

THE SPRING CHICKEN.

A Musical Play in Two Acts.

(Adapted from JAIME and DUVALS "COQUIN DE PRINTEMPS.")

BY

GEORGE GROSSMITH, JUN^R.

LYRICS BY

ADRIAN ROSS, PERCY GREENBANK,
AND GEORGE GROSSMITH, JUN^R

MUSIC BY

IVAN CARYLL AND LIONEL MONCKTON.

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Produced by Mr. GEORGE EDWARDES at the Gaiety Theatre.

THE SPRING CHICKEN.

CHARACTERS.

GUSTAVE BABORI (<i>Advocate</i>)	...	...	...	...	...	...	...	...	...	MR. GEO. GROSSMITH, JR.
BONIFACE (<i>his Head Clerk</i>)	...	...	...	...	...	...	...	...	...	MR. LIONEL MACKINDER.
BARON PAPOUCHE (<i>his Client</i>)	...	...	...	...	...	...	...	...	...	MR. HARRY GRATTAN.
FÉLIX (<i>Head Waiter at "The Crimson Butterfly"</i>)	...	...	...	...	...	...	...	...	...	MR. ROBERT NAINBY.
STEPHEN-HENRY (<i>Girdle's Son</i>)	...	...	...	...	...	...	...	...	...	MR. WILLIAM SPRAY.
PROPRIETOR OF "THE CRIMSON BUTTERFLY"	...	...	...	...	...	...	...	...	...	MR. ARTHUR HATHERTON.
ALEXIS	}	(<i>Babori's Clerks</i>)	...	...	...	...	...	...	...	} MR. GEORGE GREGORY.
FERDINAND											MR. HARRY TAYLOR.
WAITER	...	...	...	...	...	...	...	...	...	MR. LEIGH ELLIS.
NAPOLEON (<i>Office Boy</i>)	...	...	...	...	...	...	...	...	...	MASTER CROSS.
JOSEPH BONIFACE (<i>an Artist</i>)	...	...	...	...	...	...	...	...	...	MR. CHARLES BROWN.
INSPECTOR OF POLICE	...	...	...	...	...	...	...	...	...	MR. R. TREMAYNE.
AND											
MR. GIRDLÉ (<i>Babori's Father-in-Law</i>)	...	...	...	...	...	...	...	...	...	MR. EDMUND PAYNE.
MRS. GIRDLÉ	...	...	...	...	...	...	...	...	...	MISS CONNIE EDISS.
BARONESS PAPOUCHE	...	...	...	...	...	...	...	...	...	MISS KATE CUTLER.
DULCIE BABORI (<i>Babori's Wife</i>)	...	...	...	...	...	...	...	...	...	MISS OLIVE MORRELL.
EMMY-LOU (<i>Girdle's Niece</i>)	...	...	...	...	...	...	...	...	...	MISS OLIVE MAY.
LA MODISTE	...	...	...	...	...	...	...	...	...	MISS ISABELLE LIDSTER.
SYLVANA	}	(<i>Clients of Babori</i>)	...	...	...	...	...	...	...	} MISS GAYNOR ROWLANDS.
THÉRÈSE											MISS GERTRUDE GLYN.
HENRIETTE											MISS MARGUERITE GRAY.
YVONNE	}	(<i>Grisettes</i>)	...	...	...	...	...	...	...	} MISS KITTY MASON.
YVETTE											MISS FANNY DANGO.
CÉLESTE											MISS ETHEL OLIVER.
AND											
ROSALIE	...	...	...	...	...	...	...	...	...	MISS GERTIE MILLAR.

Lady Clients and Grisettes—MISSES DORIS BERESFORD, DAISY HOLLY, ADDIE BAKER, MINNIE BAKER, EDITH NEVILLE, DORIS DEWAR.

ACT I.

SCENE.—OFFICE OF M. BABORI AT HIS RESIDENCE, PARIS WALTER HANN.

ACT II.

SCENE I.—THE CRIMSON BUTTERFLY RESTAURANT, MALMAISON JOSEPH HARKER.
 „ II.—A STUDIO AT MALMAISON JOSEPH HARKER.

Stage under the direction of MR. SYDNEY ELLISON.
 Musical Director, MR. IVAN CARYLL.

THE SPRING CHICKEN.

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THE SPRING CHICKEN.

Act I.

No. 1.

OPENING CHORUS.

Words by

GEORGE GROSSMITH, JUNR

Music by

IVAN CARYLL.

Con spirito.

Piano.

First system of piano introduction. Treble and bass clefs. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 2/4. Dynamics: *p* (piano) and *cres:* (crescendo).

Second system of piano introduction. Treble and bass clefs. Dynamics: *f* (forte).

Third system of piano introduction. Treble and bass clefs. Dynamics: *cres:* and *ff* (fortissimo).

SOPRANO.

If we live in the land we love, We must

TENOR.

BASS.

If we live in the land we love, We must

CHO.

Piano accompaniment for the chorus. Treble and bass clefs. Dynamics: *f*.

love in the land we live, Where our joy is the thirst that we

CHO. love in the land we live, Where our joy is the thirst that we

sa-tis-fy first—An ex-cess we've all learnt to for-give, But when

CHO. sa-tis-fy first—An ex-cess we've all learnt to for-give, But when

Ne-me-sis waits on us And we re-a-lize all too late, That the

CHO. Ne-me-sis waits on us And we re-a-lize all too late, That the

CHO. foun-tain is dry, Then it's hi-ther we hie To con-sult an a-ble

foun-tain is dry, Then it's hi-ther we hie To con-sult an a-ble

foun-tain is dry, Then it's hi-ther we hie To con-sult an a-ble

CHO. ad-vo-cate. If we love in the land we live, We must

ad-vo-cate. If we love in the land we live, We must

ad-vo-cate. If we love in the land we live, We must

mf

CHO. live in the land we love, Though the i-ron pierce the soul,

live in the land we love, Though the i-ron pierce the soul,

live in the land we love, Though the i-ron pierce the soul,

Wear the vel - vet glove;— But the fu - ture must take its course, Be it

CH. O. Wear the vel - vet glove;— But the fu - ture must take its course, Be it

Wear the vel - vet glove;— But the fu - ture must take its course, Be it

mf

bank.rupt - cy or di - vorce; That is why we're here to see

CH. O. bank.rupt - cy or di - vorce; That is why we're here to see

bank.rupt - cy or di - vorce; That is why we're here to see

Mon - sieur Ba - bo - ri Ah! We must

CH. O. Mon - sieur Ba - bo - ri Ah! We must

Mon - sieur Ba - bo - ri Ah! We must

ff

love in the land we live, Where our joy is the thirst that we
 live in the land of love the
 live in the land of love the

sa-tis-fy first.—An ex-cess we've all learnt to for-give. But when
 land of love, We must love in the
 land of love, We must love in the

