

# THE SHOP GIRL



MUSICAL FARCE  
Written by  
**H. J. W. DAM,**  
Music by  
**IVAN CARYLL.**

ADDITIONAL NOS

By **ADRIAN ROSS**  
AND **LIONEL MONCKTON.**

Vocal Score. 6/-  
Pianoforte Solo 3/-

LONDON,  
HOPWOOD & CREW, 42 NEW BOND STREET, W.  
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*Musical Farce.*

WORDS BY

H. J. W. DAM.

MUSIC BY

IVAN CARYLL.

ADDITIONAL NUMBERS BY

ADRIAN ROSS & LIONEL MONCKTON.

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						S.	D.
VOCAL SCORE	-	-	-	-	-	6	0
PIANOFORTE SOLO	-	-	-	-	-	3	0
LYRICS	-	-	-	-	-	0	6

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London :

HOPWOOD & CREW, 42, NEW BOND STREET, W.

# THE SHOP GIRL.

## Dramatis Personæ.

MR. HOOLEY	... ..	(Proprietor of the Royal Stores)	MR. ARTHUR WILLIAMS	
CHARLES APPLEBY	... ..	(a Medical Student)	MR. SEYMOUR HICKS	
BERTIE BOYD	... ..	(One of the Boys)	MR. GEORGE GROSSMITH, Junr.	
JOHN BROWN	... ..	(a Millionaire)	MR. COLIN COOP	
SIR GEORGE APPLEBY	... ..	(a Solicitor)	MR. CAIRNS JAMES	
COL. SINGLETON	... ..	(Retired)	MR. FRANK WHEELER	
COUNT ST. VAURIEN	... ..	(Secretary to Mr. Brown)	MR. ROBERT NAINBY	
MR. TWEETS	... ..	(Financial Secretary to Lady Appleby)	MR. WILLIE WARDE	
MR. MIGGLES	... ..	(Shopwalker at the Royal Stores)	MR. EDMUND PAYNE	
LADY DODO SINGLETON	... ..	(Charlie's Cousin)	MISS MARIE HALTON	
MISS ROBINSON	... ..	(Fitter at the Royal Stores)	MISS KATIE SEYMOUR	
LADY APPLEBY	... ..	(Charlie's Mother, Wife of Sir George)	MISS MARIA DAVIS	
ADA SMITH	... ..	(An Apprentice at the Royal Stores)	MISS LILLIE BELMORE	
FAITH	}	(Lady Appleby's Daughters)...	MISS LILLIE DICKINSON	
HOPE			MISS AGATHA ROZE	
CHARITY			MISS LILY JOHNSON	
MAUD PLANTAGENET	}	... (of the Syndicate Theatre) ...	MISS MAUD HILL	
EVA TUDOR			MISS FANNIE WARDE	
LILLIE STUART			MISS MAUD SUTHERLAND	
ADA WANDESFORDE			MISS HELEN LEE	
MABEL BERESFORD			MISS VIOLET MONCKTON	
AGNES HOWARD			MISS LOUIE COOTE	
MAGGIE JOCELYN			MISS MAGGIE RIPLEY	
VIOLET DEVENEY			MISS TOPSY SINDEN	
BESSIE BRENT	... ..	("The Shop Girl")	... ..	MISS ADA REEVE

ACT I.—The Royal Stores (W. Johnstone).

ACT II.—Fancy Bazaar at Kensington (W. Hann).

# THE SHOP GIRL.

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## CONTENTS.

### Act I.

	PAGE
No. 1. OPENING CHORUS ... "The Royal Stores" ... ..	I
" 2. SONG ... .. "By special appointment" ... ..	13
" 3. QUARTET ... "We'll proceed to search for Ada" ... ..	19
" 4. CHORUS OF STAGE BEAUTIES ... ..	28
" 5. SONG ... .. "Superfluous relations" ... ..	33
" 6. SONG ... "The Song of the Shop" (I stand at my counter) ... ..	38
" 7. PERAMBULATOR DUET ... "Hush-a-bye" ... ..	45
" 8. VALSE SONG ... .. "Over the hills" ... ..	55
" 9. CONCERTED PIECE ... "Foundlings are we" ... ..	62
" 10. SONG ... .. "The Vegetarian" ... ..	76
" 11. SONG ... .. "The Foundling" ... ..	82
" 12. FINALE ... .. "Farewell, farewell" ... ..	88

---

### Act II.

No. 13. OPENING CHORUS ... "Charity, charity!" ... ..	113
" 14. SONG ... .. "The smartest girl in town" ... ..	126
" 14 <sup>a</sup> . SONG ... .. "Lousiana Lou" ... ..	129
" 15. DUET AND DANCE "Love on the Japanese plan" ... ..	133
" 16. SONG AND CHORUS "Brown of Colorado" (The Millionaire) ... ..	141
" 17. TRIO ... .. "Too clever by half" ... ..	148
" 18. CHORUS ... .. "We're now to have some mystery" ... ..	155
" 19. SONG ... .. "The man in the moon" ... ..	159
" 20. SONG ... .. "Beautiful, bountiful Bertie" ... ..	165
" 21. CHORUS ... .. "The show, the show" ... ..	169
" 22. SHOW SONG ... .. "Walk up, walk up!" ... ..	173
" 23. FINALE ... .. "Now joy is in the air" ... ..	186

### SUPPLEMENTARY NUMBERS.

" 24. SONG ... .. "Oh! my dummy" ... ..	191
" 25. SONG ... .. "The Little Mad'moiselle" ... ..	193
" 26. SONG ... .. "I want yer, ma Honey" ... ..	197



# THE SHOP-GIRL.

MUSICAL FARCE.

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

ADDITIONAL NUMBERS BY ADRIAN ROSS AND LIONEL MONCKTON.

## N<sup>o</sup> 1. — OPENING CHORUS. "THE ROYAL STORES."

*Allegro moderato.*

PIANO. *ff*

The first system of the piano accompaniment consists of two staves. The right hand is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand is in bass clef and plays a steady eighth-note accompaniment: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

The second system of the piano accompaniment continues the two-staff format. The right hand continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The left hand continues with eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3.

1st SOP. *f*

2nd SOP. *f*

TEN. *f*

BASS. *f*

This no-ble in-sti-tu-tion Of fi--na-cial e--vo-lu-tion, Is the

This no-ble in-sti-tu-tion Of fi--na-cial e--vo-lu-tion, Is the

This no-ble in-sti-tu-tion Of fi--na-cial e--vo-lu-tion, Is the

This no-ble in-sti-tu-tion Of fi--na-cial e--vo-lu-tion, Is the

The vocal section features four staves. The top staff is for the 1st Soprano, the second for the 2nd Soprano, the third for the Tenor, and the fourth for the Bass. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics are: "This no-ble in-sti-tu-tion Of fi--na-cial e--vo-lu-tion, Is the". The vocal lines are written in a rhythmic pattern of eighth notes.

The final system of the piano accompaniment consists of two staves. The right hand continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The left hand continues with eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3.

glo-ry of our Bri-tish trade, It's the won-der of the na-tion As a

glo-ry of our Bri-tish trade, It's the won-der of the na-tion As a

glo-ry of our Bri-tish trade, It's the won-der of the na-tion As a

glo-ry of our Bri-tish trade, It's the won-der of the na-tion As a

mighty ag-gre-gation, Of all ob-jects grown or made. Ev'ry

mighty ag-gre-gation, Of all ob-jects grown or made. Ev'ry

mighty ag-gre-gation, Of all ob-jects grown or made. Ev'ry

mighty ag-gre-gation, Of all ob-jects grown or made. Ev'ry

product of the planet Since ge - o - lo - gy be - gan it, In our mile on mile of

product of the planet Since ge - o - lo - gy be - gan it, In our mile on mile of

product of the planet Since ge - o - lo - gy be - gan it, In our mile on mile of

product of the planet Since ge - o - lo - gy be - gan it, In our mile on mile of

The first system consists of four staves. The top three are vocal staves with lyrics, and the bottom one is a piano accompaniment staff. The music is in a major key with a 2/4 time signature.

floors, From a cat to a cucumber If you on - ly have a number, We will

floors, From a cat to a cucumber If you on - ly have a number, We will

floors, From a cat to a cucumber If you on - ly have a number, We will

floors, From a cat to a cucumber If you on - ly have a number, We will

The second system consists of four staves. The top three are vocal staves with lyrics, and the bottom one is a piano accompaniment staff. The music continues from the first system.

sell you at the Roy-al Stores. *ff* The Stores, the Stores, The

sell you at the Roy-al Stores. *ff* The Stores, the Stores, The

sell you at the Roy-al Stores. *ff* The Stores, the Stores, The

sell you at the Roy-al Stores. *ff* The Stores, the Stores, The

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

loy-al Roy-al Stores, A dai-ly dress rehear-sal, A dai-ly dress rehear-sal You'll

loy-al Roy-al Stores, A dai-ly dress rehear-sal, A dai-ly dress rehear-sal You'll

loy-al Roy-al Stores, A dai-ly dress rehear-sal, A dai-ly dress rehear-sal You'll

loy-al Roy-al Stores, A dai-ly dress rehear-sal, A dai-ly dress rehear-sal You'll

The piano accompaniment continues with a similar rhythmic pattern in the left hand and chordal accompaniment in the right hand.

find, you'll find At the Royal, loy-al Stores You'll find at the Roy-al

find, you'll find At the Royal, loy-al Stores You'll find at the Roy-al

find, you'll find At the Royal, loy-al Stores You'll find at the Roy-al

find, you'll find At the Royal, loy-al Stores You'll find at the Roy-al

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

Stores . . . . The Stores, the Stores, The loy-al, Roy-al Stores, A

Stores . . . . The Stores, the Stores, The loy-al, Roy-al Stores, A

Stores . . . . The Stores, the Stores, The loy-al, Roy-al Stores, A

Stores . . . . The Stores, the Stores, The loy-al, Roy-al Stores, A

The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the  
dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the  
dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the  
dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are repeated across all four vocal staves.

Roy-al, loy-al Stores, You'll find at the Roy-al Stores!  
Roy-al, loy-al Stores, You'll find at the Roy-al Stores!  
Roy-al, loy-al Stores, You'll find at the Roy-al Stores!  
Roy-al, loy-al Stores, You'll find at the Roy-al Stores!

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are repeated across all four vocal staves. A *dim:* marking is present in the piano part towards the end of the system.

SOPRANOS.

*f*  
Dress goods, tinned foods, Bric-a-bric and parrots, Pipe-racks, red-wax,

*mf*

Fishing rods galore, Fresh eggs, wooden legs, Caramels and carrots,

Hair dyes, pork pies, Any number more. China ware and cheese, Oh!

Hair dyes, pork pies, Any number more. China ware and cheese, Oh!

China ware and cheese, Oh!

China ware and cheese, Oh!



Pot-ter-y and peas, Oh! Spring lamb, York ham, Mu-sic in va-ri-e-ty,

Pot-ter-y and peas, Oh! Spring lamb, York ham, Mu-sic in va-ri-e-ty,

Pot-ter-y and peas, Oh! Spring lamb, York ham, Mu-sic in va-ri-e-ty,

Pot-ter-y and peas, Oh! Spring lamb, York ham, Mu-sic in va-ri-e-ty,

*cres:*

*f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are repeated on each vocal staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with a piano dynamic marking (*f*) and a crescendo (*cres:*) marking.

Pa-pers, inks and pens, Oh! Coch-in-Chi-na hens, Oh! Sav-e-loys, Ger-man toys,

Pa-pers, inks and pens, Oh! Coch-in-Chi-na hens, Oh! Sav-e-loys, Ger-man toys,

Pa-pers, inks and pens, Oh! Coch-in-Chi-na hens, Oh! Sav-e-loys, Ger-man toys,

Pa-pers, inks and pens, Oh! Coch-in-Chi-na hens, Oh! Sav-e-loys, Ger-man toys,

*cres:*

*f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are repeated on each vocal staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with a piano dynamic marking (*f*) and a crescendo (*cres:*) marking.

*ff*  
 War-ran-ted to go Greeting you by do-zens and by scores,  
*ff*  
 War-ran-ted to go. Greeting you by do-zens and by scores,  
*ff*  
 War-ran-ted to go. And by scores,  
*ff*  
 War-ran-ted to go. And by scores,

The first system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a major key and 4/4 time. The lyrics are: "War-ran-ted to go Greeting you by do-zens and by scores," followed by "War-ran-ted to go. Greeting you by do-zens and by scores," and then "War-ran-ted to go. And by scores,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Reaching from the ceil-ing to the floors, At the Stores, the Roy-al  
 Reaching from the ceil-ing to the floors, At the Stores, the Roy-al  
 To the floors, At the Stores, the Roy-al  
 To the floors, At the Stores, the Roy-al

The second system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "Reaching from the ceil-ing to the floors, At the Stores, the Roy-al", "Reaching from the ceil-ing to the floors, At the Stores, the Roy-al", "To the floors, At the Stores, the Roy-al", and "To the floors, At the Stores, the Roy-al". The piano accompaniment continues with a similar pattern to the first system, featuring a steady eighth-note pattern in the right hand and a complex bass line in the left hand.

Stores. The Stores, the Stores, The loy-al Roy-al Stores, A  
 Stores. The Stores, the Stores, The loy-al Roy-al Stores, A  
 Stores. The Stores, the Stores, The loy-al Roy-al Stores, A  
 Stores. The Stores, the Stores, The loy-al Roy-al Stores, A

dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the  
 dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the  
 dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the  
 dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the  
 dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the

Roy-al loy-al Stores, You'll find at the Roy-al Stores . . . The

Roy-al loy-al Stores, You'll find at the Roy-al Stores . . . The

Roy-al loy-al Stores, You'll find at the Roy-al Stores . . . The

Roy-al loy-al Stores, You'll find at the Roy-al Stores . . . The

Stores, the Stores, The loy-al Royal Stores, A dai-ly dress rehear-sal, A

Stores, the Stores, The loy-al Royal Stores, A dai-ly dress rehear-sal, A

Stores, the Stores, The loy-al Royal Stores, A dai-ly dress rehear-sal, A

Stores, the Stores, The loy-al Royal Stores, A dai-ly dress rehear-sal, A

dai-ly dress rehearsal You'll find, you'll find, At the Royal loy-al Stores, You'll  
 dai-ly dress rehearsal You'll find, you'll find, At the Royal loy-al Stores, You'll  
 dai-ly dress rehearsal You'll find, you'll find, At the Royal loy-al Stores, You'll  
 dai-ly dress rehearsal You'll find, you'll find, At the Royal loy-al Stores, You'll

find At the Roy--al Roy - - al Stores.  
 find At the Roy--al Roy - - al Stores.  
 find At the Roy--al Roy - - al Stores.  
 find At the Roy--al Roy - - al Stores.

*ff*

Musical score for "Royal Stores" featuring vocal lines and piano accompaniment. The score is in G major and 2/4 time. It consists of four vocal staves and two piano accompaniment staves. The lyrics are: "dai-ly dress rehearsal You'll find, you'll find, At the Royal loy-al Stores, You'll find At the Roy--al Roy - - al Stores." The piano accompaniment includes a grand piano (*ff*) section.

N<sup>o</sup> 2. — SONG. "BY SPECIAL APPOINTMENT."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Allegretto.

PIANO.

The first system of the piano introduction consists of two staves. The right hand plays a melody in G minor, 2/4 time, starting with a forte (f) dynamic. The left hand provides a harmonic accompaniment with chords and moving lines.

The second system shows the piano accompaniment for the first vocal line. The piano part continues with a steady accompaniment. The vocal line begins with the lyrics: "HOOLEY. If you BESSIE. If a".

The third system shows the piano accompaniment for the second vocal line. The piano part continues with a steady accompaniment. The vocal line continues with the lyrics: "e-ver should en-gage in trade, You will ne-ver find your for- - tune, little Ger-man prince you know, Whose bank ac-count is ra - - ther".

The fourth system shows the piano accompaniment for the third vocal line. The piano part continues with a steady accompaniment. The vocal line concludes with the lyrics: "made, If a je-wel-ler or hat-ter-For the bus'ness doesn't mat-ter-Till for low, Wants a sil-ver-pla-ted chalice, Or a dust-bin for his palace, Or a".

Roy-al-ty you have pur-veyed. . . If you're on-ly pa-tronized by  
dag-ger or a horn to blow. . . If Mi-ka-do is get-ting out of

them, Whether H. R. H. or H. I. M., If it's  
soap, Or the Shah is running short of rope, Why

fea-thers prin-ci-pal-ly, Or the "Ho-ni soit qui mal y," As a  
ne-ver let them buy it, But with promp-ti-tude sup-ply it, It's a

bus-ness de-co-ra-tion it's a gem, gem, gem, As a bus-ness de-co-ra-tion it's a  
golden op-por-tu-ni-ty you know, know, know, It's a golden op-por-tu-ni-ty you



gem!  
know!

SOP. *f*

TEN. *f*

BASS. *f*

As a bus'ness de-co-ra-tion it's a  
It's a gol-den op-por-tu-ni-ty you

As a bus'ness de-co-ra-tion it's a  
It's a gol-den op-por-tu-ni-ty you

As a bus'ness de-co-ra-tion it's a  
It's a gol-den op-por-tu-ni-ty you

HOOLEY & BESSIE.

They

gem, gem, gem, As a bus'ness de-co-ra-tion it's a gem!  
know, know, know, It's a gol-den op-por-tu-ni-ty you know!

gem, gem, gem, As a bus'ness de-co-ra-tion it's a gem!  
know, know, know, It's a gol-den op-por-tu-ni-ty you know!

gem, gem, gem, As a bus'ness de-co-ra-tion it's a gem!  
know, know, know, It's a gol-den op-por-tu-ni-ty you know!

All<sup>o</sup> moderato.

give you a kind of a char-ter, A sort of a se-cond-hand

gar-ter, Which quick-ly you pop on the front of your shop, The

sign of your Roy-al ap-point-ment. Then all of the po-pu-lace

loy-al, They trade at a shop that is Roy-al, And

nothing that's made, is so useful in trade As the sign "By Special Ap - point - ment!"

Then

Then

Then

*f*

all of the po - pu - lace loy - al, They trade at a shop that is

all of the po - pu - lace loy - al, They trade at a shop that is

all of the po - pu - lace loy - al, They trade at a shop that is

Royal, And nothing that's made is so useful in trade As the sign "By Special Ap-

Royal, And nothing that's made is so useful in trade As the sign "By Special Ap-

Royal, And nothing that's made is so useful in trade As the sign "By Special Ap-

*ff*

- point - ment!"

- point - ment!"

- point - ment!"

*ff*

# N<sup>o</sup> 3. — QUARTET. "WE'LL PROCEED TO SEARCH FOR ADA."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Sir GEORGE.

VOICE. *Al - though I am a*

PIANO. *f* *mf* *f*

S. C. *man of law, Of ma - ny years in praec - tice spent, I*

S. C. *ne - ver heard and ne - ver saw, The e - qual of this strange e - vent. But*

S. C. *. still I think you'll quick - ly see, . . . . . If you will leave the case to*

*p* *sfz* *p*

Allegro.

COUNT.

HOOLEY.

S.C.

me.

We'll proceed to search for A-da, If she is a -

Allegro.

COLONEL.

Sir GEORGE.

-bove the ground. Though her parents have mislaid her, She must instaut - ly be found.

Sir GEORGE.

We'll proceed to search for A - da, If she is a - bove the ground,

COUNT.

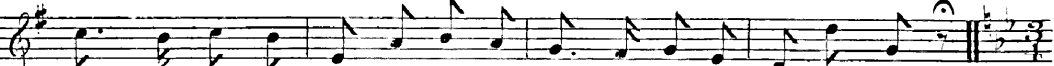
We'll proceed to search for A - da, If she is a - bove the ground,


HOOLEY.


