle pigs be - gin to
 have to tie his wing, With a lit - tle bit of string, If my naugh - ty pig be - gins to

1. fly! _____ last time
 3. When fly! _____

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, often beamed together, and includes a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with similar notation. The upper staff shows a melodic line with various rhythmic patterns, including a triplet of eighth notes. The lower staff continues the accompaniment with chords and moving lines.

The third system of musical notation shows the continuation of the dance. The upper staff features a melodic line with eighth notes and some rests. The lower staff provides a steady accompaniment with chords and single notes.

The fourth system of musical notation includes a melodic line in the upper staff with a triplet of eighth notes. The lower staff continues the accompaniment with chords and single notes.

The fifth and final system of musical notation on this page. The upper staff concludes the melodic line with a final cadence. The lower staff concludes the accompaniment with a final chord and a fermata over the final note.

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My Old Man John.
Richard of Taunton Deane.
Trankadillo.

L. DENZA

A May Morning.

TITO MATTEI

Leave Me Not.

H. TROTÈRE

The Brow of the Hill.
Kisses.
Sweetheart Sue.

FRANK L. MOIR

The Song-Birds have come.
The old Head of Kinsale.
Starlight Music.

S. LIDDLE

When Rest is Mine.
A Little Longer.

LIONEL MONCKTON

Nini, Ninette, Ninon.

ARTHUR HERVEY

The Blind Girl's Song.

WALTER SLAUGHTER

Curly Head.
Two Flowers.

P. MARIO COSTA

Pierrot's Serenade.

CHARLES DEACON

Autumn Days.

C. PASTON-COOPER

We are not sure of Sorrow.
In some far land.

J. M. CAPEL

Love, could I only tell Thee.
If all the To-morrows.
Mary Adeane.
Lorraine, Lorraine, Lorrée.

FREDERICK BEVAN

The Old Soldier.
Kate Dalrymple.

MAUDE V. WHITE

Three Little Songs :—
1. When the Swallows.
2. A Memory.
3. Let us Forget.
Marching along.
Did one but know.

HOPE TEMPLE

God's Lily.
The Lights o' Home.

A. L.

The Birks of Endermay.
Ellen Bawn.

A. L. (Arranged by)

The Lass with the Delicate Air

FLORENCE AYLWARD

Beloved, it is Morn.

EDITH COOKE

This Green Lane.
Don't forget me, Robin.
River of Dart.

GUY D'HARDELLOT

A Lesson with the Fan.
Little Boy Blue.
The Bee's Courtship.
Midsummer Dreams.
Almond Blossoms.

FRANCES ALLITSEN

My Life and Thine.
In the Sunshine.

ALICIA A. NEEDHAM

Nora McCarty.
My Heart's Treasure.

THERESA BENEY

Sorrow.

EDITH SWEPSTONE

The Rock-a-by Lady.
My Lady's Gown.

LAURA G. LEMON

The Rose Garden.
'Tis Now.
Slumber Song.

TERESA DEL RIEGO

Love is a Bird.
My Gentle Child.

ELLEN WRIGHT

An Unforgotten Song.
O my Beloved.
With my Guitar.
The Dawn of Life.

FRANCO LEONI

Sea Breezes.
The Young Green.
The Song of my Life.
Where Leaf-land lies.
Golden Lilies.
A Spring Song.

NOEL JOHNSON

Before Dawn.
Sheila.
Spring Meadows.
Good-night, Pretty Stars.
Tell me, thou Soul, of her
love.

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In the Old Countrie.
The Heavenly Message.

HERMANN LÖHR

The Highwayman.
Maytime and Morn.
Stepping Stones.
Love's Parting.
Pagan.

FRANK LAMBERT

She is far from the Land.
Father's Lullaby.
I meant the words I said.
Don't be afraid to try
Speak but one word.

C. B. HAWLEY

Before I loved you.

CLOWES BAYLEY

Come unto Me.

CLARENCE LUCAS

Mädchenherz.

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