Ne-me-sis waits on us, And we re-a-lize all too late That the
 land in the land we live, And re-a-lize all too late That the
 land in the land we live, And re-a-lize all too late That the

foun_tain is dry, Then its hi_ther we hie To con_sult an a_ble

CHO. foun_tain is dry, Then its hi_ther we hie To con_sult an a_ble

foun_tain is dry, Then its hi_ther we hie To con_sult an a_ble

ad_vo_cate.

CHO. ad_vo_cate.

ad_vo_cate.

Allegro moderato.

LADIES.

We're cli_ents of Ba_bo_ri, All ea_ger to li_ti_

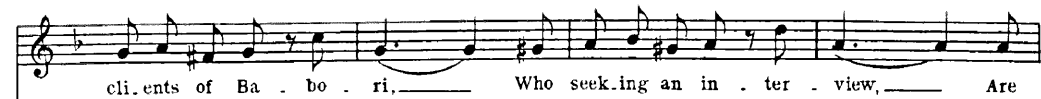
p


L.A. gate. — And place in the hands of fate An ur - gent plea.

L.A. —
 Clerks. We're clerks of Ba - bo - ri, — Who co - py out ev - 'ry
 We're clerks of Ba - bo - ri, — Who co - py out ev - 'ry

L.A. —
 Clerks. cause. — With mar - gin . al note, and clause, And mark the fee. —
 cause. — With mar - gin . al note, and clause, And mark the fee. —

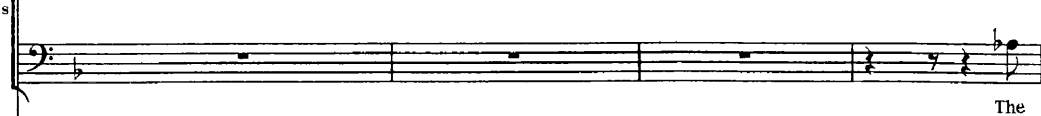
LADIES.
 We're

L.A.  cli.ents of Ba - bo - ri, Who seek.ing an in - ter - view, Are



L.A.  told to re - turn at two, Per. haps or three.


Clerks  The



The



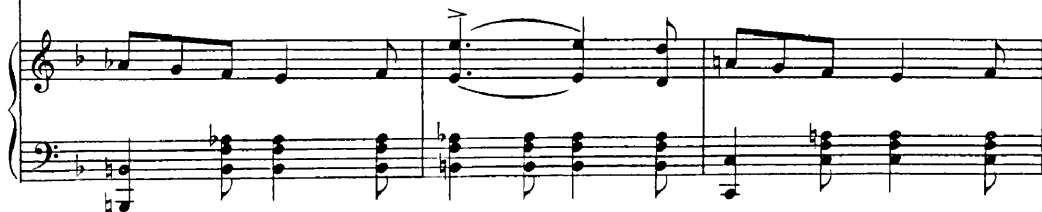
cres. *f*

L.A.  The clerks of Ba - bo - ri, Have nev - er been

Clerks  clerks_ of Ba - bo - ri, Have nev - er been known to



clerks_ of Ba - bo - ri, Have nev - er been known to



L.A. known to wink At clients but still they think Them très jo - lies, — jo -

Clerks wink — At clients but still they think Them très jo - lies, — jo -

wink — At clients but still they think Them très jo - lies, — jo -

L.A. . lies.

Clerks . lies.

. lies.

Allegro.

sfz *f* *dim.*

BONIFACE.

BON. Oh, Ba - bo - ri will shake the law When e'er he finds it doz - ing, He

BON. nev - er fails to find a flaw, In ev - i - dence op - pos - ing. Hell

BON. plead the doubt - ful cause of John, - Or in - ter - cede for Ma - ry, While

BON. gra - ti - tude is heaped up - on, While

CHOR. While gra - ti - tude is heaped up - on,

While gra - ti - tude is heaped up - on,

While gra - ti - tude is heaped up - on,

BON.

gra - ti - tude is heaped up. on A - le - gal lu - mi - na - ry.

He'll

CHO.

He'll

He'll

BON.

plead the doubt - ful cause of John, Or in - ter - cede for Ma - ry, While

CHO.

plead the doubt - ful cause of John, Or in - ter - cede for Ma - ry, While

plead the doubt - ful cause of John, Or in - ter - cede for Ma - ry, While

BON. While gra - ti - tude is heaped up - on, While
 gra - ti - tude is heaped up - on, While

CHO. gra - ti - tude is heaped up - on, While
 gra - ti - tude is heaped up - on, While

BON. gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.
 gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.

CHO. gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.
 gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.

BON. His mien be - trays a Ne - o - phyte, His

BON. me - thod shows the mas - ter, By sim - ply prov - ing black is white, That

BON. clay is a - la - bas - ter. He'll place a ha - lo on the head of

BON. some mis - cre - ant wa - ry. Then wash his hands, and go to bed,

CHO. Then
Then
Then

BON.  Then wash his hands, and go to bed A le - gal lu - mi -

 wash his hands, and go to bed.

CHO.  wash his hands, and go to bed.

 wash his hands, and go to bed.

 wash his hands, and go to bed.

 *mf*

BON.  na - ry.