We'll proceed to search for A - da, If she is a - bove the ground,


COLONEL.


We'll proceed to search for A - da, If she is a - bove the ground,

S.C.  Though her pa-rents have mislaid her, She must instant - ly be found!

C.  Though her pa-rents have mislaid her, She must instant - ly be found!

H.  Though her pa-rents have mislaid her, She must instant - ly be found!

C.  Though her pa-rents have mislaid her, She must instant - ly be found!



## COLONEL.

 This really is most se - ri - ous, Sur -

 *f* *mf* *mf* *f* *f*

C.  - pass - ing or - di - na - ry bounds, Our du - ty is im -

 *mf*



C. *- pe - ri - ous, Just think of it - four million pounds! A*

C. *hap - py plan I have in view, . . . . Which - la - ter on I'll tell to*

HOOLEY.

Sir GEORGE.

C. *you. We'll proceed to search for A-da, This sur - passes*

COUNT.

COLONEL.

S.C. *common bounds, For the parents have mislaid her, Fortune of four million pounds!*

## Sir GEORGE.

We'll pro-ceed to search for A-da, This sur-pass-es com-mon bounds,  
COUNT.

We'll pro-ceed to search for A-da, This sur-pass-es com-mon bounds,  
HOOLEY.

We'll pro-ceed to search for A-da, This sur-pass-es com-mon bounds,  
COLONEL.

We'll pro-ceed to search for A-da, This sur-pass-es com-mon bounds,

S. C. For the pa-rents have mis-laid her, For-tune of four million pounds.

G. For the pa-rents have mis-laid her, For-tune of four million pounds.

H. For the pa-rents have mis-laid her, For-tune of four million pounds.

C. For the pa-rents have mis-laid her, For-tune of four million pounds.

COUNT.

My du - ty to her pa - rent late, He

was a cha - rac - ter sub - lime, Con - si - der - ing the

large estate, Im - presses me to lose no time. To

seek a clue at once I go, . . . . . And what I learn I'll let you

## Allegro.

c. know. We'll proceed to search for A-da, If she is a -

Allegro.

c. -bove the ground, Though her parents have mislaid her, She must instant - ly be found.

## Sir GEORGE.

We'll proceed to search for A - da, If she is a - bove the ground,  
COUNT.

We'll proceed to search for A - da, If she is a - bove the ground,  
HOOLEY.

We'll proceed to search for A - da, If she is a - bove the ground,  
COLONEL.

We'll proceed to search for A - da, If she is a - bove the ground,

*f*

S.C.  Though her pa-rents have mislaid her, She must in-stant-ly be found!

C.  Though her pa-rents have mislaid her, She must in-stant-ly be found!

H.  Though her pa-rents have mislaid her, She must in-stant-ly be found!

C.  Though her pa-rents have mislaid her, She must in-stant-ly be found!



DANCE.



*p*

First system of a piano score. The right hand (treble clef) plays a series of chords and dyads, while the left hand (bass clef) plays a steady eighth-note accompaniment. The key signature is one sharp (F#).

Second system of a piano score. The right hand continues with chords and dyads. A dynamic marking of *f* (forte) is present in the first measure of the right hand. The left hand continues with eighth-note accompaniment.

Third system of a piano score. The right hand features more complex chordal textures. The left hand maintains the eighth-note accompaniment.

Fourth system of a piano score. The right hand continues with complex chordal textures. The left hand maintains the eighth-note accompaniment.

Fifth system of a piano score, ending with a double bar line. The right hand concludes with a final chordal texture, and the left hand finishes with a few notes.

# Nº 4. — CHORUS OF STAGE BEAUTIES.

WORDS BY H. J. W. DAM.

MUSIC BY LIONEL MONCKTON.

*Allegretto grazioso.*

PIANO.

*mf*

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble and bass clef. The first system is marked with a piano dynamic of *mf*. The second and third systems continue the accompaniment. The fourth system begins with a vocal line on a single staff, marked with a piano dynamic of *mf* and the lyrics "In us of". Below the vocal line, the piano accompaniment continues, marked with a piano dynamic of *p*. The music is in a 2/4 time signature and a key signature of two flats (B-flat and E-flat).

CHORUS.

*mf*

In us of

*p*



course you see A charming co-tte-rie, Whose fas-ci-nations all con-

-fess- Please to gaze up-on the grace Of each pret-ty lit-tle face, And ad-

-mire our ve-ry dain-ty dress: . . . In fact you will not find The

*rit:* *a tempo.*

*rit:* *mf* *a tempo.*

e-qual of our kind In a-ny part of his-try's page; For

no-bo-dy can take Such a ve-ry hea-vy cake As we Si - rens of the

## SOLO Miss PLANTAGANET.

Stage. *mf* Most en - trauc - ing Is our dauc - ing,

So the stalls and box - es say: Our a - dor - ers

Would en - core us, E - - ven when we shout "Hoo - ray!"

## CHORUS.

*mf*  
Most en - tran - ing Is our dan - cing, So the stalls and

box - es say: Our a - dor - ers Would en - core us,

*mf*

*crese:*

Even when we shout "Hur - ray!" . . . . In fact you will not find The

*crese:*

*a tempo.*

e - qual of our kind In a - ny part of his - try's page; For

*f* *a tempo.*

e - qual of our kind In a - ny part of his - try's page; For

no-bo-dy can take Such a ve-ry hea-vy eak As the Si-rens of the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are: "no-bo-dy can take Such a ve-ry hea-vy eak As the Si-rens of the". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

Stage.

*mf*

The second system begins with a vocal line that is mostly silent, indicated by the instruction "Stage." in the vocal staff. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part. The system concludes with a fermata over the final notes.

The third system consists of a vocal line that is silent and a piano accompaniment. The piano part continues with a melodic line in the right hand and chords in the left hand. The system concludes with a fermata over the final notes.

The fourth system consists of a vocal line that is silent and a piano accompaniment. The piano part continues with a melodic line in the right hand and chords in the left hand. The system concludes with a fermata over the final notes.

N<sup>o</sup> 5. — SONG. "SUPERFLUOUS RELATIONS."

WORDS BY ADRIAN ROSS.

MUSIC BY LIONEL MONCKTON.

Moderato.

PIANO.

CHARLIE.

*mf*

If with-  
You may  
If a

C.

*p* *mf*

-out a sin - gle mark of your i - den - ti - ty, On a  
think it a ca - lam - i - ty un - me - rit - ed, That you  
daugh - ter is re - volt - ing or re - frac - to - ry, Then her

C.

*mf*

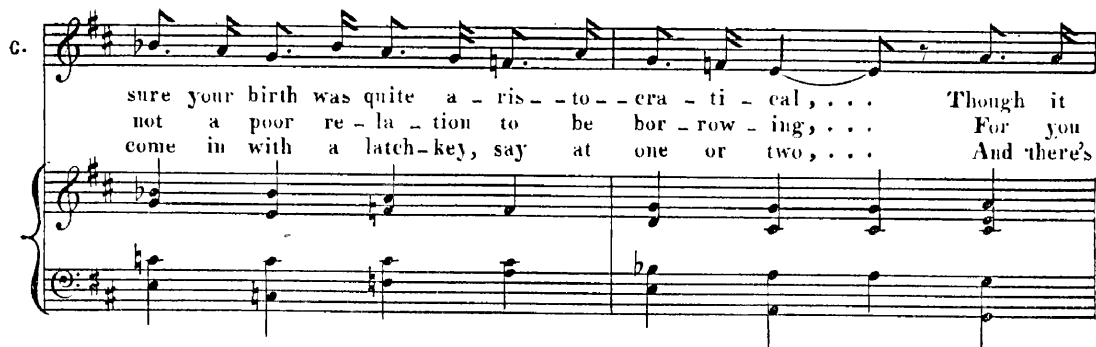
hos - pit - a - - ble door - step you are thrown, . . . . . And your  
have - n't a - - ny fa - mi - ly es - - tate, . . . . . Though the  
pa - rents may ob - ject or ev - en strike ; . . . . . You will

c. pe - di - gree's a prac - ti - cal no - nen - ti - ty, . . . . . And your  
 pro - per - ty that you would have in - he - ri - ted . . . . . Could  
 find it ve - - ry much more sa - tis - fac - to - ry . . . . . To be

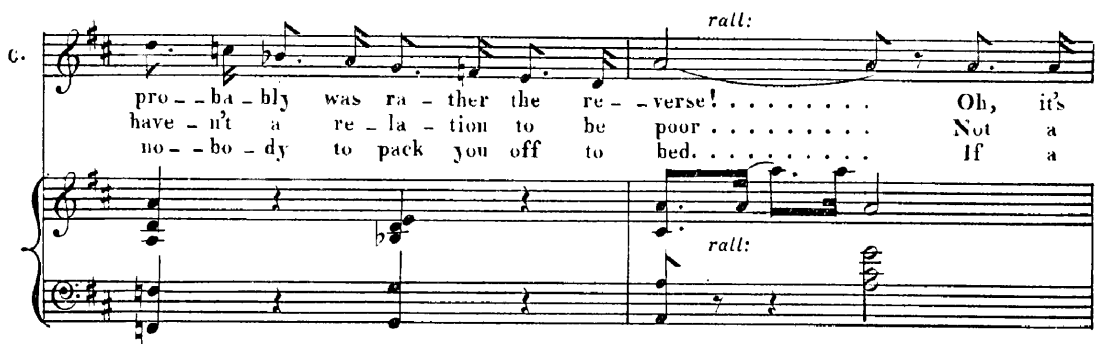
c. an - ces - tors, if a - - ny, are not known . . . . . Since your  
 scarce - ly be par - tic - u - lar - ly great! . . . . . But your  
 left to do ex - act - ly as you like! . . . . . You can

c. fa - mi - ly is whol - ly prob - lem - a - - ti - cal, . . . . . You may  
 des - ti - tu - tion need - n't leave you sor - row - ing, . . . . . For if  
 have a lit - tle harm - less bit of fun or two, . . . . . And you

c. fan - cy you were sto - len when at nurse, . . . . . And be  
 ev - er you have mo - ney safe and sure, . . . . . You have  
 need - n't ask mam - ma be - fore you wed, . . . . . And you

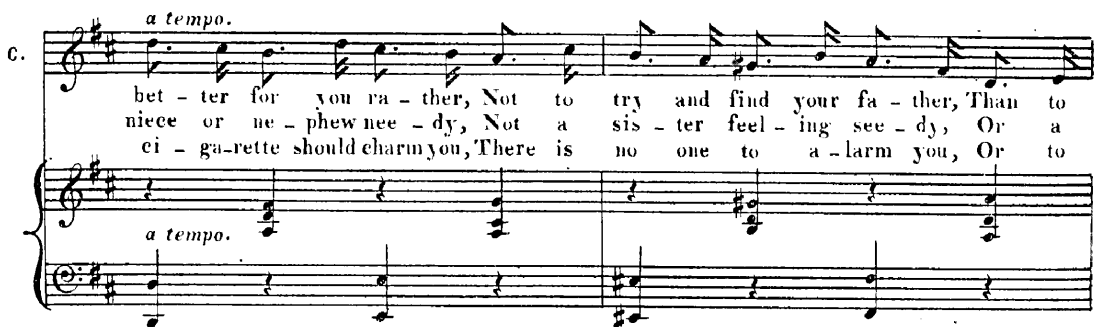
c. 

sure your birth was quite a - ris - - to - - cra - ti - cal, . . . . . Though it  
 not a poor re - la - tion to be bor - row - ing, . . . . . For you  
 come in with a latch-key, say at one or two, . . . . . And there's

c. 

*rall:*  
 pro - ba - bly was ra - ther the re - - verse! . . . . . Oh, it's  
 have - n't a re - la - tion to be poor . . . . . Not a  
 no - bo - dy to pack you off to bed. . . . . If a

*rall:*

c. 

*a tempo.*  
 bet - ter for you ra - ther, Not to try and find your fa - ther, Than to  
 niece or ne - phew nee - dy, Not a sis - ter feel - ing see - dy, Or a  
 ci - ga - rette should charm you, There is no one to a - larm you, Or to

*a tempo.*

c. 

find him pick - ing oak - um in a cell; . . . . . So re -  
 cou - sin with some fan - cy work to sell; . . . . . And if  
 tell you she is poi - soned by the smell; . . . . . And in

*mf*

c. -frain from la-men-ta-tions At your lack of all re-la-tions, And you'll  
 you should need a shil-ling, You've an un-cle kind and wil-ling, And he'll  
 go-ing out on Sun-day, You can laugh at MF... Grun-dy, And I

c. . learn to do with-out them ve-ry well, ve-ry well, Yes, you'll  
 do the bus'-ness for you ve-ry well, ve-ry well, Yes, he'll  
 think you've been and done it ra-ther well, ra-ther well, And I

CHORUS OF FOUNDLINGS.

c. real-ly do with-out them ve-ry well. And we'll  
 lend you on your tick-er ve-ry well. And he'll  
 think you've gone and done it ra-ther well. And we

c. learn to do with-out them ve-ry well, ve-ry well, Yes, we'll  
 do the bus'-ness for us ve-ry well, ve-ry well, Yes, he'll  
 think we've been and done it ra-ther well, ra-ther well! And we



1st & 2nd.

Last time.

real-ly do with-out them ve-ry well.....  
lend us on our tick-ers ve-ry well.....  
think we've gone and done it ra-ther

well!.....

*mf*

D.C.

DANCE.

*mf*

*mf*

10

20

3

# N<sup>o</sup> 6. — THE SONG OF THE SHOP. (I STAND AT MY COUNTER.)

WORDS BY ADRIAN ROSS.

MUSIC BY LIONEL MONCKTON.

*Allegro moderato.*

VOICE.

Allegro moderato.

*f*

*p* *mf* *p*

*mf* BESSIE.

I stand at my coun<sup>ter</sup> and serve in the Stores, The  
But, oh! what a won<sup>der</sup> - ful change you will spy When

la - dies flock round me by doz - ens and scores, I  
 gen - tle - men come to my coun - ter to buy! They

turn ont the vel - vets and silks and tris - sores, Rich  
 don't seem to care if the pric - es are high, They

rib\_bons and lac - es un - furling.  
 help me to put the things ti - dy

*f*  
 Rich rib\_bons and lac - es un -  
 They help her to put the things

*f*  
 Rich rib\_bons and lac - es un -  
 They help her to put the things

*cresc.* *f*

*mf* *rall.*  
Oh, how they stare, And they

*p* *rall.*  
Ah!.....

*p* *b*  
Ah!.....

*rall.*

*a tempo*  
fre-quently dare To wink at the girl in the shop.

*a tempo*  
Ah!..... Shop, shop, shop.

Ah!..... Shop, shop, shop.

*a tempo* *ff*

# N<sup>o</sup> 7. — PERAMBULATOR DUET. "HUSH A BYE."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Andantino.

PIANO:

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/8 time signature. It begins with a piano (*p*) dynamic and features a series of chords and eighth notes. The left hand starts with a bass clef and provides a harmonic accompaniment with chords and eighth notes.

BESSIE. Hush-a - bye, hush - a - bye, Shut your lit - tle eye, dear,  
 CHARLIE. Hush-a - bye, hush - a - bye, My nerves are all a - - jar, dear,

The vocal lines for the first system are written on two staves. The top staff is for Bessie and the bottom staff is for Charlie. Both parts begin with a piano (*p*) dynamic. The lyrics are: Bessie: "Hush-a - bye, hush - a - bye, Shut your lit - tle eye, dear," and Charlie: "Hush-a - bye, hush - a - bye, My nerves are all a - - jar, dear,"

The piano accompaniment for the second system continues with two staves. It features a steady accompaniment with chords and eighth notes, supporting the vocal lines.

B. Sleep and dream in com-fort, ba - by, while you can.  
 C. Good-ness, oh, my fin - ger Bes-sie can't he bite,

The vocal lines for the second system are written on two staves. The top staff is for Bessie and the bottom staff is for Charlie. The lyrics are: Bessie: "Sleep and dream in com-fort, ba - by, while you can." and Charlie: "Good-ness, oh, my fin - ger Bes-sie can't he bite,"

The piano accompaniment for the third system continues with two staves. It features a steady accompaniment with chords and eighth notes, supporting the vocal lines.

B. Hush - a - bye, hush - a - bye, Nur - sie is close by, dear,  
 C. Hush - a - bye, hush - a - bye, Does he want his Ma, dear, I

The vocal lines for the third system are written on two staves. The top staff is for Bessie and the bottom staff is for Charlie. The lyrics are: Bessie: "Hush - a - bye, hush - a - bye, Nur - sie is close by, dear," and Charlie: "Hush - a - bye, hush - a - bye, Does he want his Ma, dear, I"

The piano accompaniment for the fourth system continues with two staves. It features a steady accompaniment with chords and eighth notes, supporting the vocal lines.

drop.....  
stop!.....

*f* They all come down on the Shop Shop Girl,  
They all make eyes at the Shop Girl,

*f* They all come down on the Shop Shop Girl,  
They all make eyes at the Shop Girl,

*cresc.* *f*

*f rall.* La.dies of rank, Who could  
Oh, how they stare, And they

*p rall.* Weak lit\_tle meek lit\_tle Shop Girl. Ah!.....  
Neat lit\_tle sweet lit\_tle Shop Girl. Ah!.....

*p<sup>b</sup>* Weak lit\_tle meek lit\_tle Shop Girl. Ah!.....  
Neat lit\_tle sweet lit\_tle Shop Girl. Ah!.....

*p rall.*

*a tempo*

buy up the bank, They bul - ly the girl in the shop. *D.C. %*  
 fre - quent - ly dare To wink at the girl in the

Ah!..... Shop, shop, shop, shop.  
 Ah!..... Shop, Shop, shop, shop.

Ah!..... Shop, shop, shop, shop. *D.C. %*  
 Ah!..... Shop, Shop, shop, shop.

*a tempo*

*ff*

*D.C. %*

2.

shop.  
 shop.  
 shop.

DANCE.

2.

*mf*

*cresc.* *f*

*mf* *rall.*  
Oh, how they stare, And they  
*p* *rall.*  
Ah!.....  
*p* *b*  
Ah!.....  
*rall.*

*a tempo*  
fre-quent-ly dare To wink at the girl in the shop.  
*a tempo*  
Ah!..... Shop, shop, shop.  
Ah!..... Shop, shop, shop.  
*a tempo* *ff*



# N<sup>o</sup> 7. — PERAMBULATOR DUET. "HUSH A BYE."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Andantino.

PIANO:

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Andantino' and the dynamics are 'p' (piano).

BESSIE. Hush-a - bye, hush - a - bye, Shut your lit - tle eye, dear,  
 CHARLIE. Hush - a - bye, hush - a - bye, My nerves are all a - - jar, dear,

The first system of the duet features vocal lines for Bessie and Charlie, with piano accompaniment. The piano part continues with a steady accompaniment of chords and eighth notes.

B. Sleep and dream in com - fort, ba - by, while you can.  
 C. Good - ness, oh, my fin - ger Bes - sie can't he bite,

The piano accompaniment for the second system continues with the same harmonic pattern as the first system, supporting the vocal lines.

B. Hush - a - bye, hush - a - bye, Nur - sie is close by, dear,  
 C. Hush - a - bye, hush - a - bye, Does he want his Ma, dear, I

The third system of the duet features vocal lines for Bessie and Charlie, with piano accompaniment. The piano part continues with the same harmonic pattern as the previous systems.

B. Sleep and don't be frighten'd at the sol - - dier man.  
C. could - n't nurse a ba - - by on a win - - ter's night.

B. Hush - a - bye, hush - a . . . .  
C. Hush - a - bye, hush - a . . . .

*cresc:*

**Tempo di Marcia.**

*f*

*ff*

BESSIE.

When a-long the street the war drums beat, The

CHARLIE.

When a-long the street the war drums beat, The

*dim.* ~ *mf*

B. Gren-a-diers are com - - ing. Then the mu-sic grand of the big brass band, Sets

C. Gren-a-diers are com - - ing. Then the mu-sic grand of the big brass band, Sets

B. ev<sup>2</sup>ry heart to humming. When the co-lours fly a-thwart the sky. And theC. ev<sup>2</sup>ry heart to humming. When the co-lours fly a-thwart the sky. And the*cresc.*

B. lines of bear-skins loom... All Eng-land cheers the Gren-a-diers, And the

C. lines of bear-skins loom... All Eng-land cheers the Gren-a-diers, And the

B. big brass drum goes boom! Rata-plan, rata - - - plan, plan, Rata-plan, plan,

C. big brass drum goes boom! Rata-plan, rata - - - plan, plan, Rata-plan, plan,

B. plan Rata-plan, rataplan, rata-plan, dzing! Ta, ra, ta, ta, ta, ta,

C. plan Rata-plan, rataplan, rata-plan, dzing! Ta, ra, ta, ta, ta, ta,

B. Ta, ra, ta, ta, ta, ta, Ta, ra-ta, ta, ra-ta, ta, Boom! Rata-plan, plan,

C. Ta, ra, ta, ta, ta, ta, Ta, ra-ta, ta, ra-ta, ta, Boom! Rata-plan, plan,

B. plan, Rata-plan, rataplan, rata-plan, plan, plan, Ra-ta - ta, ta, ta, Ra-ta-

C. plan, Rata-plan, rataplan, rata-plan, plan, plan, Ra-ta - ta, ta, ta, Ra-ta-

B. - ta, ta, ta, Rat-a-plan, rat-a-plan, rat-a--plan, dzing!

C. - ta, ta, ta, Rat-a-plan, rat-a-plan, rat-a--plan, dzing!

D.C. for 2nd Verse.

*Andantino.*

The piano introduction is in 3/4 time, marked *Andantino*. It features a melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody begins with a series of eighth notes, followed by a half note, and then a quarter note. The bass line consists of a steady eighth-note accompaniment.

BESSIE.

*p*

V.S. Hush - a - bye, hush - a - bye, Dream your pret - ty dream, dear,

The vocal line for the first line of the song is in the treble clef. It begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment in the left hand consists of a steady eighth-note accompaniment. The right hand of the piano accompaniment features a melody that mirrors the vocal line.

8.

Ne - ver mind the cheer - ing when the sol - - diers come,

The vocal line for the second line of the song is in the treble clef. It begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment in the left hand consists of a steady eighth-note accompaniment. The right hand of the piano accompaniment features a melody that mirrors the vocal line.


8.

Hush - a - bye, hush - a - bye, While the ri - - fles gleam, dear,

The vocal line for the third line of the song is in the treble clef. It begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment in the left hand consists of a steady eighth-note accompaniment. The right hand of the piano accompaniment features a melody that mirrors the vocal line.

B.  *Sleep and don't be frighten'd at the boom, boom, boom!*

B.  *Hush - a - bye, hush - a . . . .*  
*cresc:*

*Tempo di Marcia.*  
*f* 

*ff* 

B. *f*  
When a - long the street the war drums beat, The Grenadiers are com - ing. Then the

C. *f*  
When a - long the street the war drums beat, The Grenadiers are com - ing. Then the

*dim: mf*

B. music grand of the big brass band, Sets ev'ry heart to humming. When the co lours fly a -

C. music grand of the big brass band, Sets ev'ry heart to humming. When the co lours fly a -

*cresc:*

B. - thwart the sky, An the lines of bearskins loom All Eng-land cheers the Grenadiers, And the

C. - thwart the sky, An the lines of bearskins loom All Eng-land cheers the Grenadiers, And the

*f*



B. *ff*  
big brass drum goes boom. Rata-plan, rata - - plan, plan, Rata-plan, plan, plan, rata-

C. *ff*  
big brass drum goes boom. Rata-plan rata - - plan, plan, Rata-plan, plan, plan, rata-

B. plan, rata-plan, rata - plan, dzing! Ta, ra, ta, ta, ta, ta, Ta, ra, ta, ta, ta, ta,

C. plan, rata-plan, rata - plan, dzing! Ta, ra, ta, ta, ta, ta, Ta, ra, ta, ta, ta, ta,

B. Ta, ra, ta, ta, ra, ta, ta, Boom! Rata-plan, plan, plan, Rata-plan rata-plan rata-

C. Ta, ra, ta, ta, ra, ta, ta, Boom! Rata-plan, plan, plan, Rata-plan rata-plan rata-

B.  - plan, plan, plan, Ra-ta, ta, ta, ta, Ra-ta, ta, ta, ta, Ra-ta - plan, plan, plan, plan,

C.  - plan, plan, plan, Ra-ta, ta, ta, ta, Ra-ta, ta, ta, ta, Ra-ta - plan, plan, plan, plan,



B.  plan Rata - plan, plan, plan, plan, Rata - plan, rata - plan, rata -

C.  plan Rata - plan, pian, plan, plan, plan, Rata - plan, rata - plan, rata -



B.  - plan, Rataplan, plan, plan!

C.  - plan, Rataplan plan plan!



*ff*

# N<sup>o</sup> 8.— VALSE SONG — "OVER THE HILLS."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

VOICE. *Tempo di Valse, Moderato.* BEATRICE. *mf*

O-ver the hills and o - - - ver

PIANO. *Tempo di Valse, Moderato.* *mf* *dim:* *p*

B. In-to the sun-set's glow . . . . Leaning up-on my lov- - - er,

B. *cres:* *dim: e rit: a tempo.* *mf*

Hap-pi-ly I would go . . . . Were it for joy or sor- - - row,

*dim: e rit: a tempo.* *cres: mf* *p*

B. *cres:*

O-ver the world so wide . . . . Fearing no dark to - mor- - - row,

*cres:*

B. *mf* If he were by my side . . . . *f* Far . . . . and a - way . . . . Over

B. *dim:* hills . . . . that are *dim:* dim, . . . . *f* Far . . . . and a -

B. *dim:* - way . . . . I would wan - - der with him . . . .

B. Sun - - shine or cloud . . . . To the world . . . . dis - tant

B. *cres:* rim . . . . *f* Heart . . . . against heart . . . . *dim:* With my

B. *rall:* *mf* *dim:* *Tempo Imo*  
 love . . . . . by my side . . . . . *p* *Tempo Imo*  
 O-ver the seas and o - - -

B. *mf*  
 - ver, Down where the spice winds blow . . . . . Is-land I would dis-

B. *cres:* *dim: e rit:* *a tempo.* *mf*  
 - co - - - ver Is-lands that no men know . . . . . Be it for  
*mf* *dim: e rit:* *a tempo.*  
*cres:* *p*

B. *cres:*  
 joy or sor - - - row O-ver the world so wide . . . . . Fearing no  
*cres:*

B. *mf*  
 dark- to - mor - - - row If he were by my side . . . . .

B. *f* O - - - ver the seas . . . . . to the far . . . . . lands un- *dim:*

The first system features a vocal line (B) and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and includes the lyrics "O - - - ver the seas . . . . . to the far . . . . . lands un-". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and ends with a *dim:* (diminuendo) marking.

B. - told . . . . . : Sail - - - ing to wind . . . . . that rich

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "- told . . . . . : Sail - - - ing to wind . . . . . that rich". The piano accompaniment features a piano (*p*) dynamic in the first half and a mezzo-forte (*mf*) dynamic in the second half.

B. *dim:* per - - - fume en - fold . . . . . : *f* Sail - - - ing the

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "*dim:* per - - - fume en - fold . . . . . : *f* Sail - - - ing the". The piano accompaniment features a *dim:* marking in the first half and a mezzo-forte (*mf*) dynamic in the second half.

B. bil - - - lows . . . . . of sil - - - ver and gold . . . . .

The fourth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "bil - - - lows . . . . . of sil - - - ver and gold . . . . .".

B. *f* Heart . . . . . against heart . . . . . with my love . . . . . by my side . . . . . *dim:*

The fifth system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "*f* Heart . . . . . against heart . . . . . with my love . . . . . by my side . . . . . *dim:*". The piano accompaniment features a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic.

B. *p*  
 Sop. O-ver the hills and o - - - ver, in-to the sun-set's glow . . . .  
 TEN. O-ver the hills and o - - - ver, In-to the sun-set's glow . . . .  
 BASS. O-ver the hills and o - - - ver, In-to the sun-set's glow . . . .  
*p*  
 O-ver the hills and o - - - ver, In-to the sun-set's glow . . . .

B. *cres:* *f* *rall: e dim:*  
 Leaning up-on my lov- - - er, Hap-pi-ly I would go . . . .  
*cres:* *f* *rall: e dim:*  
 Leaning up-on her lov- - - er, Hap-pi-ly she would go . . . .  
*cres:* *f* *rall: e dim:*  
 Leaning up-on her lov- - - er, Hap-pi-ly she would go. Happi-ly she'd go.  
*cres:* *f* *rall: e dim:*  
 Leaning up-on her lov- - - er, Hap-pi-ly she would go. Happi-ly she'd go.

*a tempo.*

B. *p* Were it for joy or sor - - - row O-ver the world so wide . . . .

*a tempo.*

Were it for joy or sor - - - row O-ver the world so wide . . . .

*a tempo.*

Were it for joy or sor - - - row O-ver the world so wide . . . .

*a tempo.*

Were it for joy or sor - - - row O-ver the world so wide . . . .

*a tempo.*

*p*

*cres:* *Più mosso.*

B. *f* Fearing no dark to - mor - - row, If he were by my side! . . . .

*cres:* *f* Fearing no dark to - mor - - row, If he were by her side! . . . .

*cres:* *f* Fearing no dark to - mor - - row, If he were by her

*cres:* *f* Fearing no dark to - mor - - row, If he were by her

*cres:* *Più mosso.*

*f*



*cres:*  
 B. If he were by my side! . . . . .  
*cres:* If he were by her side! . . . . . *ff* Ah! . . . . .  
*cres:* side! If he were by her. Ah! . . . . .  
*cres:* side! If he were by her. Ah! . . . . .

*cres:*  
*ff*

*rall:* *ff*  
 B. If he were by . . . . . my . . . . . side!  
*ff* By . . . . . her side!  
*ff* By . . . . . her side!  
*ff* By . . . . . her side!

*rall:* *ff* *ff*

*ff*

N<sup>o</sup>. 9. — CONCERTED PIECE. "FOUNDLINGS ARE WE."

WORDS BY H. J. W. DAM.

MUSIC BY LIONEL MONCKTON.

Moderato.

PIANO.

*f* *mf grazioso.*

The first system of the piano introduction consists of two staves. The right hand begins with a series of eighth notes, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Moderato' and the dynamics range from *f* to *mf grazioso*.

The second system continues the piano introduction with similar rhythmic patterns in both hands, featuring some slurs and accents.

The third system concludes the piano introduction, ending with a *p* (piano) dynamic marking.

FOUNDLINGS.

*mf*

The vocal line begins with a melody in the right hand, marked *mf*. The lyrics are: "Foundlings are we, Waiting to see, Who will un-ra-vel our pre-na-tal".

Foundlings are we, Waiting to see, Who will un-ra-vel our pre-na-tal

The piano accompaniment for the vocal line consists of two staves. The right hand features chords and moving lines, while the left hand provides a simple accompaniment of quarter notes.

F. mys-te-ry. Tru-ly we'll tell How it be-fel That we are mi-nus a

F. fam-i-ly his-to-ry. Hard though the task, All that they

F. ask We will re-veal with a frankness im-por-tu-nate Ev'ry de-tail

F. We will un-veil. That will explain our po-si-tion un-for-tu-nate, Boundlings are a tempo.

## FOUND?

we, Waiting to see Who will un - ra - vel our pre - na - tal mys - te - ry

Sop. *p*

Foundlings are they, Foundlings, oh! Who will un - ra - vel their pre - na - tal mys - te - ry

Alto *p*

Foundlings are they, Foundlings, oh! Who will un - ra - vel their pre - na - tal mys - te - ry

Ten. *p*

Foundlings are they, Foundlings, oh! Who will un - ra - vel their pre - na - tal mys - te - ry

Bass. *p*

Foundlings are they, Foundlings, oh! Who will un - ra - vel their pre - na - tal mys - te - ry

F. *f* *dim:* *p*

Tru - ly we'll tell How it be - fel That we are mi - nus a fam - i - ly

*f* *dim:* *p*

Tru - ly they'll tell How it be - fel That they are mi - nus a fam - i - ly

*f* *dim:* *p*

Tru - ly they'll tell How it be - fel Foundlings are they, Foundlings are

*f* *dim:* *p*

Tru - ly they'll tell How it be - fel Foundlings are they, Foundlings are

*f* *dim:* *p*

Tru - ly they'll tell How it be - fel Foundlings are they, Foundlings are

*f* *dim:* *p*

Allegro.

F. his-to-ry Found-ings are we . . . . .

his-to-ry Found-ings are they . . . . .

they, yes, Found-ings are they . . . . .

they, yes, Found-ings are they . . . . .

they, yes, Found-ings are they . . . . .

Allegro.

BERTIE.

And I am the Johnny who trots 'em round,  
Who trots us round,  
Who  
Who  
Who  
Who  
Who

B. Here and there and ev'rywhere we have our fling.. In

trots 'em round,

trots 'em round,

trots 'em round,

trots 'em round,

*f*

B. close at-tendance I'm always found. And

F. He's al-ways found,

*f* Yes, al-ways found,

*f* Yes, al-ways found,

*f* Yes, al-ways found,

*f* Yes, al-ways found,

*f* Yes, al-ways found,

*f* Yes, al-ways found,

B. please to note that the cut of my coat is quite the thing . . . . From

The first system consists of a vocal line (B.) and a piano accompaniment. The vocal line has lyrics: "please to note that the cut of my coat is quite the thing . . . . From". The piano accompaniment is in the right and left hands, with a piano (p) dynamic marking.

B. ear - - ly morning till late at night to do the honours is my delight. At

The second system consists of a vocal line (B.) and a piano accompaniment. The vocal line has lyrics: "ear - - ly morning till late at night to do the honours is my delight. At". The piano accompaniment continues with the same accompaniment pattern.

B. tea and dinner, at supper and lunch, You'll see me feeding the whole of the bunch!

The third system consists of a vocal line (B.) and a piano accompaniment. The vocal line has lyrics: "tea and dinner, at supper and lunch, You'll see me feeding the whole of the bunch!". The piano accompaniment continues.

F. At  
At  
At  
At  
At  
At

The fourth system features a vocal line (F.) and a piano accompaniment. The vocal line has lyrics: "At", "At", "At", "At", "At", "At". The piano accompaniment continues. The vocal line is marked with a forte (f) dynamic.

The fifth system consists of a piano accompaniment in the right and left hands, continuing the accompaniment from the previous systems.

T. tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

B. Oh! I am the Johnny that trots 'em round, that

F. Oh! he is the Johnny that trots us round, that

Oh! he is the Johnny that trots 'em round, that

Oh! he is the Johnny that trots 'em round, that

Oh! he is the Johnny that trots 'em round, that

Oh! he is the Johnny that trots 'em round, that

Oh! he is the Johnny that trots 'em round, that



B. trots 'em round, that trots 'em round, Here and there and

F. trots us round, that trots us round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

B. ev' - ry - where we have our fling... In close at - tence I'm

F. ev' - ry - where we have our fling... In close at - tence he's

ev' - ry - where they have their fling... In close at - tence he's

ev' - ry - where they have their fling... In close at - tence he's

ev' - ry - where they have their fling... In close at - tence he's

ev' - ry - where they have their fling... In close at - tence he's

B. al - - ways found, I'm al - - ways found, I'm al - - ways found, And

F. al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

B. please to note that the cut of my coat is quite the thing;

F. please to note that the cut of his coat is quite the thing;

please to note that the cut of his coat is quite the thing;

please to note that the cut of his coat is quite the thing;

please to note that the cut of his coat is quite the thing;

please to note that the cut of his coat is quite the thing;

*Tempo I?* *a tempo.* *mf*

F. Foundlings are we, Waiting to see Who will un-  
 Foundlings are they, Foundlings, oh! Who will un-  
 Foundlings are they, Foundlings, oh! Who will un-  
 Foundlings are they, Foundlings, oh! Who will un-  
 Foundlings are they, Foundlings, oh! Who will un-

*Tempo I?* *a tempo.* *rall.* *mf*

F. -ra-vel our pre-na-tal mys-te-ry. Tru-ly we'll tell How it be-fel  
 -ra-vel our pre-na-tal mys-te-ry. Tru-ly they'll tell How it be-fel  
 -ra-vel our pre-na-tal mys-te-ry. Tru-ly they'll tell How it be-fel  
 -ra-vel our pre-na-tal mys-te-ry. Tru-ly they'll tell How it be-fel  
 -ra-vel our pre-na-tal mys-te-ry. Tru-ly they'll tell How it be-fel

F.

That we are minus a fam - i - - ly his - to - ry Found - - lings are  
 that they are minus a fam - i - - ly his - to - ry Found - - lings are  
 Foundlings are they, Foundlings are they, yes, Found - - lings are  
 Foundlings are they, Foundlings are they, yes, Found - - lings are  
 Foundlings are they, Foundlings are they, yes, Found - - lings are

*p rit:*

*rall: molto.*

we, Ve - ry un - for - tu - nate girls are we . . . . .  
 they, Ve - ry un - for - tu - nate girls are they . . . . .  
 they, Ve - ry un - for - tu - nate girls are they . . . . .  
 they, Ve - ry un - for - tu - nate girls are they . . . . .  
 they, Ve - ry un - for - tu - nate girls are they . . . . .

*rall: molto.* *ff*

EXIT AFTER SCENE.

Moderato.

F. Found-lings are we, Waiting to see.

Allegro.

B. Oh I am the Johnny that trots 'em round, that

F. Oh he is the Johnny that trots us round, that

Oh he is the Johnny that trots 'em round, that

Oh he is the Johnny that trots 'em round, that

Oh he is the Johnny that trots 'em round, that

Oh he is the Johnny that trots 'em round, that

Allegro.

*f*

B. trots 'em round, that trots 'em round, Here and there and

F. trots us round, that trots us round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

B. ev' - ry - where we have our fling... In close attendance I'm

F. ev' - ry - where we have our fling... In close attendance he's

ev' - ry - where they have their fling... In close attendance he's

ev' - ry - where they have their fling... In close attendance he's

ev' - ry - where they have their fling... In close attendance he's

ev' - ry - where they have their fling... In close attendance he's

B. al - - ways found, I'm al - - ways found, I'm al - - ways found, And

F. al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

B. please to note that the cut of my coat is quite the thing

F. please to note that the cut of his coat is quite the thing.

please to note that the cut of his coat is quite the thing.

please to note that the cut of his coat is quite the thing.

please to note that the cut of his coat is quite the thing.

please to note that the cut of his coat is quite the thing.

N<sup>o</sup> 10. — SONG. "THE VEGETARIAN."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Moderato.

PIANO. *f*

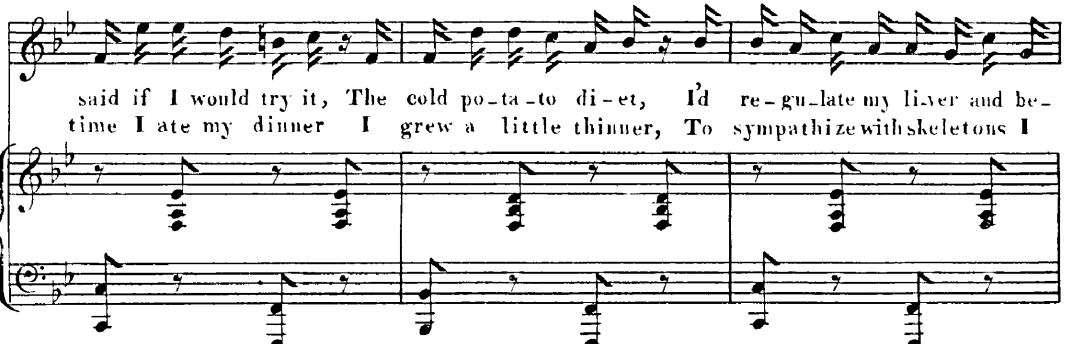
MICGLES.