 He'll place a ha - lo on the head Of some mis - cre - ant wa - ry, Then

CHO.  He'll place a ha - lo on the head Of some mis - cre - ant wa - ry, Then

 He'll place a ha - lo on the head Of some mis - cre - ant wa - ry, Then

 *f*

SON.

Then wash his hands and go to bed, Then

wash his hands and go to bed. Then

HO.

wash his hands and go to bed. Then

wash his hands and go to bed. Then

SON.

wash his hands and go to bed. A le - gal lu - mi - na - ry.

wash his hands and go to bed, A le - gal lu - mi - na - ry.

HO.

wash his hands and go to bed, A le - gal lu - mi - na - ry.

wash his hands and go to bed, A le - gal lu - mi - na - ry.

CHO.

If we live in the land we
 If we live in the land we
 If we live in the land we

ff *f*

CHO.

love. We must love in the land we live, Where our joy is the thirst that we
 love, We must love in the land we live, Where our joy is the thirst that we
 love, We must love in the land we live, Where our joy is the thirst that we

CHO.

sa - tis - fy first— An ex - cess we've all learnt to for - give. But when
 sa - tis - fy first— An ex - cess we've all learnt to for - give. But when
 sa - tis - fy first— An ex - cess we've all learnt to for - give. But when

CHO.

Ne-me-sis waits on us, And we re-a-lize all too late, That the

Ne-me-sis waits on us. And we re-a-lize all too late. That the

Ne-me-sis waits on us, And we re-a-lize all too late, That the

CHO.

fountain is dry. Then it's hi-ther we hie, To con-sult an a-ble ad-vo-

fountain is dry. Then it's hi-ther we hie, To con-sult an a-ble ad-vo-

fountain is dry. Then it's hi-ther we hie, To con-sult an a-ble ad-vo-

cres: ***ff***

CHO.

- cate.

- cate.

- cate.

Nº 2.

SONG.— (Baron) and CHORUS.

"THE OLD NOBLESSE."

Words by

GEORGE GROSSMITH, JUN!

Music by

LIONEL MONCKTON.

Allegro Commodo.


Baron. 


Piano. 

1. As
2. As
3. As

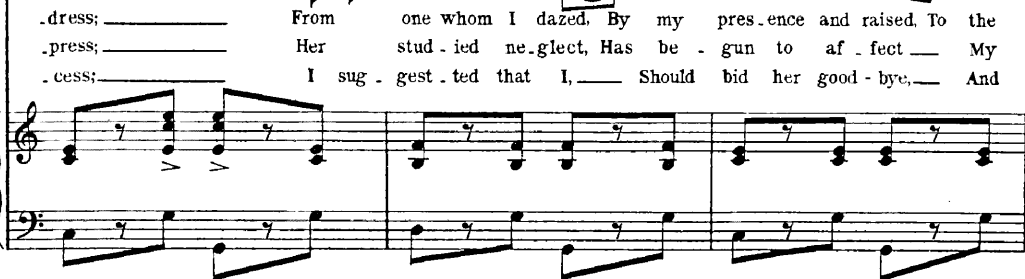
BAR. 

one of the Old No - blesse, _____ Im ea - ger to seek re -
one of the Old No - blesse, _____ My feel - ings I cant ex -
one of the Old No - blesse, _____ Who mar - ried with no suc -



BAR. 

.dress; _____ From one whom I dazed, By my pres - ence and raised. To the
.press; _____ Her stud - ied ne - glect, Has be - gun to af - fect — My
.cess; _____ I sug - gest - ed that I, — Should bid her good - bye, — And



BAR. rank of a Bar - on - ess! Her prin - ci - pal as - set grows
 health and my hap - pi - ness! She ne - ver be - stows a ca -
 go for a long re - cess! She an - swer'd me read - i - ly

CHO. Yes!
 Yes!
 Yes!

BAR. less, For she spends all her mon - ey on dress: So
 - ress, She spurns ev - 'ry lov - ing ad - dress: She
 "Yes," You can go to a cer - tain ad - dress: Which I

BAR. now she is quite a su - per - flu - ous - ness To one of the Old No -
 gives all the mus - tard with - out a - ny cess To one of the Old No -
 will not re - peat, but per - haps you can guess, It's a home for the Old No -

BAR. *blesse.*
blesse.
blesse.

CHORUS *mf*

1. So now she is quite a su - per - flu - ous - ness: To
 2. She gives all the mus - tard with - out a - ny cress: To
 3. We will not re - peat but per - haps you can guess: It's a

BARON. *Oh,*
Oh,
Oh,

CHORUS

one of the Old No - blesse!
 one of the Old No - blesse!
 home for the Old No - blesse!

f *mf*

BARON. *p*

I'm the Ba - ron Pa - pouche, Who drove in a hired ba - rouche, To a
 I'm the Ba - ron Pa - pouche, I'm fond of a sweet "bonne bouche," But a
 I'm the Ba - ron Pa - pouche, I hol - ler Hoo - ro hoo - roosh! That's

BAR. church where I made, An in - diff - erent jade, The wife of the great Pa - pouche. —
smack on the face, Is the on - ly embrace, That is giv - en the great Pa - pouche. —
I - rish may be, But it rhymes you'll a - gree, To that mus - i - cal name Pa - pouche. —

CHO. *f*

Oh

Oh

Oh

CHO. he's the Ba - ron Pa - pouche, — Who drove in a hired ba -
he's the Ba - ron Pa - pouche, — Who's fond of a sweet *bonne*
he's the Ba - ron Pa - pouche, — He hol - lers Hoo - roo hoo -

CHO. - rouché, — To a church where he made, An in - diff - erent jade, The
- bouche, — But a smack on the face, Is the on - ly em - brace, That is
- roosh, — That's I - rish may - be, But it rhymes you'll a - gree, To that

CHO. wife of the great Pa - pouche. — pouche. —
giv - en the great Pa - pouche. — pouche. —
mus - i - cal name Pa - pouche. — pouche. —

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines with various articulations.

Second system of musical notation, continuing the piece with similar chordal and melodic structures.

Third system of musical notation, showing a change in the bass line and some sustained notes in the treble.

Fourth system of musical notation, including dynamic markings such as *f*, *dim:*, and *mf*.