(1) It was an e-vil hour when I met my Ma-ry Ann,  
 (2) For breakfast we had por-ridge, for din-ner we had fruits,

M. Oh, woe! woe the day! She was liv-ing with her mo-ther on the  
 Oh woe! woe the day! And if we had a sup-per it was

M. ve-ge-ta-ble plan, Yea, ve-ri-ly yea! She  
 prin-ci-pal-ly roots Yea, ve-ri-ly yea! Each



M.  said if I would try it, The cold po-ta-to di-et, I'd re-gu-late my liver and be-time I ate my dinner I grew a little thinner, To sympathize with skele-tous I

M.  - come an-o-ther man. Though se-ri-ous-ly doubt-ing, I took to Brus-sels sprout-ing, And ve-ry soon be-gan To win her lovely daughter My on-ly drink was, wa-ter And *a tempo.*

M.  now you see what's left of me-a Ve-ge-ta-ri-an. I am a ra-dish  
now you see what's left of me-a Ve-ge-ta-ri-an. *a tempo.* *mf*

M.  gone to seed, I am the thin-est of my breed, Roots and fruits and as - *p*

M. *pa-ragus, shoots* Come all, ye hea-then, come and feed. I am a ra-dish

M. gone to seed, I am the thin-est of my breed, Roots and fruits and as-

M. -pa-ragus shoots, Come all, ye hea-then, come and feed.

M. *D.C. for 2d V.* *(3rd Ver.) It* *p*

M.  was a dreadful hour when a butcher bold appear'd. Oh, woe!

M.  woe the day, He cock'd his eye at Ma-ry Ann ex-act-ly as I fear'd,

M.  Yea, ve-ri-ly yea, My chest was rather nar-row From

M.  ve-ge-ta-ble marrow But his was broad and bulging like the cover of a van, I

M. *rall:* spite of all I hoped *a tempo.* One morning theye-loped, And now you see what's left of me, a

*rall:* *a tempo.*

M. ve-ge-ta-ri-an. I am a ra-dish gone to seed I am the thinnest

*mf*

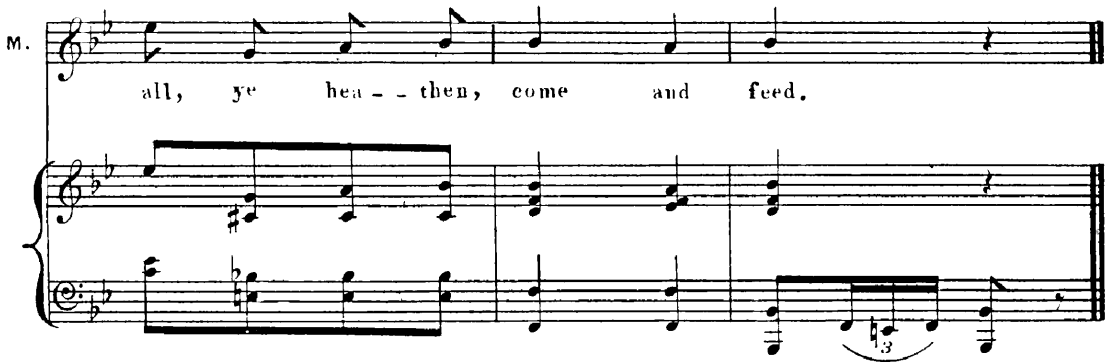
M. of my breed, Root and fruits and as-pa-ra-gus shoots Come all, ye hea-then

*p*

M. come and feed. I am a ra-dish gone to seed, I am the thinnest

*mf*

M.  of my breed, Roots and fruits and as - - pa - ra - gus shoots, Come

M.  all, ye hea - - then, come and feed.

 **DANCE.** *ff*



N<sup>o</sup> 11. — SONG. "THE FOUNDLING."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Andantino.

PIANO. *mf*

The piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a melody in the right hand and a supporting bass line in the left hand. The melody features a series of eighth notes and quarter notes, with a prominent trill on the final note. The dynamics are marked *mf* (mezzo-forte).

ADA.

(Spoken.)

Left up - on a door - step at half - past nine - Oh, Goodness! it was

The first vocal line is in 2/4 time and begins with a series of eighth notes. The lyrics are "Left up - on a door - step at half - past nine - Oh, Goodness! it was". The piano accompaniment is in the same key and time, with a dynamic marking of *p* (piano).

A. cold! Sleeping in a bas - ket tied with twine - Oh, Goodness! it was

The second vocal line continues the melody with the lyrics "cold! Sleeping in a bas - ket tied with twine - Oh, Goodness! it was". The piano accompaniment continues with a dynamic marking of *p*.

A. cold! Cold, cold, cold as ice - Oh, Goodness! it was cold!

The third vocal line features a more rhythmic melody with accents over the notes, with the lyrics "cold! Cold, cold, cold as ice - Oh, Goodness! it was cold!". The piano accompaniment includes a dynamic marking of *mf*.

A.

1st SOP. *mf* > > > > > *f* The

2nd SOP. *mf* > > > > > *f*

TEN. *mf* > > > > > *f*

BASS. *mf* > > > > > *f*

Cold, cold, cold as ice - Brrr! Goodness! it was cold!

Cold, cold, cold as ice - Brrr! Goodness! it was cold!

Cold, cold, cold as ice - Brrr! Goodness! it was cold!

*mf*

A.

Foundling ma - tron took me in, Be - cause I had no next of kin, And

*p*

A.

(Crying.)

thus my me - mo - ries be - gin, A - - no - ny - mously - well ra - ther! My

A.

pa - rents' love was words, not deeds, They gave me no - thing

L.H.

A.

for my needs! A pair of socks, a string of beads, Were all I got from

A.

Fa - ther!

1st SOP. *rit:*

A pair of socks, a string of beads, Were all she got from Fa - ther!

2nd SOP. *rit:*

A pair of socks, a string of beads, Were all she got from Fa - ther!

TEN. *rit:*

A pair of socks, a string of beads, Were all she got from Fa - ther!

BASS. *rit:*

A pair of socks, a string of beads, Were all she got from Fa - ther!



ADA.

I was a poor de-fenceless child, A lit-tle flow'ret

*a tempo.*

A. (Crying.)

growing wild, But still I said, "Goo-goo" and smiled, But did-n't I thrive-well, rather! Of

A.

my be-longings they kept track, A lot of brui-ses blue and black, And a

L.H.

A.

straw-ber-y mark in the mid-dle of my back, Was all I got from

A.

Fa-ther!

1st SOP. *rit:*

And a strawberry mark in the middle of her back, Was all she got from Fa-ther!

2nd SOP. *rit:*

And a strawberry mark in the middle of her back, Was all she got from Fa-ther!

TEN. *rit:*

And a strawberry mark in the middle of her back, Was all she got from Fa-ther!

BASS. *rit:*

And a strawberry mark in the middle of her back, Was all she got from Fa-ther!

(Spoken.)

A.

Left up-on a door-step at half-past nine— Oh, Goodness! it was cold!

*Tempo Imo*

A.

Sleeping in a bas-ket tied with twine— Oh, Goodness! it was cold!



N<sup>o</sup> 12. — FINALE. ACT I. "FAREWELL, FAREWELL."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Allegro moderato.

PIANO:

*ff*

*f*

Sop. *ff*  
Fare-well, fare-well, We ten-der our con-gra-tu-lations

TEN. *ff*  
Fare-well, fare-well, We ten-der our con-gra-tu-lations

BASS. *ff*  
Fare-well, fare-well, We ten-der our con-gra-tu-lations

*ff*

The musical score is set in a key with three flats (E-flat major or C minor) and common time. The tempo is marked 'Allegro moderato'. The piano accompaniment begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section. The vocal parts enter with a fortissimo (*ff*) dynamic. The lyrics are: 'Fare-well, fare-well, We ten-der our con-gra-tu-lations'. The score includes a piano introduction, followed by vocal entries for Soprano, Tenor, and Bass, and a final piano accompaniment section.

tru - - - ly Fare-well, farewell, fare-well. You will see no more of

tru - - - ly Fare-well, farewell, fare-well. You will see no more of

tru - - - ly Fare-well, farewell, fare-well. You will see no more of

Hoo - - - ley. Fare-well, farewell, You will see no more of Hoo - ley. Fare-

Hoo - - - ley. Fare-well, farewell, You will see no more of Hoo - ley. Fare-

Hoo - - - ley. Fare-well, farewell, You will see no more of Hoo - ley. Fare-

- well, farewell, You will see no more of Hoo-ley. We tender our congratulations

- well, farewell, You will see no more of Hoo-ley. We tender our congratulations

- well, farewell, You will see no more of Hoo-ley. We tender our congratulations

tru - - - ly You will see no more of Hoo - - - - -

tru - - - ly You will see no more of Hoo - - - - -

tru - - - ly You will see no more of Hoo - - - - -

tru - - - ly You will see no more of Hoo - - - - -

Tempo di Valse.

*ff* *rall: e dim: mf* *a tempo.* *cresc: ff*

- ley. Ah! . . . . . She'll now be a la-dy we un - der -

*ff* *rall: e dim: mf* *a tempo.* *cresc: ff*

- ley. Ah! . . . . . She'll now be a la-dy we un - der -

*ff* *rall: e dim: mf* *a tempo.* *cresc: ff*

- ley. Ah! . . . . . She'll now be a la-dy we un - der -

Tempo di Valse.

*rall: e dim: mf* *a tempo.* *cresc: ff*

*rall: e dim: mf* *a tempo.* *cresc:*

- stand a - mong the band that rule the land She'll now be a la-dy of

*rall: e dim: mf* *a tempo.* *cresc:*

- stand a - mong the band that rule the land She'll now be a la-dy of

*rall: e dim: mf* *a tempo.* *cresc:*

- stand a - mong the band that rule the land She'll now be a la-dy of

*mf* *rall: e dim:* *a tempo.* *cresc:*

*ff* *rall: e dim: a tempo.* *mf*

man - ners grand, With a four - in - hand and a but - - ler bland. She'll now be a

*ff* *rall: e dim: a tempo.* *mf*

man - ners grand, With a four - in - hand and a but - - ler bland. She'll now be a

*ff* *rall: e dim: a tempo.* *mf*

man - ners grand, With a four - in - hand and a but - - ler bland. She'll now be a

*ff* *mf* *rall: e dim: a tempo.*

*cresc:* *ff*

la - dy we un - - der - stand a - mong the band that rule the land, She'll

*cresc:* *ff*

la - dy we un - - der - stand a - mong the band that rule the land, She'll

*cresc:* *ff*

la - dy we un - - der - stand a - mong the band that rule the land, She'll

*cresc:* *ff*



BESSIE.

now be a lady of manners grand, of manners, manners grand. Fare - -

now be a lady of manners grand, of manners, manners grand.

now be a lady of manners grand, of manners, manners grand.

*Allegretto.*

B. well to the counter fare-well to the shop, No longer a shop girl I'll

*Allegretto.*

*p*

HAROLD.

B. he. Her laces and ribbons shall instantly drop, She's promised to mar - ry

H. *me.*

*f* Her la-ces and rib-bons she'll in-stant-ly drop, She's

*f* Her la-ces and rib-bons she'll in-stant-ly drop, She's

*f* Her la-ces and rib-bons she'll in-stant-ly drop, She's

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the word "me." and then the lyrics "Her la-ces and rib-bons she'll in-stant-ly drop, She's". The piano accompaniment consists of a treble and bass clef with chords and a melodic line. Dynamics include *f* (forte) and accents.

*con espress:* **LADY DODO.** *Andantino.*

Oh, pi-ty have on lo-vers two, Who

promised his bride to be.

promised his bride to be.

promised his bride to be.

*Andantino.*

*p*

The second system of music continues the vocal line and piano accompaniment. It includes the instruction "LADY DODO." and "Andantino." The vocal line has lyrics "Oh, pi-ty have on lo-vers two, Who promised his bride to be." repeated three times. The piano accompaniment features a treble and bass clef with chords and a melodic line. Dynamics include *p* (piano) and accents.

love as deep - ly as did you. When love is young and

love is true, Oh, pi - ty have on lo - vers two, Oh,

*dim: e rit:*

*ppp*

*dim: e rit:*

*a tempo.*

pi - ty have on lo - vers two, Who love as deep - ly as did you, When

*ppp* *rall:* *a tempo.*

*a tempo.*

*rall:* *a tempo.*

love is young and love is true, Oh, pi - ty have on lo - - - vers

*rall:*

*ppp* *rall:*

COLONEL. Allegretto.

L.D. 

two. With this we are not sa - tis - fied, We will not thus be

SIR GEORGE.



With this we are not sa - tis - fied, We will not thus be

COUNT.

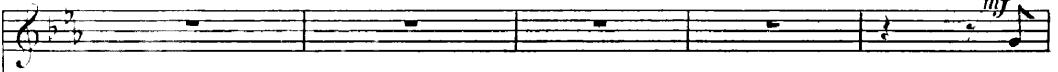


With this we are not sa - tis - fied, We will not thus be

Allegretto.



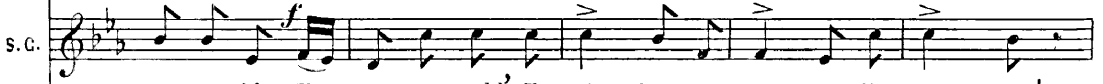
HOOLEY.



Then

C. 

put a - side, By a - ny world's Pro - vi - der, Pro - vi - der, Pro - vi - der!

S.G. 

put a - side, By a - ny world's Pro - vi - der, Pro - vi - der, Pro - vi - der!

C. 

put a - side, By a - ny world's Pro - vi - der, Pro - vi - der, Pro - vi - der!



H. do your worst I'll not di - vide, I now pre - sent you

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics 'do your worst I'll not di - vide, I now pre - sent you'. The piano accompaniment is in the left hand, with a steady eighth-note accompaniment in the right hand.

H. to the Bride Who wins the world's Pro - vi - - der, Pro - vi - - der, Pro -

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics 'to the Bride Who wins the world's Pro - vi - - der, Pro - vi - - der, Pro -'. The piano accompaniment features a triplet of eighth notes in the right hand, marked *mf*. The lyrics are followed by a double bar line.

H. - vi - - der! RECIT. (ad lib.) Dear

He is the world's Pro - vi - - der, Pro - vi - - - - der!

He is the world's Pro - vi - - der, Pro - vi - - - - der!

He is the world's Pro - vi - - der, Pro - vi - - - - der!

The third system is a recitative section. It begins with the vocal line and piano accompaniment. The vocal line has lyrics '- vi - - der!' followed by a double bar line and the word 'Dear'. The piano accompaniment is sparse, with a few chords. The lyrics are followed by three lines of the vocal line, each with the lyrics 'He is the world's Pro - vi - - der, Pro - vi - - - - der!'. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand.

H. friends permit me to de-clare my thanks for all your wishes

*sfz* *p* *sfz*

*Allegro moderato.*

H. fair, The la-dy too who is standing here by me Re-

*Allegro moderato.*

*p leggiero.*

H. turns con-gra-tu-lations thank-ful-ly Re- - turns congratulations

*Allegro moderato.*

H. thank-ful- - ly For . . . . . She

*Allegro moderato.*

*cresc:* *f* *mf*

H. gives me a sort of a charter, It's nothing to do with the gar-ter, No

H. longer shall stop at her place at the shop, She's ta-ken a - - nother ap-

H. - point - ment!

She gives him a sort of a charter, It's nothing to do with the

She gives him a sort of a charter, It's nothing to do with the

She gives him a sort of a charter, It's nothing to do with the

gar-ter, No lon-ger she'll stop at her place in the shop, She's  
 gar-ter, No lon-ger she'll stop at her place in the shop, She's  
 gar-ter, No lon-ger she'll stop at her place in the shop, She's

Moderato. HAROLD.

*mf*  
 My love I will not be denied Why  
 ta-ken a - nother ap - - pointment.  
 ta-ken a - nother ap - - pointment.  
 ta-ken a - nother ap - - pointment.

Moderato.

*dim:* *p*



## BEATRICE.

H.

not like her be - come a bride. The case is dif - fer - ent you see,

*cresc:* *dim:* *ppp*

Detailed description: This block contains the musical score for Beatrice's first line. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings include 'cresc:' (crescendo), 'dim:' (diminuendo), and 'ppp' (pianissimo).

## LADY DODO.

B.

He hasn't a - ny fam - i - ly. That's right, my dear don't be a goose There always time to don the

*p*

*Allegro moderato.*

Detailed description: This block contains the musical score for Lady Dodo's first line. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats, and the time signature is 4/4. The vocal line starts with a quarter rest followed by eighth and quarter notes. The piano accompaniment features chords in the right hand and a bass line in the left hand. A dynamic marking of 'p' (piano) is present. The tempo marking 'Allegro moderato.' is written below the piano part.

noose. Quite right, quite right, quite right!

Quite right, quite right, quite right!

Quite right, quite right, quite right!

*f* *ff*

Detailed description: This block contains the musical score for Lady Dodo's second line. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats, and the time signature is 4/4. The vocal line consists of a single note followed by a quarter rest, then a series of quarter notes. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamic markings include 'f' (forte) and 'ff' (fortissimo).

*f* *ff*

Detailed description: This block contains the piano accompaniment for the second line of Lady Dodo's music. It features two staves. The right hand plays a series of chords, and the left hand plays a steady eighth-note bass line. Dynamic markings include 'f' (forte) and 'ff' (fortissimo).

MIGGLES.

What's this? What's this? To Hooley she's af-fianced, This

III. un-der-handed wedding shall not be!

What's this? What's this? The

What's this? What's this? The

What's this? What's this? The

M.

wedding shall not be! What's this? What's this? The wedding shall not be!

wedding shall not be! What's this? What's this? The wedding shall not be!

wedding shall not be! What's this? What's this? The wedding shall not be!

*mf*

M.

not be done, she has been won By fraud and crueltrickery.

*f*

He'll not be done, She has been won By

*f*

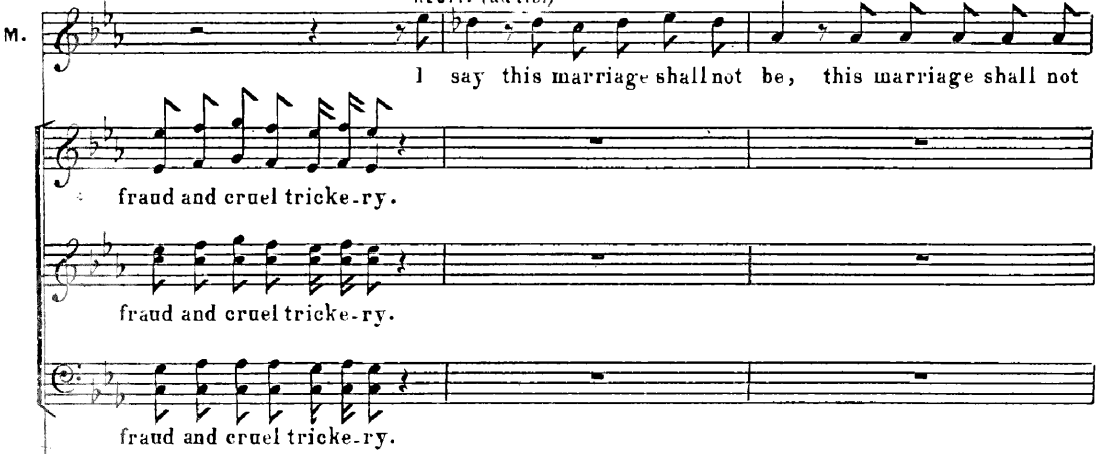
He'll not be done, She has been won By

*f*

He'll not be done, She has been won By

*f*

RECIT. (ad lib.)

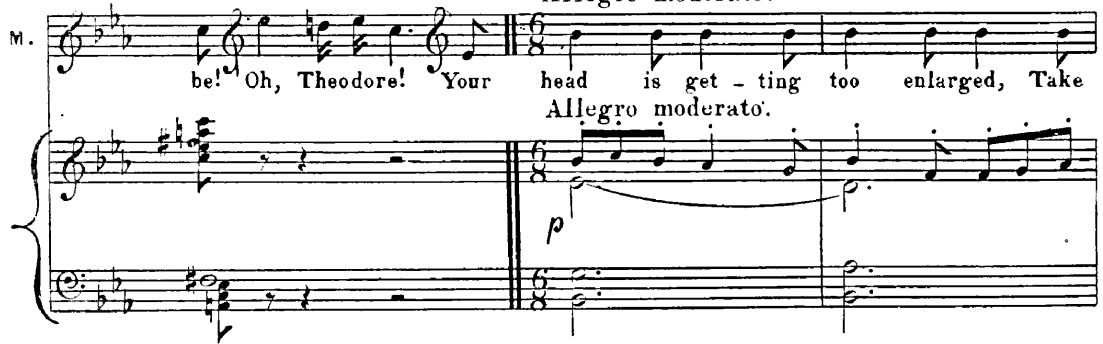
M.  *1 say this marriage shall not be, this marriage shall not fraud and cruel tricke-ry.*

RECIT. (ad lib.)

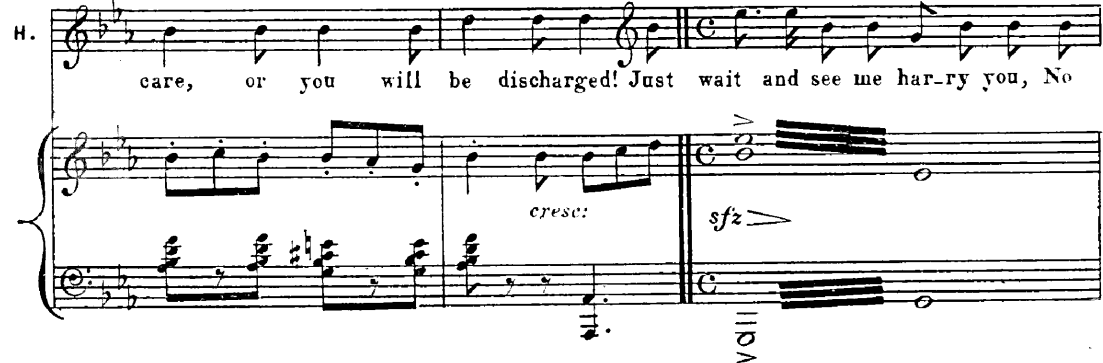


ADA.

HOOLEY. Allegro moderato.

M.  *be! Oh, Theodore! Your head is get - ting too enlarged, Take*  
Allegro moderato.

MIGGLES.

H.  *care, or you will be discharged! Just wait and see me har-ry you, No*

*cresc: sfz*

M. minister shall marry you. Just

He says that he will harry them, No min-ister shall marry them!

He says that he will harry them, No min-ister shall marry them!

He says that he will harry them, No min-ister shall marry them!

## HOOLEY.

M. wait and see! You'll hear from me!

There'll sure-ly be a tra-ge-

There'll sure-ly be a tra-ge-

There'll sure-ly be a tra-ge-

Tempo di Valse.

*ff* *rall: e dim: a tempo.* *mf* *cresc: ff*

- dy! Ah! . . . . . She'll now be a la- dy we un- - der-

*ff* *rall: e dim: a tempo.* *mf* *cresc: ff*

- dy! Ah! . . . . . She'll now be a la- dy we un- - der-

*ff* *rall: e dim: a tempo.* *mf* *cresc: ff*

- dy! Ah! . . . . . She'll now be a la- dy we un- - der-

Tempo di Valse.

*rall:* *a tempo.* *cresc: ff*

*rall: e dim: a tempo.* *mf* *cresc:*

stand a-mong the band that rule the land, She'll now be a la- dy of

*rall: e dim: a tempo.* *mf* *cresc:*

stand a-mong the band that rule the land, She'll now be a la- dy of

*rall: e dim: a tempo.* *mf* *cresc:*

stand a-mong the band that rule the land, She'll now be a la- dy of

*rall: e dim: a tempo.* *mf* *cresc:*

*ff* *rall: e dim: mf a tempo.*

man - ners grand with a four - in - hand and a but - - ler bland. She'll now be a

*ff* *rall: e dim: mf a tempo.*

man - ners grand with a four - in - hand and a but - - ler bland. She'll now be a

*ff* *rall: e dim: mf a tempo.*

man - ners grand with a four - in - hand and a but - - ler bland. She'll now be a

*ff* *rall: e dim: mf a tempo.*

*cresc: ff*

la - dy we un - - der - stand a - mong the band that rule the land, She'll

*cresc: ff*

la - dy we un - - der - stand a - mong the band that rule the land, She'll

*cresc: ff*

la - dy we un - - der - stand a - mong the band that rule the land, She'll

*cresc: ff*



now be a la-dy of man-ners grand, of man-ners, manners grand.



now be a la-dy of man-ners grand, of man-ners, manners grand.



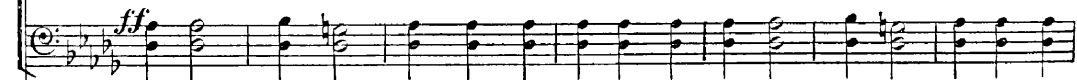
now be a la-dy of man-ners grand, of man-ners, manners grand.



*ff* Hap - py, hap - py may they be ev - er more, Happy, hap - py may they be



*ff* Hap - py, hap - py may they be ev - er more, Happy, hap - py may they be



*ff* Hap - py, hap - py may they be ev - er more, Happy, hap - py may they be



ev\_er-more. May their fate a fair one be, May their fate a

ev\_er-more. May their fate a fair one be, May their fate a

ev\_er-more. May their fate a fair one be, May their fate a

fair one be, Hap-py, hap-py may they be ev\_er-more, Happy

fair one be, Hap-py, hap-py may they be ev\_er-more, Happy

fair one be, Hap-py, hap-py may they be ev\_er-more, Happy

hap-py may they be ev-ermore, Hus - - band and wife for life in

hap-py may they be ev-ermore, Hus - - band and wife for life in

hap-py may they be ev-ermore, Hus - - band and wife for life in

*rall: ff* *a tempo.*  
u - - - ni - - - ty. She'll now be a la-dy we un - der -

*rall: ff* *a tempo.*  
u - - - ni - - - ty. She'll now be a la-dy we un - der -

*rall: ff* *a tempo.*  
u - - - ni - - - ty. She'll now be a la-dy we un - der -

*rall: ff* *a tempo.*

-stand a-mong the band that rule the land, She'll now be a la-dy of man-ners

-stand a-mong the band that rule the land, She'll now be a la-dy of man-ners

-stand a-mong the band that rule the land, She'll now be a la-dy of man-ners

grand, with a four-in-hand and a but-ler bland. She'll now be a lady we un-der-

grand, with a four-in-hand and a but-ler bland. She'll now be a lady we un-der-

grand, with a four-in-hand and a but-ler bland. She'll now be a lady we un-der-

- stand a-mong the band that rule the land, She'll now be a lady of man-ners

- stand a-mong the band that rule the land, She'll now be a lady of man-ners

- stand a-mong the band that rule the land, She'll now be a lady of man-ners

grand, of man-ners, man-ners grand!

grand, of man-ners, man-ners grand!

grand, of man-ners, man-ners grand!

grand, of man-ners, man-ners grand!

*rall: cresc: Presto.*

grand, of man-ners, man-ners grand!

*allarg: ff*

N<sup>o</sup> 13.—OPENING CHORUS. ACT II. CHARITY, CHARITY!

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

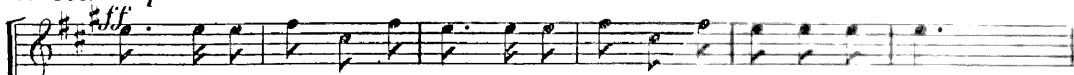
Allegro.

PIANO.

*ff*

The musical score is written for piano and consists of four systems of two staves each. The first system is marked 'ff' and 'Allegro'. The music features a rhythmic piano accompaniment with chords and moving lines in both hands. The second system continues the accompaniment with a melodic line in the right hand. The third system shows a more complex texture with multiple voices in the right hand. The fourth system concludes the passage with a final cadence.

This page of musical notation, numbered 114, contains six systems of piano music. Each system consists of two staves, a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is written in a standard piano style, with a focus on melodic lines and harmonic accompaniment. The final system includes a *rall.* marking, indicating a ritardando.

1st SOP *Tempo Imo*

2nd SOP. Char-i-ty, char-i-ty, char-i-ty, char-i-ty, Fearless we are



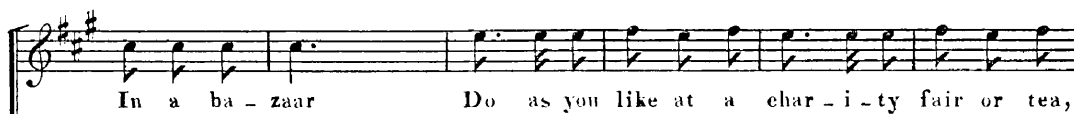
TEN. Char-i-ty, char-i-ty, char-i-ty, char-i-ty, Fearless we are



BASS. Char-i-ty, char-i-ty, char-i-ty, char-i-ty, Fearless we are



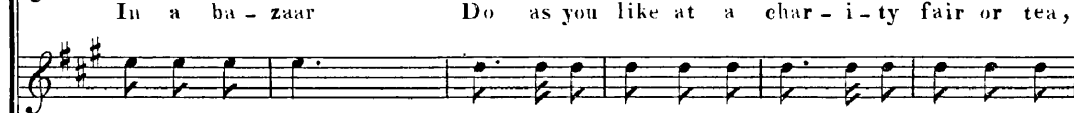
Char-i-ty, char-i-ty, char-i-ty, char-i-ty, Fearless we are

*Tempo Imo*

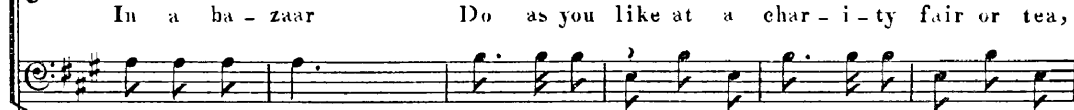
In a ba-zaar Do as you like at a char-i-ty fair or tea,



In a ba-zaar Do as you like at a char-i-ty fair or tea,



In a ba-zaar Do as you like at a char-i-ty fair or tea,



In a ba-zaar Do as you like at a char-i-ty fair or tea,



Nothing we bar In a ba-zaar, Char-i-ty, char-i-ty, Fearless we

Nothing we bar In a ba-zaar, Char-i-ty, char-i-ty, Fearless we

Nothing we bar In a ba-zaar, Char-i-ty, char-i-ty, Fearless we

Nothing we bar In a ba-zaar, Char-i-ty, char-i-ty, Fearless we

are, Do as you like at a char-i-ty fair. Fearless we are

are, Do as you like at a char-i-ty fair. Fearless we are

are, Do as you like at a char-i-ty fair. Fearless we are

are, Do as you like at a char-i-ty fair. Fearless we are



*cres:*  
 In a ba - zaar, Do as you like at a char-i-ty fair or tea, Char-i-ty,  
*cres:*  
 In a ba - zaar, Do as you like at a char-i-ty fair or tea, Char-i-ty,  
*cres:*  
 In a ba - zaar, Do as you like at a char-i-ty fair or tea, Char-i-ty,  
*cres:*  
 In a ba - zaar, Do as you like at a char-i-ty fair or tea, Char-i-ty,

*cres:*

*fff.*  
 char-i-ty, char-i-ty, char-i-ty, char-i-ty!  
*fff*  
 char-i-ty, char-i-ty, char-i-ty, char-i-ty!  
*fff*  
 char-i-ty, char-i-ty, char-i-ty, char-i-ty!  
*fff*  
 char-i-ty, char-i-ty, char-i-ty, char-i-ty!

*fff*

## Allegro moderato.

*f marcato.*

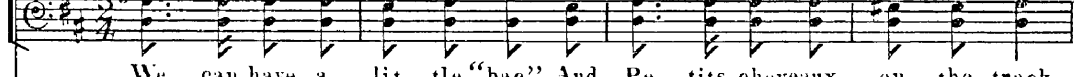
You can have a lit - tle "bae," sirs, Pe - tits cheveux on the track,

*f marcato.*

You can have a lit - tle "bae," sirs, Pe - tits cheveux on the track,

*f marcato.*

We can have a lit - tle "bae" And Pe - tits cheveux on the track,

*f marcato.*

We can have a lit - tle "bae" And Pe - tits cheveux on the track,

## Allegro moderato.

*f marcato.*

Lot - te - ries and gay rou - lette, So your so - ve - reigns we get.



Lot - te - ries and gay rou - lette, So your so - ve - reigns we get.



Lot - te - ries and gay rou - lette, So our so - ve - reigns they get.



Lot - te - ries and gay rou - lette, So our so - ve - reigns they get.



For the poor and for the nee-dy, We col-lect in man-ner spee-dy,  
 For the poor and for the nee-dy, We col-lect in man-ner spee-dy,  
 For the poor and for the nee-dy, They col-lect in man-ner spee-dy,  
 For the poor and for the nee-dy, They col-lect in man-ner spee-dy,

No - thing that will pay we bar, In a char-i - - ty ba - zaar.  
 No - thing that will pay we bar, In a char-i - - ty ba - zaar.  
 No - thing that will pay they bar, In a char-i - - ty ba - zaar.  
 No - thing that will pay they bar, In a char-i - - ty ba - zaar.

*ff* Char - i - ty ! . . . . .

*ff* Char - i - ty ! . . .

*ff* Seek - ing gold they still are will - ing To ac - cept the hum - ble shil - ling,

*ff* Seek - ing gold they still are will - ing To ac - cept the hum - ble shil - ling,

. . . Cha - ri - ty! But the pen - nies must re - fuse.

. . . Cha - ri - ty! But the pen - nies must re - fuse.

But the pen - nies must re - fuse, But the pen - nies must re - fuse.

But the pen - nies must re - fuse, But the pen - nies must re - fuse.

Cha - - ri - ty! Cha - ri - ty! Cha - ri - ty!

Cha - - ri - ty! Cha - ri - ty! Cha - ri - ty!

Seek - ing gold they still are will - ing To ac - cept the hum - ble shil - ling,

Seek - ing gold they still are will - ing To ac - cept the hum - ble shil - ling,

But the pen - nies must re - fuse, Pen - nies on - ly can be used in

But the pen - nies must re - fuse, Pen - nies on - ly can be used in

But the pen - nies must re - fuse, Pen - nies on - ly can be used in

But the pen - nies must re - fuse, Pen - nies on - ly can be used in

ra - ri - ty, in ra - ri - ty! . . . . .

ra - ri - ty, in ra - ri - ty! . . . . .

ra - ri - ty, in ra - ri - ty! . . . . .

ra - ri - ty, in ra - ri - ty! . . . . .

*Tempo Imo*

Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty, Fearless we are

Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty, Fearless we are

Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty, Fearless they are

Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty, Fearless they are

*Tempo Imo*

In a ba - - zaar Do as you like at a cha - ri - ty fair, or tea.

In a ba - - zaar Do as you like at a cha - ri - ty fair, or tea.

In a ba - - zaar Do as you like at a cha - ri - ty fair, or tea.

In a ba - - zaar Do as you like at a cha - ri - ty fair, or tea.

Nothing we are In a ba - - zaar Cha - ri - ty! Cha - ri - ty!

Nothing we are In a ba - - zaar Cha - ri - ty! Cha - ri - ty!

Nothing they are In a ba - - zaar Cha - ri - ty! Cha - ri - ty!

Nothing they are In a ba - - zaar Cha - ri - ty! Cha - ri - ty!

Fearless we are, Do as you like at a cha - ri - ty fair!

Fearless we are, Do as you like at a cha - ri - ty fair!

Fearless they are, Do as you like at a cha - ri - ty fair!

Fearless they are, Do as you like at a cha - ri - ty fair!

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

Fearless we are, In a ba - - zaar, Do as you like at a

Fearless we are, In a ba - - zaar, Do as you like at a

Fearless they are, In a ba - - zaar, Do as you like at a

Fearless they are, In a ba - - zaar, Do as you like at a

The piano accompaniment continues with a similar texture, featuring chords in the right hand and a bass line in the left hand.



*cres:*  
 cha - ri - ty fair, or tea. Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty!  
*cres:*  
 cha - ri - ty fair, or tea. Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty!  
*cres:*  
 cha - ri - ty fair, or tea. Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty!  
*cres:*  
 cha - ri - ty fair, or tea. Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty!

*fff.*  
 Cha - ri - ty, in cha - - - ri - - - ty! . . . . .  
*fff.*  
 Cha - ri - ty, in cha - - - ri - - - ty! . . . . .  
*fff.*  
 Cha - ri - ty, in cha - - - ri - - - ty! . . . . .  
*fff.*  
 Cha - ri - ty, in cha - - - ri - - - ty! . . . . .

The musical score is arranged in a grand staff format with four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is two sharps (D major) and the time signature is 4/4. The score is divided into two main sections. The first section features a vocal melody with lyrics 'cha - ri - ty fair, or tea. Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty!' repeated four times, each with a 'cres:' (crescendo) marking above it. The piano accompaniment consists of chords and a simple bass line. The second section features a vocal melody with lyrics 'Cha - ri - ty, in cha - - - ri - - - ty! . . . . .' repeated four times, each with a 'fff.' (fortissimo) marking above it. The piano accompaniment is more complex, featuring dense chordal textures and a prominent bass line. The score concludes with a final piano accompaniment section.

N<sup>o</sup> 14.— SONG. "THE SMARTEST GIRL IN TOWN."

WORDS BY ADRIAN ROSS.

MUSIC BY IVAN CARYLL.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The music is in a 2/4 time signature and begins with a forte (f) dynamic.

The first system of the song features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a double bar line and a fermata, followed by the lyrics "I'm a Ah, dear". The piano accompaniment continues with a steady eighth-note pattern. The dynamic is marked piano (p).