Fifth system of musical notation, featuring a prominent *f* dynamic marking and a melodic flourish.

Sixth system of musical notation, concluding the piece with a final cadence.

N^o 3.

TRIO. (Baroness, Babori and Baron.)

"VICE VERSA?"

Words by

Music by

PERCY GREENBANK.

IVAN CARYLL.

Allegretto moderato.

Piano.

BABORI.

BAB. Were you my cli - ent, Ba - ro - ness, I

BAB. bold - ly should as - sert you Be - yond com - pare Were

BARONESS.

BAB. sweet and fair, Pos - sess - ing ev - 'ry vir - tue. Oh!

BAR:

pray, sir, hush! You make me blush, I've not got ev - 'ry

BABORI.

vir - tue. I'd prove your hus - band, more or less, Was

BAB.

grum - py and close - fist - ed, A scoun - drel low From

BAB.

BARON.

top to toe, If ev - er one ex - ist - ed, Too

BAB. bad of you, It is - n't true, I ne - ver was close -

BABORI.
 BAB. - fist - - ed! I might go on to show that he was

BAB. get - ting worse and worse, ah! But he's my cli - ent,

BAB. don't you see, So all is vi - ce ver - sa.

BARONESS.

BAR^{SS} Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

BABORI.

BAB. Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

BARON.

BAR. Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

BAR^{SS} And their bus - 'ness is to - show Black is white, And wrong is right And

BAB. And their bus - 'ness is to show Black is white, And wrong is right And

BAR. And their bus - 'ness is to show Black is white, And wrong is right And

AR.³ strict - ly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

AB. strict - ly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

AR. strict - ly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

AB. BABORI.

Now

AB. as 'tis he I rep - re - sent, I must ad - mit, dear

BAB.

la - - dy, You're lost to shame, And have a name For

BAB.

ev - 'ry thing that's sha - - dy— How dare you, sir? Would

BARONESS.

BAR.

you in - fer My cha - rac - ter is sha - - dy? Your

BARORI.

BAB.

hus - band is a mon - u - ment Of pa - tience and de -

BAB.

- vo - tion. He's been a - bused And so ill - used (You'll

BAB.

par - don my e - mo - tion.) My cause you plead So

BARON.

BABORI.

well in - deed, I'll par - don your e - mo - tion. A

BAB.

wife should to her hus - band be A bless - ing, not a

BAB. *curse, ah! But in my cli - ent's case you see, The*

BAB. *facts are vi - ce ver - sa.*

BARONESS.
Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

BABORI.
Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

BARON.
Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

BAR 2

And their bus_ness is to show Black is white And wrong is right And

BAB

And their bus_ness is to show Black is white And wrong is right And

BAR

And their bus_ness is to show Black is white And wrong is right And

The first system of music features three vocal staves (BAR 2, BAB, BAR) and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics: "And their bus_ness is to show Black is white And wrong is right And". The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

BAR 3

strict - ly vi - ce, vi - ce ver - sa, Strict - ly vi - ce ver - sa!

BAB

strict - ly vi - ce, vi - ce ver - sa, Strict - ly vi - ce ver - sa!

BAR

strict - ly vi - ce, vi - ce ver - sa, Strict - ly vi - ce ver - sa!

The second system of music continues with three vocal staves (BAR 3, BAB, BAR) and a piano accompaniment. The vocal parts have lyrics: "strict - ly vi - ce, vi - ce ver - sa, Strict - ly vi - ce ver - sa!". The piano accompaniment continues with a grand staff, featuring more complex rhythmic patterns and dynamics.

DANCE.

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two sharps (F# and C#). The treble staff begins with a double quote symbol (") and contains a series of chords and eighth notes. The bass staff features a steady eighth-note accompaniment. Both staves include dynamic markings such as accents (v) and slurs.

The second system continues the piece with similar rhythmic patterns. The treble staff shows more complex chordal structures, while the bass staff maintains its eighth-note accompaniment. Dynamic markings like accents and slurs are used throughout.

The third system introduces a dynamic marking of *f* (forte) in the bass staff. The treble staff features a melodic line with eighth notes and chords. The bass staff continues with eighth-note accompaniment and includes a fermata over a chord.

The fourth system shows a continuation of the eighth-note accompaniment in the bass staff. The treble staff has a series of chords and eighth notes. Dynamic markings include accents and slurs.

The fifth system concludes the piece. The treble staff has a final melodic phrase with a fermata. The bass staff ends with a final chord and a fermata. Dynamic markings include accents and slurs.

No. 4.

SONG.—(Dulcie.)

"THE MOON OF MAY."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Moderato.

Dulcie.

Musical score for Dulcie and Piano accompaniment. The Dulcie part is on a single staff with a treble clef, 6/8 time signature, and a key signature of two flats. The Piano part is on a grand staff with treble and bass clefs, 6/8 time signature, and a key signature of two flats. The piano part includes the marking *mf dolce*. The score consists of three measures. The Dulcie part has a fermata over the first measure. The piano part has a fermata over the first measure. The score ends with a double bar line and a repeat sign.

DULCIE.

Musical score for Dulcie with lyrics. The Dulcie part is on a single staff with a treble clef, 6/8 time signature, and a key signature of two flats. The piano accompaniment is on a grand staff with treble and bass clefs, 6/8 time signature, and a key signature of two flats. The piano part includes the marking *p*. The score consists of three measures. The Dulcie part has a fermata over the first measure. The piano part has a fermata over the first measure. The score ends with a double bar line and a repeat sign.

1. When sun and show-ers a - wake the flow - ers To
2. A - gain for lov - ers the prim - rose cov - ers The

DUL.