I'm a  
Ah, dear

The second system continues the vocal and piano accompaniment. The vocal line contains the lyrics "la - dy not unknown to fame, Cri - tics call me by my Christian name, And you boys you won't be ve - ry glad When I'm married to a no - ble lad, I shall". The piano accompaniment maintains its rhythmic accompaniment.

la - dy not unknown to fame, Cri - tics call me by my Christian name, And you  
boys you won't be ve - ry glad When I'm married to a no - ble lad, I shall

The third system continues the vocal and piano accompaniment. The vocal line contains the lyrics "see my pho - tograph on show Just wher - e - ver you may care to go, I've been turn out most sin - gu - lar - ly prim, And I reckon I'll look af - ter him; Oh, I'll". The piano accompaniment continues with the same accompaniment.

see my pho - tograph on show Just wher - e - ver you may care to go, I've been  
turn out most sin - gu - lar - ly prim, And I reckon I'll look af - ter him; Oh, I'll

ta - ken in my din - ner gown, Looking modest - ly and shy - ly down, Or  
 be a ve - ry pro - per sort, Quite pro - pri - e - ty it - self in short. And

kick - ing high with pet -ticoats that fly - The smartest girl in town. Oh, there  
 all the peers shall vote me a success, The grandest dame at Court, - Yes, I

ne - ver was a tale of a ro - man - cer That told of such a fai - ry as a  
 think that I shall find the method an - swer, A Duchess will de - ve - lop from a

dan - cer, For a kingdom she en - joys when she's told by all the boys That she's  
 dan - cer, All the House of Lords will own that there ne - ver has been known Such a

ev-er, ev-er, ev-er such a duck. And the million-aires de-vout-ed-ly a-  
 dear, demure and dainty lit-tle duck. And a dancing girl burlesque or op-e-  
 -dore me, And the peer-age in a bo-dy kneels be-fore me, And the  
 -ra-tic, May be mo-ther of a race a-ris-to-cra-tic, Who will  
*rall:* lit-tle dancing girl may be married to an Earl, *a tempo.* For you ne-ver, ne-ver, ne-ver know your  
 have their noble rights to an ancestress in tights, For you ne-ver, ne-ver, ne-ver know your  
*rall:*  
 luck, luck, luck, No, you ne-ver, ne-ver, ne-ver know your luck! **1<sup>st</sup> Verse.** **2<sup>nd</sup> Verse.**  
 luck, luck, luck, For you ne-ver, ne-ver, ne-ver know your luck! *f*

No 14<sup>a</sup>— SONG. "LOUISIANA LOU."

WRITTEN AND COMPOSED BY

LESLIE STUART.

Allegro moderato.

PIANO.

First system of piano introduction. Treble clef, bass clef, common time. Starts with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

Second system of piano introduction. Treble clef, bass clef, common time. Ends with an *ad lib.* marking. The melody continues in the right hand, and the accompaniment continues in the left hand.

First system of the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I lub a gal, When Lou was born, Lou's grewed up now 'spose she lubs me too, I was jess so high, soon she'll mar-ry me A-ny-how she say she do I was but a ha-by boy; A-ny-how I want her be,"

Second system of the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "she say she do; a ha-by boy I want her be, We calls her Lou Mam says, 'My Lor,' For all de nigs since that gal was born arent dem child-en spoons lub dat gal ob mine,"

Down Lou - si - an - a, 'mong de su - gar and de corn.  
 Down Lou - si - an - a, 'mong de cot - ton and de coons.  
 Down Lou - si - an - a, 'mong de pos - sum and de pine.

Lou, . . . . . how I lub her true! Lou, . . . . .  
 Lou, . . . . . how I lub you true! Lou, . . . . .  
 Lou, . . . . . how I lub you true! Lou, . . . . .

deed I do, I do! And eb' - ry night, when de moon anshine,  
 deed I do, I do! In days a - gone to her cot I'd creep,  
 deed I do, I do! So when we're wed and we're spliced in one,

I sing dis lit - tle gal dis lit - tle song ob mine  
 And sing dis lit - tle song to put dat chile a - sleep  
 I'll sing dis lit - tle song to bring back days a - gone

*rall.*

CHORUS.

*a tempo*

Lou, Lou, I lub you, I lub you, dat's true; Don't ery don't sigh, You'll

*pp* *p*

see me in de morn - in': Dream, dream, dream ob me, And I'll dream ob you, My

Lou-si-an-a, Lou-si-an-a, Lou-si-an-a Lou. Lou, . . . . .

*pp*

. . . . . Lou, . . . . .

Lou, Lou, I lub you I lub you, dat's true; Don't cry, don't sigh, You'll

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics "Lou, Lou, I lub you I lub you, dat's true; Don't cry, don't sigh, You'll". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

see me in de morn - in': Dream, dream, dream ob me, And I'll dream ob you, My

The second system continues the musical score with the vocal line and piano accompaniment. The lyrics are "see me in de morn - in': Dream, dream, dream ob me, And I'll dream ob you, My". The piano accompaniment maintains the same rhythmic pattern as the first system.

Lou-si-an-a, Lou-si-an-a, Lou-si-an-a Lou . . . . .

1st & 2nd

*ad lib.*

D.C.

The third system of the musical score features a vocal line and piano accompaniment. The lyrics are "Lou-si-an-a, Lou-si-an-a, Lou-si-an-a Lou . . . . .". Above the vocal line, there is a bracketed section labeled "1st & 2nd". The piano accompaniment includes dynamic markings such as *ad lib.* and *D.C.* (Da Capo).

3rd verse

The fourth system of the musical score shows the piano accompaniment for the "3rd verse". It begins with a treble clef staff containing a few notes, followed by a grand staff with piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, ending with a dynamic marking of *f* (forte).



# N<sup>o</sup> 15. DUET. "LOVE ON THE JAPANESE PLAN."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Moderato.

VOICE.

A musical staff for the voice part, containing a series of rests for the first four measures.

Moderato.

PIANO.

Musical staff for the piano accompaniment, marked *mf*. It features a rhythmic accompaniment with eighth and sixteenth notes.

MICGLES.

Musical staff for the first vocal line, marked *mf*. It contains the lyrics: "I am a Jap, Please notice my cap, 'Twas copied from off a tea - cad - dy."

I am a Jap, Please notice my cap, 'Twas copied from off a tea - cad - dy.

*simili.*

Musical staff for the piano accompaniment during the first vocal line, marked *p*. It includes the instruction *simili.*

Miss R.

Musical staff for the second vocal line, marked *mf*. It contains the lyrics: "I am so shy, A Ja - panese I, And he is my Japanese lad - die."

I am so shy, A Ja - panese I, And he is my Japanese lad - die.

Musical staff for the piano accompaniment during the second vocal line, featuring a rhythmic accompaniment.

## MIGGLES.

She came to me En-closed in some tea But I found it hard to con-sume her.

## MIGGLES.

Sat - su - ma.

## Miss R.

This little elf I put on the shelf, This crack'd little bit of Sat - su - ma. . . . .

M. Ho, ho! Jolly Ja-pan, Ho, ho! her little man, To-ki-o! To-ki-o!

R. Ho, ho! Jolly Ja-pan, Ho, ho! my little man, To-ki-o! To-ki-o!

M. *cresc:* *mf*  
 Sto-ni-o bro-ki-o! We are in love on the Ja-pa-nese plan. Ho, ho!

R. *cresc:* *mf*  
 Sto-ni-o bro-ki-o! We are in love on the Ja-pa-nese plan. Ho, ho!

*cresc:* *dim:* *p*

M. Jolly Ja-pan, Ho, ho, her lit-tle man, To-ki-o! To-ki-o!

R. Jolly Ja-pan, Ho, ho, my lit-tle man, To-ki-o! To-ki-o!

M. *cresc:* *f*  
 sto - ni - o bro - ki - o! We are in love on the Ja - pa - nese plan.

R. *cresc:* *f*  
 sto - ni - o bro - ki - o! We are in love on the Ja - pa - nese plan.

*cresc:* *mf* *f*

M. *mf* Ko-ho-nasan She

R.

*p*

M. grew on a fan, She's driving me stea-di-ly cra-zy.

R. *mf* Mi-ka-to to, me A

*simili.*

M. He-ra hei, hei! My


R. niny you see, My lit tle chrysan-themum dai-sy.


M.  girlie is gay, I'd give a gold tea-pot to own her.

R.  Ko-han-na-san Is



M.  Ki - mo - na.

R.  not for a man, She loves but a pret - ty Ki - mo - na . . . . .



M.  Ho, ho! Jol-ly Ja - pan, Ho, ho, her lit-tle man,

R.  Ho, ho! Jol-ly Ja - pan, Ho, ho, my lit-tle man,



S. *cresc:*  
To-ki-o! To-ki-o! Sto-ni-o bro-ki-o! We are in love on the Ja-panese plan.

R. *cresc:*  
To-ki-o! To-ki-o! Sto-ni-o bro-ki-o! We are in love on the Ja-panese plan.

M. *mf*  
He, he! Jol-ly Ja-pan, He, he, her lit-tle man,

R. *mf*  
He, he! Jol-ly Ja-pan, He, he, my lit-tle man,

M. *cresc:* *f*  
To-ki-o! To-ki-o! Sto-ni-o bro-ki-o! We are in love on the Japanese plan.

R. *cresc:* *f*  
To-ki-o! To-ki-o! Sto-ni-o bro-ki-o! We are in love on the Japanese plan.

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *p* and a *simili.* instruction. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece with similar rhythmic patterns in both staves. The upper staff features more complex rhythmic figures, and the lower staff maintains a steady accompaniment.

The third system shows a change in dynamics, with a *p* marking appearing in the lower staff. The upper staff has some notes marked with a '7' above them, possibly indicating a fingering or a specific articulation.

The fourth system continues the dance piece with consistent rhythmic and harmonic elements across both staves.

The fifth system features a dynamic marking of *r* (ritardando) in the upper staff, indicating a slight slowing down of the tempo.

The sixth and final system on this page concludes the dance piece with a final melodic flourish in the upper staff and a concluding bass line in the lower staff.

*p* *simili.*

*cresc.* *f* *ff*

This page of musical notation, numbered 140, consists of six systems of two staves each. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The first system begins with a piano (*p*) dynamic and a *simili.* marking. The second system features a *tr* (trill) marking. The third system includes a *p* dynamic marking. The fourth system has a *tr* marking. The fifth system has a *tr* marking. The sixth system features a *cresc.* (crescendo) marking, followed by *f* (forte) and *ff* (fortissimo) dynamics. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings that appear to be "CROSS" or "COPY" in the second system.



# N<sup>o</sup> 16.—SONG AND CHORUS. "BROWN OF COLORADO."

(THE MILLIONAIRE.)

WORDS BY ADRIAN ROSS.

MUSIC BY LIONEL MONCKTON.

Allegro marziale.

PIANO: *ff*

The piano introduction consists of two staves in 2/4 time. The right hand features a rhythmic melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is *ff* (fortissimo).

BROWN.

*mf*

V.1. In the

The vocal line begins with the word "BROWN." followed by a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking is *mf* (mezzo-forte).

steerage of a Li-ner I went out to be a mi-ner, And in  
com-pa-ny I found-ed with a cap-i-tal un-bounded, To de-  
Bri-ton's no-ble sei-sons, I'm the big-gest of the li-sons, There is

The chorus features a vocal line with lyrics and a piano accompaniment. The lyrics are: "steerage of a Li-ner I went out to be a mi-ner, And in com-pa-ny I found-ed with a cap-i-tal un-bounded, To de-Bri-ton's no-ble sei-sons, I'm the big-gest of the li-sons, There is". The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

B.

search of gold pro-ceed-ed for to roam, I had nothing worth a  
 -ve-lop the ba-nan-za I had found, And I sold them an ex-  
 hard-ly a-ny-thing I could-n't buy! There are Duchess-es in

*f*  
 For to roam!  
 He had found!  
 Could-n't buy.

*f*  
 For to roam!  
 He had found!  
 Could-n't buy!

*f* *p*

B.

button, but a lit-tle tea and mut-ton, And a co-py of the 'Miner's Dream of  
 -tension, which I quite for-got to mention Was lo-ca-ted on an-other par-ty's  
 batches all in-tent on mak-ing matches, And the girls are not par-tic-u-lar-ly

*f* *p*

*rit: a tempo.*

B. Home," ground! shy! So I turn'd the soil and dug it, but I ne-ver found a Then I rigg'd a lit-tle cor-ner, like the cure in-vent-ing I have bought a doz-en pla-ces that be-long'd to no-ble

Dream of Home! Par-ty's ground! -lar-ly shy!

Dream of Home! Par-ty's ground! -lar-ly shy!

*f* *p rit:* *a tempo.*

B. nugget, And I near-ly left the diggings in des-pair. When with Warner, And I ham-mer'd ev'-ry man that sold a bear; Such a ra-ces, And a hun-dred moors and fo-rests here and there! And I

In des-pair! Sold a bear! Here and there!

In des-pair! Sold a bear! Here and there!

B. *rit:*

-out the slightest warning, why, I struck the reef one morning, And I left my claim a skill-ful o - pe - ra-tion is a ve - ry good found-a-tion For the for-tune of a pay a sum in - fer-nal to sup-port an ev'ing journal, It's the fashion for a

*p* *rit:*

B. *mf a tempo.*

splendid mil-lion-aire! Ah: . . . . . ha, ha, A splendid mil-lion-aire, With-  
 mighty mil-lion-aire! Ah: . . . . . ha, ha, A mighty mil-lion-aire, I  
 modern mil-lion-aire! Ah: . . . . . ha, ha, A gorgeous mil-lion-aire, I'm

*rall: f* *mf*

Mil-lion-aire! Yes!  
 Mil-lion-aire! Yes!  
 Mil-lion-aire! Yes!

*rall: f* *mf*

Mil-lion-aire! Yes!  
 Mil-lion-aire! Yes!  
 Mil-lion-aire! Yes!

*a tempo.*

*rall:* *p*

8. *mf*  
 - out a sin-gle eare, In- stead of an un- luc- ky des- pe- - ra - - -  
 oc- cu- py the chair, With dig- ni- ty, but no ill- bred bra- va - - -  
 master ev'- ry- where, As ab- so- lute as Kai- ser or Mi- ka - - -

*mf*  
 Yes!  
 Yes!  
 Yes!

*mf*  
 Yes!  
 Yes!  
 Yes!

8. *mf*  
 - do. I strode in- to the town, No lon- ger Bun- co Brown, Bat  
 - do! The mas- ter and the lord, The Boss of Brown's re- - ward, In  
 - do. Some day I'll buy a crown, And be a Roy- al Brown, His

*mf*  
 Yes! Yes!  
 Yes! Yes!  
 Yes! Yes!

*mf*  
 Yes! Yes!  
 Yes! Yes!  
 Yes! Yes!

8.

plu - to - cra - tic Brown of Co - lo - ra - - - do !  
 that ro - man - tic land of Co - lo - ra - - - do !  
 Ma - jes - ty King Brown of Co - lo - ra - - - do !

*ff*

A splendid mil - lion -  
 A mighty mil - lion -  
 A gorgeous mil - lion -

*ff*

A splendid mil - lion -  
 A mighty mil - lion -  
 A gorgeous mil - lion -

9.

-aire, With - out a sin - gle care, In - stead of an un - luc - ky des - pe -  
 -aire, He oc - cu - pies the chair With dig - ni - ty, but no ill - bred bra -  
 -aire, He's mas - ter ev' - ry - where, As ab - so - lute as Kai - ser or Mi -

-aire, With - out a sin - gle care, In - stead of an un - luc - ky des - pe -  
 -aire, He oc - cu - pies the chair With dig - ni - ty, but no ill - bred bra -  
 -aire, He's mas - ter ev' - ry - where, As ab - so - lute as Kai - ser or Mi -

B.

- ra - - do. He strode in to the town, No longer Bunco Brown, But  
 - va - - do! The mas-ter and the lord, The Boss of Brown's reward, In  
 - ka - - do. Some day he'll buy a crown And be a Royal Brown, His

- ra - - do. He strode in to the town, No longer Bunco Brown, But  
 - va - - do! The mas-ter and the lord, The Boss of Brown's reward, In  
 - ka - - do. Some day he'll buy a crown, And be a Royal Brown, His

B.

V.2. Then a  
 V.3. Now to

plu-to-eratic Brown of Co-lo-ra - - - do!  
 that ro-mantic land of Co-lo-ra - - - do!  
 Ma-jesty, King Brown of Co-lo-ra - - - do!

plu-to-eratic Brown of Co-lo-ra - - - do!  
 that ro-mantic land of Co-lo-ra - - - do!  
 Ma-jesty, King Brown of Co-lo-ra - - - do!

*p*

N<sup>o</sup> 17.—TRIO. "TOO CLEVER BY HALF."

WORDS BY ADRIAN ROSS.

MUSIC BY IVAN CARYLL.

Allegretto.  
*très-délicat.**simili.*

PIANO.

*mf*

SIR GEORGE. If  
COUNT. If you  
COLONEL. If you've

*dim.*



you can ful - ly fa - thom hu - man fol - ly and fa - tu - i - ty, And  
 go to Mon - te Car - lo with a sys - tem ma - the - ma - ti - cal, In -  
 found - ed build - ing com - pa - nies and ma - ny a So - ci - e - ty, All

bluff and spoof and whee - dle a - - ny - bo - - dy that you please, COUNT. If  
 tend - ing ev' - ry she - kel of the com - pa - ny to win; SIR C. Per -  
 tra - ding with each o - ther in the Li - be - ra - tor line, COUNT. You

you're a se - cond Grand Old Man for art - ful am - bi - gu - i - ty, And  
 - haps you start by gain - ing and it makes you feel ee - sta - ti - cal, You  
 may per - haps im - a - gine that your health re - quires va - ri - e - ty, And

ra - ther more men - da - cious than a Me - phis - to - phe - les. COL: Then  
 dou - ble and you dou - ble and the bankers give a grin. COL: And  
 seek the far se - clu - sion of the artless Ar - gen - tine. SIR C. But

lis - ten to my max - im for I think there's not a doubt of it, Al -  
in a - bout a week or two you go and you ap - ply to them Of  
when you're growing orchids and there's no - thing much ex - ci - ting you, Tho'

- though you're a de - cei - ver di - a - bo - li - cal - ly deft, SIR G. Yet  
mo - ney and of cre - dit you are ut - ter - ly be - left, COUNT. They  
o - ther peo - ple charge you with em - bez - zlement and theft, COLONEL. Your

when you try to dupe the world, you find that you are out of it, You  
pay your fare to Lon - don and you bid a sad good - bye to them, You  
hos - pit - a - ble Ar - gen - tines de - cide on ex - tra - dit - ing you, You

*rall:* *a tempo.*

*rall:*

may be ve - ry ele - ver but you just get left.  
may be ve - ry ele - ver but you've just got left.  
may be ve - ry ele - ver but you can't get left.