Musical score for Dulcie with lyrics. The Dulcie part is on a single staff with a treble clef, 6/8 time signature, and a key signature of two flats. The piano accompaniment is on a grand staff with treble and bass clefs, 6/8 time signature, and a key signature of two flats. The score consists of three measures. The Dulcie part has a fermata over the first measure. The piano part has a fermata over the first measure. The score ends with a double bar line and a repeat sign.

ven - ture forth, — And birds go wing - ing their
mea - dow vales, — And leaves are thril - ling to

DUL.

way and sing - ing From South to North, My
hear the tril - ling Of night in gales! But

DUL.

heart goes af - ter the love and laugh - ter Of May - time's
May must wa - ken to me for - sa - ken Of all her

DUL.

boon, That May of ro - ses, whose ring en - clo - ses Our
light, The love - light ten - der that lent a splen - dour, To

DUL.

hon - ey moon! Ah Ah
day and night! Ah Ah

p *rall.*

colla voce

REFRAIN.
Tempo di Valse moderato.

DUL. Come back my May - time, Bring - ing the time of

DUL. old. When for us two hea - vens were blue, Ev - 'ry

cres: *mf poco rit:*

mf poco rit:

DUL. hour was gold. Dear dawn of day - time,

dim: *p a tempo*

dim: *p a tempo*

DUL. Noon in the wood - land way. Set of the sun,

cres: *mf*

cres: *mf*

N^o 5. QUARTET. (Mr & Mrs Girdle, Emmy-Lou and Stephen-Henry.)

"THE BRITISH TOURIST"

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Piano.

The musical score is set in 2/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked *f*. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The vocal parts enter in the third measure. Girdle's part is marked *p* and Emmy-Lou's part is marked *mf*.

GIRDLE.
1. It seemed a dread-ful bore To leave our na-tive shore. Far be-

EMMY.
-hind! Far be-hind! But

EM. as we had to go We mere - ly murmured, "Oh, nev - er

EM. mind!" Nev - er mind! Ex -

ALL. MS GIRDLE.

MS G. - pe - ri - ence has taught us that it's much the bet - ter plan, When

MS G. ve - ry far a - way we have to roam, To

cresc. marcato

GIRDLE.

MES G. try and car - ry with us all the comforts that we can, In

STEPHEN.

GIR. or - der to re - mind ourselves of home. Pa -

EMMY.

GIRDLE.

STE. - pa had the "Dai - ly Mail," Ma - ma had a new "Home Chat," The

MES GIRDLE.

GIR. lit - tle ones had "Sket - chy Bits" to gaze and won - der at. With

MEG. GIRDLE.

plen - ty of things like these— So hap - py in - deed were we. The

GIR. MES GIRDLE. EMMY & STEPHEN.

Bri - tish Tour - ist, And his wife, And all his - fa - mi - lee!

GIRDLE.

2. We'd

GIR.

bun - dles large and small, Just twen - ty - three in all, Such a

p

GIR.

joke! _____ Such a joke! _____ Pa -

ALL. STEPHEN.

mf

STE.

-pa was dressed in checks That some - how seemed to vex For - eign

p

SIE.

folk. _____ For - eign folk. _____ We

ALL. M^{rs} GIRDLE.

mf

Mrs G.
filled up the com - part - ment with our lug - gage and our wraps, Which

Mrs G.
made the o - ther pas - sen - gers com - plain; _____ I

Mrs G.
think that they were o - ver - come with jea - lou - sy, per - haps, To

GIR.
see us hav - ing din - ner in the train. _____ Pa -

STEPHEN.

STE. EMMY. GIRDLER.

- pa had a big Bath bun, Mam - ma had a stale pork pie, The

GIR. M^{rs} GIRDLER.

lit - tle ones had pep - per - mints to eat u - pon the sly. With

M^{rs} G. GIRDLER.

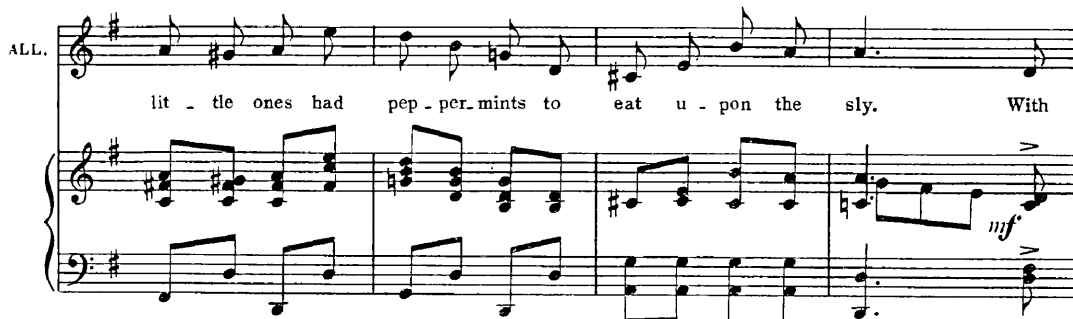
plen - ty of things like these, So hap - py in - deed were we - - - The

GIR. M^{rs} GIRDLER. EMMY & STEPHEN. ALL.

Brit - ish Tou - rist, And his wife, And all his - fa - mi - lee! Pa -

ALL.  *p* *mf* *p*

- pa had a big Bath bun, Mam - ma had a stale pork pie, The

ALL.  *mf*

lit - tle ones had pep - per - mints to eat u - pon the sly. With

ALL.  *p* *mf*

plen - ty of things like these, So hap - py in - deed were we, The

ALL.  *f*

Brit - ish Tou - rist, And his wife, And all his - fa - mi - lee!

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The first staff contains several measures of music with accents and dynamic markings including *mf* and *p*. The second staff continues the piece with similar dynamics and accents.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with dynamic markings including *mf*, *p*, and *mf*. The notation includes various rhythmic patterns and accents.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with dynamic markings including *ff*. The notation includes various rhythmic patterns and accents.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with dynamic markings including *ff*. The notation includes various rhythmic patterns and accents.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with dynamic markings including *ff*. The notation includes various rhythmic patterns and accents.

The sixth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music concludes with dynamic markings including *ff* and a final cadence. The notation includes various rhythmic patterns and accents.

N^o 6.

SONG.—(Girdle.) and CHORUS.

"NOT SO VERY OLD."

Words by
GEORGE GROSSMITH, JUN^rMusic by
IVAN CARYLL.

Moderato.

Girdle.

Piano.

The first system of music shows the vocal line for 'Girdle.' and the piano accompaniment. The vocal line is a single note (C4) with a fermata. The piano accompaniment consists of a treble and bass clef. The treble clef has a whole note chord (C4-E4-G4) followed by a series of eighth notes: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass clef has a whole note chord (C3-E3-G3) followed by a series of eighth notes: F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

GIR.

1. I'm

The second system of music shows the vocal line and piano accompaniment for the first line of the chorus. The vocal line starts with a whole note chord (C4-E4-G4) and then has a series of eighth notes: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment consists of a treble and bass clef. The treble clef has a series of eighth notes: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass clef has a series of eighth notes: F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

GIR.

slight - ly past the age of thir - ty - one, And all the ma - ny fool - ish things I've
oth - er day I heard a fun - ny joke, I re - member'd it this morn - ing when I

The third system of music shows the vocal line and piano accompaniment for the second line of the chorus. The vocal line starts with a whole note chord (C4-E4-G4) and then has a series of eighth notes: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment consists of a treble and bass clef. The treble clef has a series of eighth notes: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass clef has a series of eighth notes: F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

GIR.

done, On - ly cons - ti - tute a clue, To the
 woke, So I told it to a friend, And he

GIR.

things I'm going to do, For I've just got old e - nough to have some
 wait - ed to the end, It was all a - bout a cost - er and his

GIR.

fun, I'm rea - dy at this mo - ment for a kiss dears, And a
 moke, I may not have re - peat - ed it quite right - ly, But I

GIR.

dance that is a chance I would - n't miss dears, For not
 spread it out an hour, and told it bright - ly, I

GIR.

yet do I for get, How to turn a pi rouette, Look at
told him it was true, And I said I think its new, He smiled po .

GIR.

this dears.
lite ly.

"Oh, I cant be so ve ry
"Oh! It cant be so ve ry

GIR.

old," you see, My age a Ro me o re .
old," said he, Its charms will nev er, nev er

GIR.

veals, For a wo man, says the book, Is as
fade, Its not as an cient as the tale, Of

GIR.

old as she may look, But a man is as old as he
Jo - nah and the whale, Or the jokes that Me - thu - sa - leh

GIR.

feels, A girl re - marked the oth - er
made, In Punch, some five - and - twen - ty

GIR.

morn - ing, "Oh! you're a naugh - ty old man I'm told," Said
years a - go, I saw that lit - tle sto - ry told, They've

GIR.

I, "I may be naugh - ty, But I'd have you know, I'm - not so - ve - ry
got it in a - gain this - week, And so It - can't be - ve - ry

GIR.

old."

"Oh! he cant be so ve - ry old," you see, His
 "Oh! It cant be so ve - ry old," said he, Its

CHOR.

"Oh! he cant be so ve - ry old," you see, His
 "Oh! It cant be so ve - ry old," said he, Its

"Oh! he cant be so ve - ry old," you see, His
 "Oh! It cant be so ve - ry old," said he, Its

age a Ro - me - o re - veals. For a wo - man, says the book, Is as
 charms will ne - ver ne - ver fade. Its not as an - cient as the tale, Of

CHOR.

age a Ro - me - o re - veals. For a wo - man, says the book, Is as
 charms will ne - ver ne - ver fade. Its not as an - cient as the tale, Of

age a Ro - me - o re - veals. For a wo - man, says the book, Is as
 charms will ne - ver ne - ver fade. Its not as an - cient as the tale, Of

old as she may look, But a man is as old as he feels. A
 Jo . nah and the whale, Or the jokes that Me . thu . sa . leh made. In

old as she may look, But a man is as old as he feels. A
 Jo . nah and the whale, Or the jokes that Me . thu . sa . leh made. In

old as she may look, But a man is as old as he feels. A
 Jo . nah and the whale, Or the jokes that Me . thu . sa . leh made. In

The first system of the musical score consists of four staves. The top three staves are vocal parts for a choir, with lyrics written below each line. The bottom staff is a piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "old as she may look, But a man is as old as he feels. A / Jo . nah and the whale, Or the jokes that Me . thu . sa . leh made. In".

girl re - mark'd the o - ther morn - ing, "Oh! you're a naught.y old man I'm
 Punch, some five - and - twenty years a - go, I saw that lit . tle sto . ry

girl re - mark'd the o - ther morn - ing "Oh! you're a naught.y old man I'm
 Punch, some five - and - twenty years a - go, I saw that lit . tle sto . ry

girl re - mark'd the o - ther morn - ing "Oh! you're a naught.y old man I'm
 Punch, some five - and - twenty years a - go, I saw that lit . tle sto . ry

The second system of the musical score consists of four staves. The top three staves are vocal parts for a choir, with lyrics written below each line. The bottom staff is a piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "girl re - mark'd the o - ther morn - ing, 'Oh! you're a naught.y old man I'm / Punch, some five - and - twenty years a - go, I saw that lit . tle sto . ry".

told. Said he "I may be naught-y. But I'd have you know, I'm—
 told. They've got it in a - gain. This— week and so It—

CHO.

told. Said he "I may be naught-y. But I'd have you know, I'm—
 told. They've got it in a - gain. This— week and so It—

told. Said he "I may be naught-y. But I'd have you know, I'm—
 told. They've got it in a - gain. This— week and so It—

not so — ve - ry old." 2. The
 can't be — ve - ry old." 3. I

CHO.


not so — ve - ry old."
 can't be — ve - ry old."

not so — ve - ry old."
 can't be — ve - ry old."

GIR.  went in - to a shop to buy a cheese, An

GIR.  ev - er fic - kle pal - ate to ap - pease, Now I

GIR.  ne - ver did care much, for a Ched - dar or a Dutch, So I

GIR.  said I want a Stil - ton if you please. I was

GIR. wear . ing in my coat some sweet mi . mo . sa, And I

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "wear . ing in my coat some sweet mi . mo . sa, And I". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. The piano part features a steady bass line with chords in the right hand.

GIR. drew the fra . grant sprig a tri . fle clo . ser, And the

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are "drew the fra . grant sprig a tri . fle clo . ser, And the". The piano accompaniment is written in a grand staff with a key signature of one sharp and a 3/4 time signature. The piano part continues with a steady bass line and chords in the right hand.