*a tempo.* *mf*

## Allegretto.

ALL. Then men will gibe and jeer and laugh, When  
 ALL. And friends at home are sure to chaff, A  
 ALL. And friends and foes will say and laugh, That

Then men will gibe and jeer and laugh, When  
 And friends at home are sure to chaff, A  
 And friends and foes will say and laugh, That

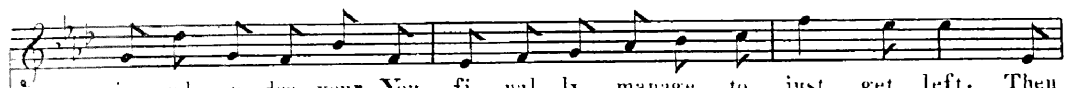
Then men will gibe and jeer and laugh, When  
 And friends at home are sure to chaff, A  
 And friends and foes will say and laugh, That

## Allegretto.

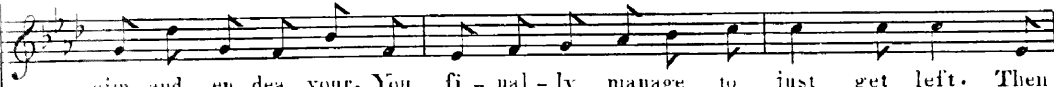
you're too cle-ver, too cle-ver by half, Though ne-ver so cle-ver your  
 chap too cle-ver, too cle-ver by half, By me-thods of playing, so  
 you're too cle-ver, too cle-ver by half; Though skil-ful-ly shaping your

you're too cle-ver, too cle-ver by half, Though ne-ver so cle-ver your  
 chap too cle-ver, too cle-ver by half, By me-thods of playing, so  
 you're too cle-ver, too cle-ver by half; Though skil-ful-ly shaping your


you're too cle-ver, too cle-ver by half, Though ne-ver so cle-ver your  
 chap too cle-ver, too cle-ver by half, By me-thods of playing, so  
 you're too cle-ver, too cle-ver by half; Though skil-ful-ly shaping your



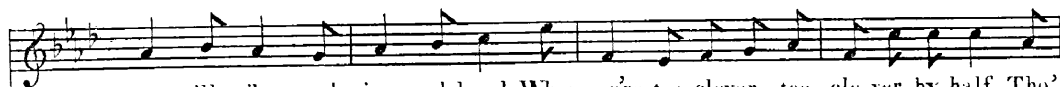
aim and en-dea-vour, You fi-nal-ly manage to just get left. Then  
cer-tain of pay-ing, You ma-nage, you manage to just get left! And  
plan for es-cap-ing, You ma-nage, you manage to just get left. And



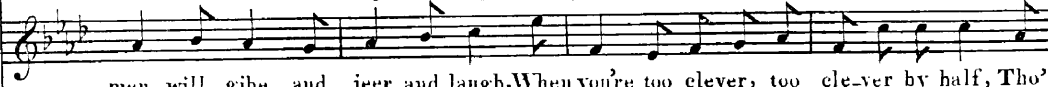
aim and en-dea-vour, You fi-nal-ly manage to just get left. Then  
cer-tain of pay-ing, You ma-nage, you manage to just get left! And  
plan for es-cap-ing, You ma-nage, you manage to just get left. And




aim and en-dea-vour, You fi-nal-ly manage to just get left. Then  
cer-tain of pay-ing, You ma-nage, you manage to just get left! And  
plan for es-cap-ing, You ma-nage, you manage to just get left. And

men will gibe and jeer and laugh, When you're too clever, too cle-ver by half, Tho'  
friends at home are sure to chaff, A chap too clever, too cle-ver by half, By  
friends and foes will say and laugh, That you're too clever, too cle-ver by half; Tho'



men will gibe and jeer and laugh, When you're too clever, too cle-ver by half, Tho'  
friends at home are sure to chaff, A chap too clever, too cle-ver by half, By  
friends and foes will say and laugh, That you're too clever, too cle-ver by half; Tho'



men will gibe and jeer and laugh, When you're too clever, too cle-ver by half, Tho'  
friends at home are sure to chaff, A chap too clever, too cle-ver by half, By  
friends and foes will say and laugh, That you're too clever, too cle-ver by half; Tho'



ne-ver so cle-ver your aim and en-dea-vour, You fi-nal-ly manage to  
 methods of playing, so cer-tain of pay-ing, You ma-nage, you manage to  
 skil-ful-ly shaping your plan for es-cap-ing, You ma-nage, you manage to

ne-ver so cle-ver your aim and en-dea-vour, You fi-nal-ly manage to  
 methods of playing, so cer-tain of pay-ing, You ma-nage, you manage to  
 skil-ful-ly shaping your plan for es-cap-ing, You ma-nage, you manage to

ne-ver so cle-ver your aim and en-dea-vour, You fi-nal-ly manage to  
 methods of playing, so cer-tain of pay-ing, You ma-nage, you manage to  
 skil-ful-ly shaping your plan for es-cap-ing, You ma-nage, you manage to

*cresc:*

*ff*

1st and 2nd time.

Last time.

just get left.  
just get left.

just get left.

just get left.  
just get left.

just get left.

just get left.  
just get left.

just get left.

*mf*

D.C.

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) and the time signature is 6/8. The music begins with a repeat sign. The first measure of the first system contains the dynamic marking *ff*.

The second system of musical notation consists of two staves in the same key signature and time signature as the first system. It continues the melodic and harmonic development of the piece.

The third system of musical notation consists of two staves. It features a melodic line in the right hand with some grace notes and a bass line with chords. There are accents (>) over some notes in the bass line.

The fourth system of musical notation consists of two staves. The right hand has a more active melodic line. The dynamic marking *cresc:* is placed in the middle of the system.

The fifth system of musical notation consists of two staves. The right hand features a complex, rapid melodic passage. The dynamic marking *fff* is present. The system concludes with two measures labeled 19 and 20, which are part of a larger section.

# N<sup>o</sup> 18.— CHORUS. "WE'RE NOW TO HAVE SOME MYSTERY."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

PIANO.

SOP.

*mf*

We're now to have some mys-te-ry, The fore-cast of our his-to-ry! Di-

TEN.

*mf*

We're now to have some mys-te-ry, The fore-cast of our his-to-ry! Di-

1st BASS.

*mf*

We're now to have some mys-te-ry, The fore-cast of our his-to-ry! Di-

2nd BASS.

*mf*

We're now to have some mys-te-ry, The fore-cast of our his-to-ry! Di-

vine - ly plann'd we un - der - stand, And writ - ten in each per - son's hand. This

vine - ly plann'd we un - der - stand, And writ - ten in each per - son's hand. This

vine - ly plann'd we un - der - stand, And writ - ten in each per - son's hand. This

vine - ly plann'd we un - der - stand, And writ - ten in each per - son's hand. This

stran - ger gift - ed men - tal - ly, And cul - tured o - ri - - en - tal - ly, Will

stran - ger gift - ed men - tal - ly, And cul - tured o - ri - - en - tal - ly, Will

stran - ger gift - ed men - tal - ly, And cul - tured o - ri - - en - tal - ly, Will

stran - ger gift - ed men - tal - ly, And cul - tured o - ri - - en - tal - ly, Will.



read each palm and us a-larm, Al-though his art by law is ban'd. We're

read each palm and us a-larm, Al-though his art by law is ban'd. We're

read each palm and us a-larm, Al-though his art by law is ban'd. We're

read each palm and us a-larm, Al-though his art by law is ban'd. We're

*f*

*f*

*f*

*f*

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

*pp* *f*

*pp* *f*

*pp* *f*

*pp* *f*

*f*

DRUM SOLO. *pp* DRUM SOLO.

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

*f*

DRUM SOLO.

DRUM SOLO.

Mys - te - ry, his - to - ry, mys - te - ry!

Mys - te - ry, his - to - ry, mys - te - ry!

Mys - te - ry, his - to - ry, mys - te - ry!

Mys - te - ry, his - to - ry, mys - te - ry!

*ff sfz TUTTI.*

N<sup>o</sup> 19. SONG. "THE MAN IN THE MOON."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Allegro moderato.

PIANO. *f*

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece begins with a forte (*f*) dynamic.

S LADY DODO.

L.O. *S*

The first vocal line is a single staff in 6/8 time. It begins with a soprano (*S*) clef and contains the first two lines of the lyrics. The melody is simple and follows the natural inflection of the words.

V.1. The Man in the Moon is down, . . . . He is win-ning a great re-  
 V.2. Per-haps he's a mar-ried man, . . . . On the mo-der-n Pa-ri-sian

*p*

The piano accompaniment for the first vocal line consists of two staves. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic is piano (*p*).

L.O.

The second vocal line is a single staff in 6/8 time, continuing the melody from the first line. It begins with a soprano (*S*) clef.

-down, . . . . . A swell *comme il faut*, as you in-stan-tly know, When you  
 plan ; . . . . . On ev'-ry first night you may know him by sight, He is

The piano accompaniment for the second vocal line consists of two staves, continuing the accompaniment from the first line. The dynamics remain piano.

L.O.

The third vocal line is a single staff in 6/8 time, continuing the melody. It begins with a soprano (*S*) clef.

meet him a-bout the town. . . . . When la-dies are pret-ty and  
 hold-ing a la-dy's fan. . . . . For sweet lit-tle sin-ners, Am-

The piano accompaniment for the third vocal line consists of two staves, concluding the accompaniment for this section. The dynamics remain piano.

L.D. *rall: a tempo.*

things in the Ci - ty Make hus - bands scowl and frown ; . . . If the  
- phi - try - on din - ners, He gives their care to drown ; . . . For the

L.D. *rall:*

pret - ty one frets at the size of her debts, The Man in the Moon comes down.  
eigh - ty champagne and po - tage à la reine The Man in the Moon comes down.

*a tempo.* *rall:*

L.D. *Meno mosso.*

Naugh - ty, naughty, Man in the Moon! You will be caught, sir, late or soon,

*Meno mosso.*

*p*

L.D.

Lad - ies, be - ware, for he's ev - e - ry - where, May - be you married the

L.D. Man in the Moon! Naugh - ty, naugh - ty, Man in the Moon!

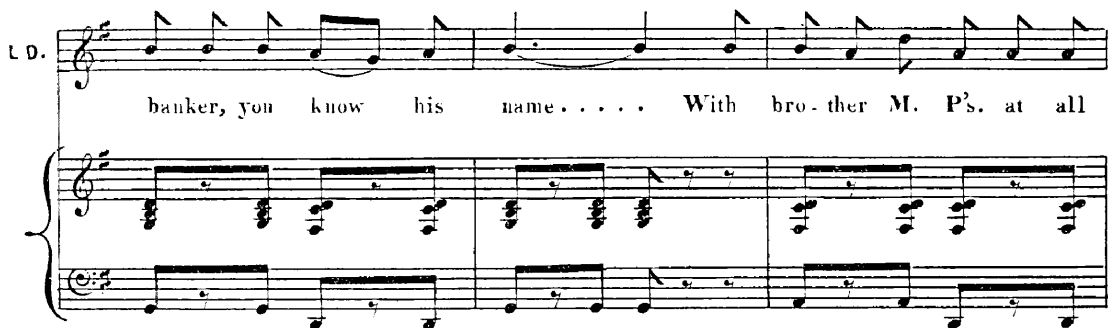
L.D. You will be caught, sir, late or soon, La - dies, be - ware, for he's

L.D. *rall:* ev - e - ry - where, *rall:* May - be you mar - ried the Man in the Moon!

L.D. *f*

D.C. S for 2nd Verse.

L.D.  V.S. Au - an - thor is he of fame; . . . . . He's a

L.D.  banker, you know his name . . . . . With bro - ther M. P's. at all

L.D.  five o'clock teas He is play - ing his lit - - tle game . . . . . When

L.D.  la - dies are grieving their sor - rows re - liev - ing, He buys a new Pa - ris

L.D. *rall:* *a tempo.* *rall:*

gown . . . . . For a vil - la and yacht and all things he should not, The

L.D. *Meno mosso.*

Man in the Moon comes down. Naugh - - ty, naugh - - ty,

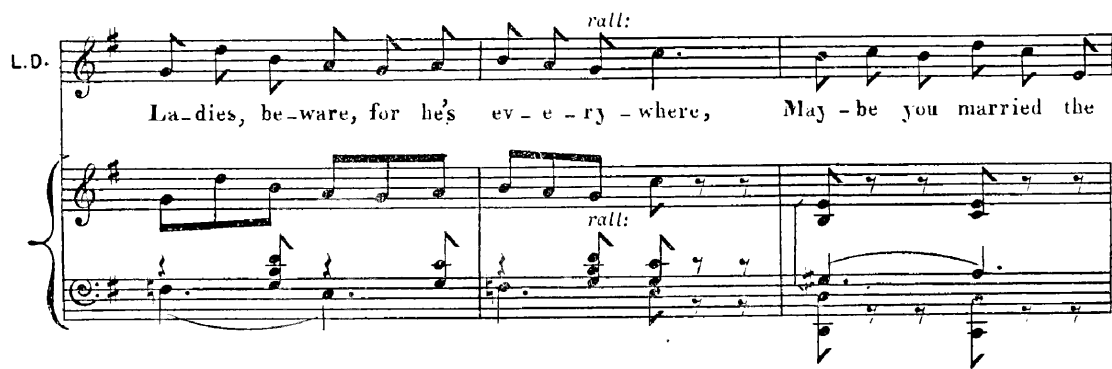
*Meno mosso.*

L.D. Man in the Moon! You will be caught, sir, late or soon,

L.D. La - dies, be - ware, for he's ev - e - - ry - where,

L.D.  *May-be you mar-ried the Man in the Moon! Naugh - ty, naugh - ty,*

L.D.  *Man in the Moon! You will be caught, sir, late or soon,*

L.D.  *La-dies, be-ware, for he's ev - e - ry - where, May - be you married the*

*rall:*

L.D.  *Man in the Moon!*



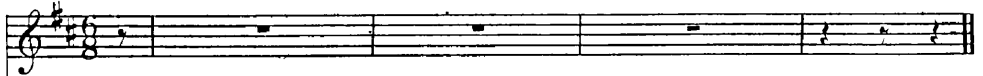
N<sup>o</sup> 20. — SONG. "BEAUTIFUL BOUNTIFUL BERTIE."

WORDS BY GEO. CROSSMITH JUN<sup>R</sup>

MUSIC BY LIONEL MONCKTON.

Allegro.

VOICE.



Allegro.

PIANO.



I'm what folks call a "John-nie," of the ti-tle I am proud, . My  
I'm the pa-tron of the The-a-tre, so jol-ly don't oher know... To  
For my lit-tle pranks at E-ton, I have of-ten got the birch, . They

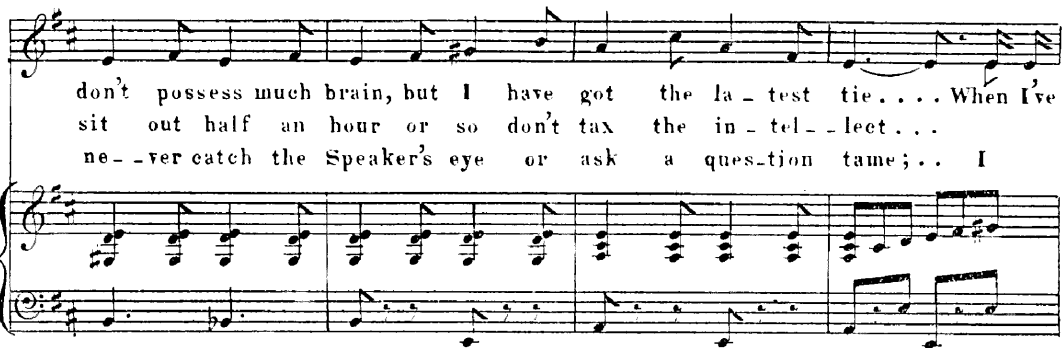


manner's al-ways dain-ty, though my dress a tri-fle loud, ... I've a  
 throw your head back in the stalls and re-vel in the show, ... Though  
 plough'd me for the ar-my, and they plough'd me for the church:.. But I've

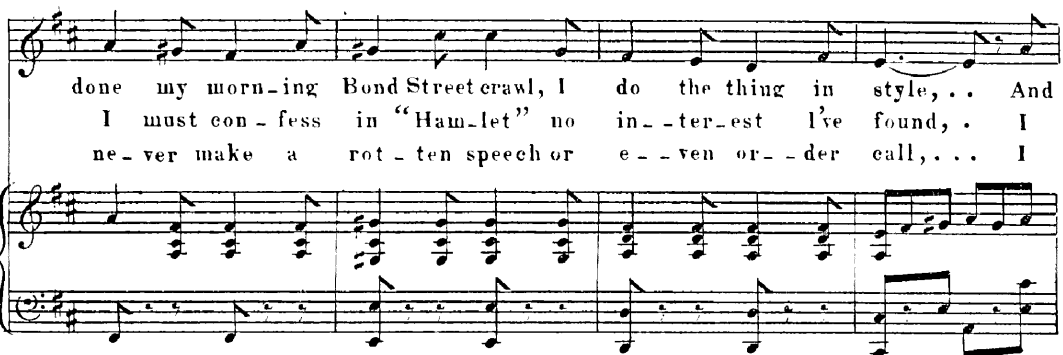
handsome set of chambers and a ba-lance up at "Court's"... But  
 Shakespeare says "the plays the thing", of course that's aw-ful rot, ... I  
 got a lit-tle place up North with a ti-dy roll of rent; ... So to

do not shine at a-ny-thing ex-cept-ing at the boots... I've  
 hate a bal-ly tra-ge-dy I loathe a bal-ly plot!.. I  
 end up mat-ters pro-per-ly to par-li-ament I went; ... I

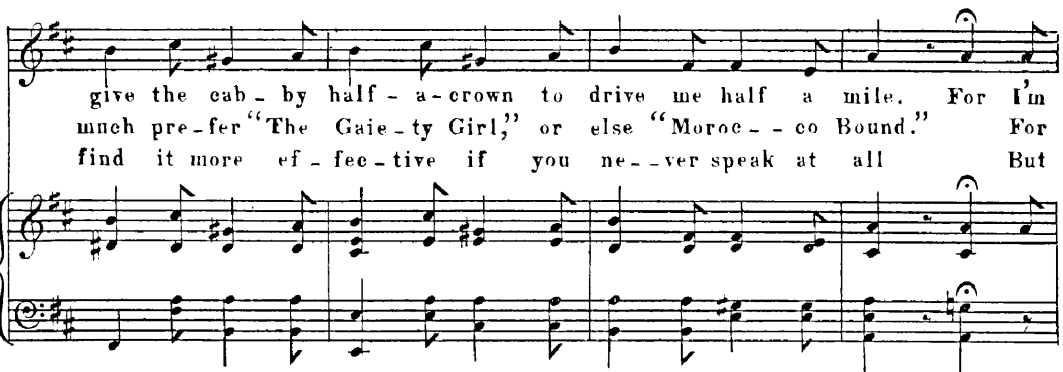
join'd the "Ju-nior Pot-house" and drop in when I am by, ... I  
 like to stroll in half-way through with no one to ob-ject ... To  
 re-pre-sent a bo-rough, and I've quite for-got its name ... I



don't possess much brain, but I have got the la - test tie . . . . When I've  
sit out half an hour or so don't tax the in - tel - lect . . .  
ne - ver catch the Speaker's eye or ask a ques - tion tame; . . I



done my morn - ing Bond Street crawl, I do the thing in style, . . And  
I must con - fess in "Ham - let" no in - ter - est I've found, . I  
ne - ver make a rot - ten speech or e - - ven or - der call, . . . I



give the cab - by half - a - crown to drive me half a mile. For I'm  
much pre - fer "The Gai - ety Girl," or else "Moroc - - co Bound." For  
find it more ef - fee - tive if you ne - - ver speak at all But

## CHORUS.



Beautiful, Bounti - ful Ber - - tie, Best of all the lot! . . . .  
Beautiful, Bounti - ful Ber - - tie, Sits in front and pays . . . .  
Beautiful, Bounti - ful Ber - - tie, Some grand i - deas have got, . . . .

*p* 2nd time *ff*

Beau-ti-ful, Boun-ti-ful Ber- - tie, Al-ways on the spot! . . .  
 Beau-ti-ful, Boun-ti-ful Ber- - tie, Knows the la-dies ways . . .  
 Beau-ti-ful, Boun-ti-ful Ber- - tie, Will show them what is what; . . . A

Thick with all of the girls you know, From Flo and A-lice to Ger- - tie. I  
 Wants to chat with the girls be-hind, But the stage door Johnny gets shir- - ty He  
 Cab-i-net Min-is-ter he will be Be- - fore he's much o-ver thir- - ty; He'll

19  
 tell you straight he is up to date Is Beau-ti-ful, Bounding Ber- - tie.  
 tips him a dol-lar then eases his col-lar And round to the back goes Ber- - tie.  
 say when he's Premier "Hallo, there! dem yer, Buck up and vote for Ber- - tie.

29  
 Ber- - tie.  
 Ber- - tie.  
 Ber- - tie.

*ff*

# N<sup>o</sup> 21. — CHORUS. "THE SHOW, THE SHOW."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

PIANO: *f*

The first system of the piano accompaniment, marked *f* (forte). It consists of two staves: a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a bass line of eighth and sixteenth notes. The music is in 2/4 time and features a steady, rhythmic accompaniment.

The second system of the piano accompaniment, continuing the melody and bass line from the first system. It maintains the same rhythmic pattern and dynamic level.

SOP.  
TEN.  
BASS.