GIR. shop . man then I told, Not to send me one too old, He said

The third system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are "shop . man then I told, Not to send me one too old, He said". The piano accompaniment is written in a grand staff with a key signature of one sharp and a 3/4 time signature. The piano part continues with a steady bass line and chords in the right hand.

GIR. "No sir!" "Now

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are "No sir!" and "Now". The piano accompaniment is written in a grand staff with a key signature of one sharp and a 3/4 time signature. The piano part continues with a steady bass line and chords in the right hand. A dynamic marking of *f* (forte) is present in the piano part.

GIR.  This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "this can't be so ve - ry old," said he, It's". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

this can't be so ve - ry old," said he, It's

GIR.  This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "feel - ing ve - ry well and strong, And it's". The piano accompaniment continues with the same rhythmic pattern.

feel - ing ve - ry well and strong, And it's

GIR.  This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "look - ing nice and brown, Af - ter sev - en months in town, It - 'll". The piano accompaniment continues with the same rhythmic pattern.

look - ing nice and brown, Af - ter sev - en months in town, It - 'll

GIR.  This system contains the final two measures of the vocal line and piano accompaniment. The vocal line concludes with the lyrics: "join in a top - i - cal song. It". The piano accompaniment concludes with a final chord in the right hand and a final note in the left hand.

join in a top - i - cal song. It

GIR. takes a lot of ex - er - cise you know, To

The first system shows a vocal line for a girl (GIR.) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line has lyrics: "takes a lot of ex - er - cise you know, To". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

GIR. keep it - self free from cold, Just

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "keep it - self free from cold, Just". The piano accompaniment continues with chords and a bass line.

GIR. now it's prac - tis - ing the — cake - walk, so It —

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "now it's prac - tis - ing the — cake - walk, so It —". The piano accompaniment continues with chords and a bass line.

GIR. can't be — ve - ry old!"

HO. Now

HO. Now

HO. Now

cresc. *f*

The fourth system introduces a horn line (HO.) and continues the vocal line and piano accompaniment. The vocal line has lyrics: "can't be — ve - ry old!". The horn line has the word "Now" written below it. The piano accompaniment includes dynamic markings: *cresc.* and *f*. The system concludes with a piano accompaniment flourish.

CHO. this cant be so ve - ry old," said he, "Its feel.ing ve - ry well and
 this cant be so ve - ry old," said he, "Its feel.ing ve - ry well and
 this cant be so ve - ry old," said he, "Its feel.ing ve - ry well and

The first system of music consists of four staves. The top three staves are for a choir (labeled 'CHO.'). The top staff is the vocal line with lyrics: "this cant be so ve - ry old," said he, "Its feel.ing ve - ry well and". The middle two staves are for the bass and tenor parts of the choir. The bottom staff is the piano accompaniment, with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4.

CHO. strong, And its look.ing nice and brown, Af - ter sev - en months in town, It 'll
 strong, And its look.ing nice and brown, Af - ter sev - en months in town, It 'll
 strong, And its look.ing nice and brown, Af - ter sev - en months in town, It 'll

The second system of music consists of four staves. The top three staves are for a choir (labeled 'CHO.'). The top staff is the vocal line with lyrics: "strong, And its look.ing nice and brown, Af - ter sev - en months in town, It 'll". The middle two staves are for the bass and tenor parts of the choir. The bottom staff is the piano accompaniment, with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4.

CHO. join in a top - i - cal song. It takes a lot of ex - er -
 join in a top - i - cal song. It takes a lot of ex - er -
 join in a top - i - cal song. It takes a lot of ex - er -

The third system of music consists of four staves. The top three staves are for a choir (labeled 'CHO.'). The top staff is the vocal line with lyrics: "join in a top - i - cal song. It takes a lot of ex - er -". The middle two staves are for the bass and tenor parts of the choir. The bottom staff is the piano accompaniment, with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4.

CHO.

.cise you know. To keep it self free from

.cise you know. To keep it self free from

.cise you know. To keep it self free from

CHO.

cold, Just now its pract. is . ing the cake walk, so It

cold, Just now its pract. is . ing the cake walk, so It

cold, Just now its pract. is . ing the cake walk, so It

CHO.

cant be - ve - ry old.

cant be - ve - ry old.

cant be - ve - ry old.

f

DANCE.

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The treble staff begins with a series of chords and eighth notes, while the bass staff provides a steady accompaniment of chords and eighth notes.

The second system continues the piece. The treble staff features a melodic line with eighth notes and chords, and the bass staff continues with a rhythmic accompaniment of chords.

The third system includes a dynamic marking of *rit.* (ritardando) above the treble staff. The treble staff has a melodic line with some rests, and the bass staff has a steady accompaniment.

The fourth system continues the piece. The treble staff has a melodic line with eighth notes and chords, and the bass staff continues with a rhythmic accompaniment of chords.

The fifth system concludes the piece. It features a dynamic marking of *v.* (forte) above the treble staff and an *8va* marking above the final chord. The treble staff has a melodic line with eighth notes and chords, and the bass staff continues with a rhythmic accompaniment of chords.

Nº 7.

SONG. (Rosalie)

"I'VE COME ALONG TO PARIS"

Words by
LESLIE MAYNE.Music by
LIONEL MONCKTON.

Moderato.

Rosalie.

Piano.

Musical score for the piano introduction. The piece is in 3/4 time, key of D major, and marked Moderato. The right hand features a melody with triplet figures. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* and *Red.* (ritardando) with asterisks.

ROS.

Vocal line for Rosalie. The lyrics are: "1. In a coun - try lass, you know; Fresh to all the streets and". The piano accompaniment continues with chords and a bass line. Dynamics include *p*.

ROS.

Vocal line for Rosalie. The lyrics are: "hou - ses; Fa - ther has to plough and sow;". The piano accompaniment continues. Dynamics include *f* and *p*.

ROS.