The show, the show, the show, the show, To see the show we all will go; The

The show, the show, the show, the show, To see the show we all will go; The

The show, the show, the show, the show, To see the show we all will go; The

Three vocal staves for Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). Each staff has a vocal line with lyrics underneath. The lyrics are: "The show, the show, the show, the show, To see the show we all will go; The". The vocal lines are in 2/4 time and feature a simple, rhythmic melody.

The third system of the piano accompaniment, marked *h* (piano). It continues the melody and bass line from the previous systems. The dynamic is softer than the first two systems.

play be-gins in a mi-nute or so, To see the show we all will go, And  
 play be-gins in a mi-nute or so, To see the show we all will go, And  
 play be-gins in a mi-nute or so, To see the show we all will go, And

truth-ful - ly the Richard-son C? Will tell a tale im - pas - sion - ed. The  
 truth-ful - ly the Richard-son C? Will tell a tale im - pas - sion - ed. The  
 truth-ful - ly the Richard-son C? Will tell a tale im - pas - sion - ed. The

play be-gins in a mi-nute or so, Come and see the show, the show, The

play be-gins in a mi-nute or so, Come and see the show, the show, The

play be-gins in a mi-nute or so, Come and see the show, the show, The

show, the show, the show, the show, To see the show we all will go, The

show, the show, the show, the show, To see the show we all will go, The

show, the show, the show, the show, To see the show we all will go, The

play be - gins in a mi - nute or so, To see the show we

play be - gins in a mi - nute or so, To see the show we

play be - gins in a mi - nute or so, To see the show we

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "play be - gins in a mi - nute or so, To see the show we". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

all will go!

all will go!

all will go!

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "all will go!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



# Nº 22. THE SHOW SONG. "WALK UP, WALK UP."

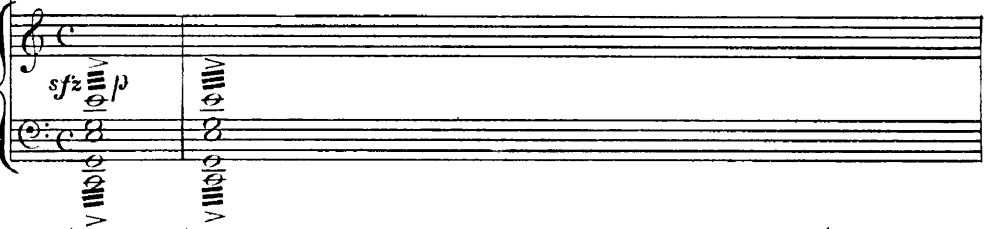
WORDS BY ADRIAN ROSS.

MUSIC BY IVAN CARYLL.

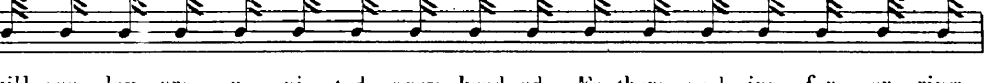
RECIT. (*ad lib.*)

VOICE. 

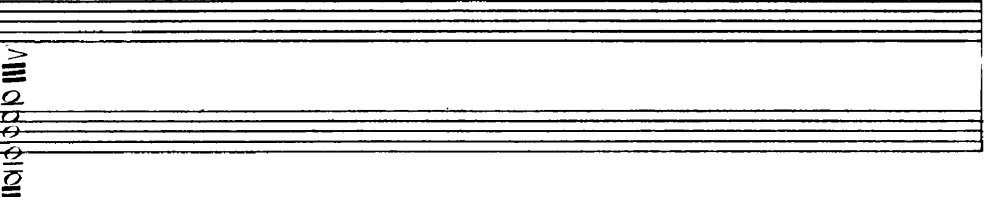
Now, walk up, walk up, ladies and gentlemen, And fill our booth until it stretches, You

PIANO. 

*sfz* *p*



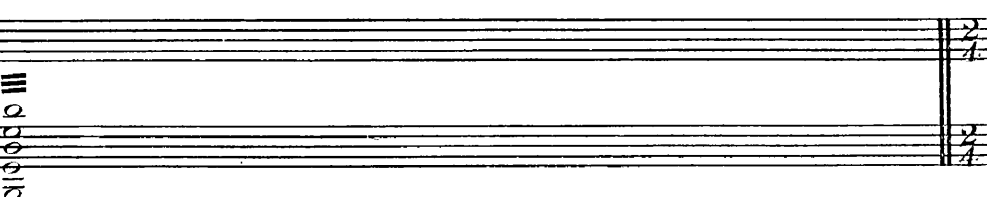
will see lov - ers u - ni - ted grey - head - ed, Fa - thers seek - ing for er - ring



*sfz*



daughters, And po - et - i - cal jus - tice wreak'd up - on me - lo - dra - ma - tic



*p*

*Allegro.*

wretches. *Allegro.*

RECIT. (*ad lib.*)



In



*sfz* *ff*

fact, ev'ry spe-cies of dra-ma- Co-mic tra-gie, tra-gi - co - mic, co - mic tra -

*sfz p*

- gie va - ri - e - ty show; O - pe - ra bouffe, O - pe - ra spoof and East Lynne all com -

- press'd, Af - ter the man - ner as - so - ci - a - ted with the name

*sfz p*

of the late La - men - ted Rich - ard - son in - - to ten mi - nute

sketches. Allegro.

*sfz* *b*

Moderato.

*p*

Here's our show and all that's in it, Dramas at an act per mi - nute,

*ff*

(Drum.)  
Pom, pom, pom, pom, tragic or i - ro - nic, Here's your best of plot and passion

*p*

(Drum.)

Con-centrated in a fash-ion— Pom, pom, pom, pom! Known as Richard-son - ie

Shakespeare, Old and ve - ry mel - low, Ham - let blend - ed with O - thel - lo,

And Mac-beth and "As you like it," which was ne - ver seen be - fore.

Then an aw - ful mur - der fol - lows, and Ma - ri - a Mar - tin wal - lows,

*rall:*  
 As she paints the Red Barn redder with il-li-mi-ta-ble gore. Ah! So  
 (Drum.)  
 Pom, pom, pom,  
*f* *cresc:*

*Allegro.*  
 mind and book an in-side berth, To see our home of harmless mirth, This  
 pom! Pom!  
*All<sup>o</sup>* *sfz* *mf* *sfz* *mf*

is the great-est show on earth... So mind and book an  
 Pom!  
*f* *sfz* *mf*

in-side berth, To see our home of harmless mirth, This Hy! Hy! Hy! Hy!

Pom!

*sfz mf*

come and see the show!

Pom! Pom! Pom! Pom! Pom!

So mind and book an in-side berth, To see the greatest

So mind and book an in-side berth, To see the greatest

So mind and book an in-side berth, To see the greatest

*ff sfz sfz*

show on earth, This is the great - est show on earth. . . . So

show on earth, This is the great - est show on earth. . . . So

show on earth, This is the great - est show on earth. . . . So

Pom! Pom!

mind and book an inside berth, To see the greatest show on earth, This Hy! Hy!

mind and book an inside berth, To see the greatest show on earth, This Hy! Hy!

mind and book an inside berth, To see the greatest show on earth, This Hy! Hy!

*sfz*

*sfz*

Pom! Pom! Pom! Pom!

Hy! Hy! Come and see the show!

Hy! Hy! Come and see the show!

Hy! Hy! Come and see the show!

Moderato.

(Drum.)

With a show so ve-ry mo-ral no-bo-dy will care to quar-rel, Pom, pom, pom, pom!  
 And we hope to make a fixture of a new dra-ma-tic mix-ture, Pom, pom, pom, pom!

*p* *ff*

No-bo-dy who's seen us! There is not a Tableau topic to offend the philanthropic-  
 Tra-gi-cal and mer-ry; He-ro-ines of style audacious, morbid and Can Tanqueray-cious,

*p* *ff*



(Drum.)

Pom, pom, pom, pom! With a girl as Ve - - - nus!  
 Pom, pom, pom, pom! Ve - - - ry ris - - ky, ve - - - ry!

And the skirts tra - di - tion - al - ly worn by la - dies of the bal - let,  
 Daucing Girls in dress - es scanty, Chris - to - pher and Char - ley's Auntie,

We have ba - nish'd al - to - ge - ther as in - to - le - ra - bly scant;  
 All the New - est Boys and Wo - men ev - er sung of by the bards;

On the Pro - me - nade im - pro - per we have stern - ly put a stop - per,  
 Then at last you won't re - fuse an in - stance of Re - bel - lious Su - san,

*rall:*

And the on-ly tune per-mit-ted is the Or-mis-to-nian Cbant! Ah! So  
 Gambled for by Der-by Winner with a pack of Fa-tal Cards! (Drum.)

Pom, pom, pom,

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are: "And the on-ly tune per-mit-ted is the Or-mis-to-nian Cbant! Ah! So Gambled for by Der-by Winner with a pack of Fa-tal Cards! (Drum.)". The piano accompaniment is in bass clef, starting with a dynamic marking of *f* and ending with *crise:*. A drum part is indicated by a single note with a slash and a vertical line. The tempo marking *rall:* is at the top right.

*Allegro.*

mind and book an in-side berth, To see our home of harmless mirth, This

pom! *All<sup>o</sup>* *sfz mf* Pom! *sfz mf*

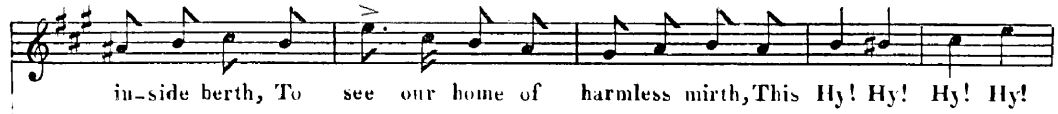
The second system begins with the tempo marking *Allegro.* The vocal line continues with the lyrics: "mind and book an in-side berth, To see our home of harmless mirth, This". The piano accompaniment features a rhythmic pattern of eighth notes. There are two dynamic markings: *sfz mf* and *sfz mf*. The word "pom!" is written above the piano part, and "All<sup>o</sup>" is written above the vocal line.

is the great-est show on earth... So mind and book an

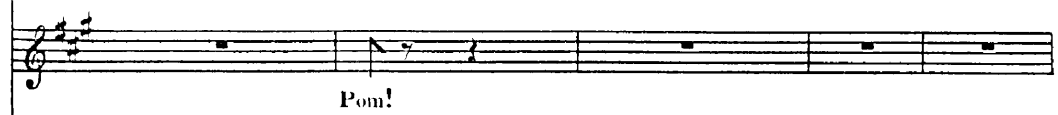
Pom!

*f* *sfz mf*

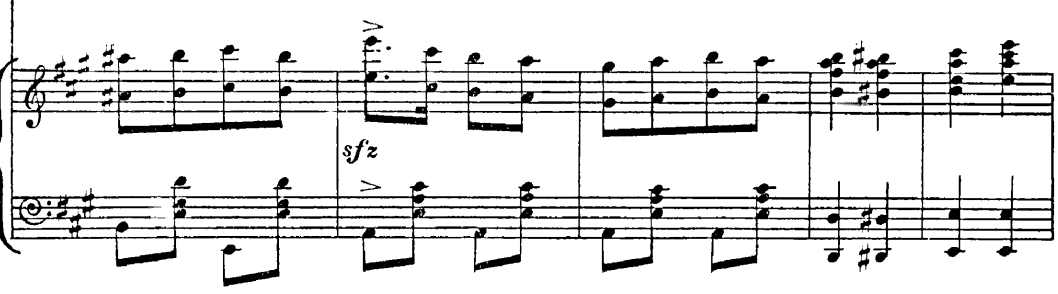
The third system continues the vocal line with the lyrics: "is the great-est show on earth... So mind and book an". The piano accompaniment maintains the rhythmic pattern. There are dynamic markings *f* and *sfz mf*. The word "Pom!" is written above the piano part.



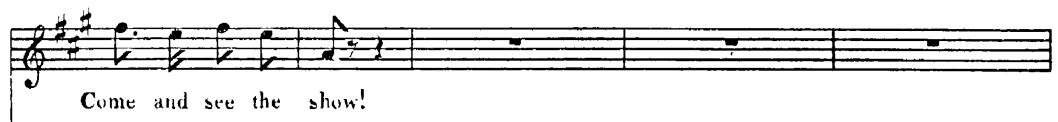
in-side berth, To see our home of harmless mirth, This Hy! Hy! Hy! Hy!



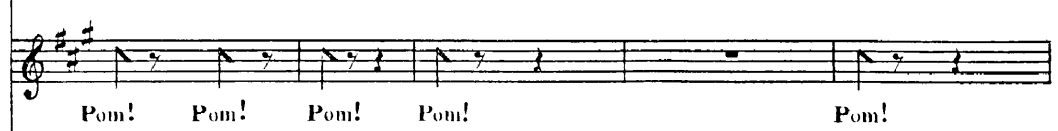
Pom!



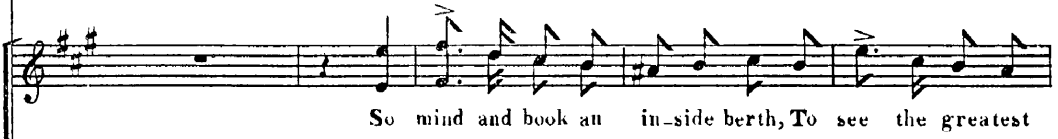
*sfz*



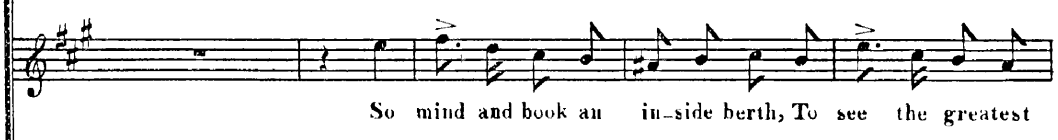
Come and see the show!



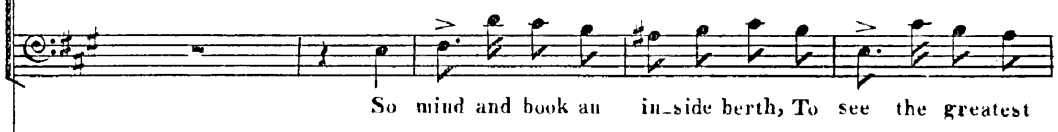
Pom! Pom! Pom! Pom! Pom!



So mind and book an in-side berth, To see the greatest



So mind and book an in-side berth, To see the greatest



So mind and book an in-side berth, To see the greatest



*ff sfz sfz*

show on earth, This is the great - est show on earth... So

show on earth, This is the great - est show on earth... So

show on earth, This is the great - est show on earth... So

Pom! Pom!

mind and book an in - side berth, To see the great - est

mind and book an in - side berth, To see the great - est

mind and book an in - side berth, To see the great - est

*sfz* *sfz*

show on earth, This Hy! Hy! Hy! Hy! Come and see the

show on earth, This Hy! Hy! Hy! Hy! Come and see the

show on earth, This Hy! Hy! Hy! Hy! Come and see the

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are repeated across the three vocal staves.

show, the show!

show, the show!

show, the show!

The second system continues with three vocal staves and piano accompaniment. The vocal parts have a fermata over the final note of each line. The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a complex, rhythmic pattern in the right hand.

N<sup>o</sup> 23. — FINALE. ACT II. "NOW JOY IS IN THE AIR."

SOPRANOS

TENORS & BASSES.

PIANO.

*ff*

Now joy is in the air Their

*ff*

Now joy is in the air Their

*ff*

fu - ture will be fair, Look'd af - ter by this kind - ly des - pe -

fu - ture will be fair, Look'd af - ter by this kind - ly des - pe -

- ra - - - do, No lon - ger fate will frown They've found a friend in

- ra - - - do, No lon - ger fate will frown They've found a friend in

Detailed description: This is a page of a musical score for a grand opera. It features four systems of music. The first system contains vocal staves for Sopranos and Tenors & Basses, and a piano accompaniment. The vocal parts begin with the lyrics 'Now joy is in the air Their' and are marked with a fortissimo (ff) dynamic. The piano accompaniment also starts with ff. The second system continues the vocal lines with the lyrics 'fu - ture will be fair, Look'd af - ter by this kind - ly des - pe -'. The piano accompaniment continues with a steady eighth-note pattern. The third system shows the vocal lines with the lyrics '- ra - - - do, No lon - ger fate will frown They've found a friend in'. The piano accompaniment continues. The fourth system repeats the lyrics '- ra - - - do, No lon - ger fate will frown They've found a friend in'. The piano accompaniment concludes with a final cadence. The key signature is one sharp (F#) and the time signature is 2/4.

All<sup>o</sup> marcìa.

Brown In plu-to-er-a-tic Brown of Col-o-ra - - - - do. So

Brown In plu-to-er-a-tic Brown of Col-o-ra - - - - do. So

Brown In plu-to-er-a-tic Brown of Col-o-ra - - - - do. So

All<sup>o</sup> marcìa.

mind and book an in-side berth To see the great-est show on earth, This

mind and book an in-side berth To see the great-est show on earth, This

mind and book an in-side berth To see the great-est show on earth, This

is the great - est show on earth... So mind and book an

is the great - est show on earth... So mind and book an

is the great - est show on earth... So mind and book an

in-side berth To see the greatest show on earth this Hy! Hy! Hy! Hy!

in-side berth To see the greatest show on earth this Hy! Hy! Hy! Hy!

in-side berth To see the greatest show on earth this Hy! Hy! Hy! Hy!



Come and see the show! So mind and book an in-side berth To

Come and see the show! So mind and book an in-side berth To

Come and see the show! So mind and book an in-side berth To

see the greatest show on earth, This is the great-est show on earth So

see the greatest show on earth, This is the great-est show on earth So

see the greatest show on earth, This is the great-est show on earth So

mind and book an in-side berth To see the greatest show on earth This

mind and book an in-side berth To see the greatest show on earth This

mind and book an in-side berth To see the greatest show on earth This

Hy! Hy! Hy! Hy! Come and see the show. . . . .

Hy! Hy! Hy! Hy! Come and see the show. . . . .

Hy! Hy! Hy! Hy! Come and see the show. . . . .

N<sup>o</sup> 24. SONG — "OH! MY DUMMY!"

Allegro.

PIANO.

*ff*

*sfz*

*Cadenza ad lib:*

The piano introduction is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). It features a series of chords and melodic lines in both hands. The first section is marked *ff* (fortissimo) and the second section is marked *sfz* (sforzando). The piece concludes with a *Cadenza ad lib:* section.

*rall:* § Andantino.

You are wood - en, you are wi - ry, Oh, my  
I can on - ly kneel be - - fore you, Oh, my

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The tempo is marked *rall:* (rallentando) and the style is *Andantino*. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

dummy! oh, my dummy! But you rouse a pas - sion fie - ry, Oh, my  
dummy! oh, my dummy! And in ec - sta - cy a - - dore you, Oh, my

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

dum - my! oh, my dum - my! There are love - ly la - dies too - Who in -  
dum - my! oh, my dum - my! But you an - swer not a - - gain, And your

The third line of the song concludes the vocal melody and piano accompaniment. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

- spire af - fec - tion true,      Though they're wood - en - er than you - Which is  
look of cold dis - - dain,      Makes me feel a sort of pain - In my

rum\_my, oh, my dummy!      Oh, my love!      *rall:* 'swelp me bun\_ny!      *accel:* You're a  
tum\_my - oh, my dummy!      Oh, my love!      you're as chummy!      As a

plum - my sort of crum - my Lit - tle Dum - my, Oh, my dum - my! oh, my  
gum - my sort of mum - my Lit - tle Dum - my, Oh, my dum - my! oh, my

dum - my, dum - my, dum - my, dum - my, dum, dum, dum.  
dum - my, dum - my, dum - my, dum - my, dum, dum, dum.

(AFTER LAST VERSE.)

*ff*

DC.