Vocal line for Rosalie. The lyrics are: "Mo - ther minds the pigs and cow - ses! Life up - on a farm's no". The piano accompaniment continues.

ROS. fun. On - ly wor - ry and vex - a - tion;

ROS. Ev - ry girl to town should run, Just to get a sit - u - a -

ROS. - tion! Well I told my mother so, And she answerd "Off you go!" So I've

rall: REFRAIN

ROS. come a long to Pa - ris for a change! — Is - 'nt it strange? — Aw - ful - ly

a tempo

ROS. strange! — Coun . try peo . ple are so fool . ish . And they're much too Sun . day . school . ish . So live

ROS. come a . long to Pa . ris for a change! —

mf

rit. * *rit.* *

ROS. 2. Down at home it's work all

p

rit. * *rit.*

ROS. day, Ear . ly in the morn they're start . ing!

f

No. 8.

CONCERTED NUMBER.

"THE BEAUTIFUL SPRING."

Words by

GEORGE GROSSMITH, JUNR

Music by

IVAN CARYLL.

Allegro moderato.

Piano.

f very brightly

SOPRANO.
f
 O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

TENOR.
f
 O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

BASS.
f
 O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

CHO.
f
 Cov - er chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

CHO.
 Cov - er chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

CHO.
 Cov - er chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

Paint and po - lish, scour and clean, Where the fire was stand a - screen,

CHO. Paint and po - lish, scour and clean, Where the fire was stand a screen,

Paint and po - lish, scour and clean, Where the fire was stand a screen,

The first system of music consists of four staves. The top staff is a vocal line with lyrics: "Paint and po - lish, scour and clean, Where the fire was stand a - screen,". The second staff is a vocal line for the choir, labeled "CHO.", with lyrics: "Paint and po - lish, scour and clean, Where the fire was stand a screen,". The third staff is a vocal line with lyrics: "Paint and po - lish, scour and clean, Where the fire was stand a screen,". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

Di - mi - ty u - pon the stair, Flow - ers, flow - ers ev - 'ry - where.

CHO. Di - mi - ty u - pon the stair, Flow - ers, flow - ers ev - 'ry - where.

Di - mi - ty u - pon the stair, Flow - ers, flow - ers ev - 'ry - where.

The second system of music consists of four staves. The top staff is a vocal line with lyrics: "Di - mi - ty u - pon the stair, Flow - ers, flow - ers ev - 'ry - where.". The second staff is a vocal line for the choir, labeled "CHO.", with lyrics: "Di - mi - ty u - pon the stair, Flow - ers, flow - ers ev - 'ry - where.". The third staff is a vocal line with lyrics: "Di - mi - ty u - pon the stair, Flow - ers, flow - ers ev - 'ry - where.". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

SOPRANO.

SOP.

Ap - ple - blos - soms, sprig of may, Li - lac and la - bur - nam gay,

mf con express

SOP.

Hy - a - cinth, and dont for - get Hum - ble Mi - tress Mi - gno - nette,

SOP.

Gil - ly - flow'r and mar - gue - rite, But - ter - cup and mea - dow - sweet.

SOP.

These the pres - ents she will bring, That is why we wel - come Spring.

cresc.

f

Ap-ple-blos.soms, sprig of may, Li-lac and la-bur-nam gay, Hy-a-cinth, and

CHO. *f*

Ap-ple-blos.soms, sprig of may, Li-lac and la-bur-nam gay, Hy-a-cinth, and

f

Ap-ple-blos.soms, sprig of may. Li-lac and la-bur-nam gay, Hy-a-cinth, and

cresc.

don't for-get Hum-ble Mis-tress Mi-gno-nette, Gil-ly-flower, and mar-gue-rite,

CHO. *cresc.*

don't for-get Hum-ble Mis-tress Mi-gno-nette, Gil-ly-flower, and mar-gue-rite,

cresc.

don't for-get Hum-ble Mis-tress Mi-gno-nette, Gil-ly-flower, and mar-gue-rite,

cresc.

But - ter - cup and mea - dow - sweet. These the pre - sents she will

CHO. But - ter - cup and mea - dow - sweet. These the pre - sents she will

But - ter - cup and mea - dow - sweet. These the pre - sents she will

ff

Detailed description: This system contains the first five measures of the piece. It features a vocal line (top staff) and a piano accompaniment (bottom two staves). The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "But - ter - cup and mea - dow - sweet. These the pre - sents she will". A dynamic marking of *ff* (fortissimo) is placed above the piano accompaniment in the third measure.

bring, That is why we wel - come Spring. _____

CHO. bring, That is why we wel - come Spring. _____

bring, That is why we wel - come Spring. _____

Detailed description: This system contains the next five measures of the piece. It features a vocal line (top staff) and a piano accompaniment (bottom two staves). The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "bring, That is why we wel - come Spring. _____". The piano accompaniment includes a crescendo hairpin in the fourth measure and a decrescendo hairpin in the fifth measure. A fermata is placed over the final note of the vocal line in the fifth measure.

O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,
 O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,
 O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

Co - ver chairs with dain - ty chintz, Cur - tains hang of cream - y tints;
 Co - ver chairs with dain - ty chintz, Cur - tains hang of cream - y tints;
 Co - ver chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

Paints and pol - ish, scour and clean, Where the fire was stand a__ screen.

CHO. Paints and pol - ish, scour and clean, Where the fire was stand a screen.

Paints and pol - ish, scour and clean, Where the fire was stand a screen.

Di - mi - ty up - on the stair, Flow - ers, flow - ers ev - 'ry - where.

CHO. Di - mi - ty up - on the stair, Flow - ers, flow - ers ev - 'ry - where.

Di - mi - ty up - on the stair, Flow - ers, flow - ers ev - 'ry - where.

Moderato.

mf.

Girls.

CLERKS.

Have you brought my lunch-eon, lit - tle Mi - di - nette? All the morn.ing we have

Have you brought my lunch-eon, lit - tle Mi - di - nette? All the morn.ing we have

"

GIRLS.

Girls.

Since your pa - tience has so brave - ly last - ed, Can't it

fast - ed.

CLERKS.

fast - ed.

Girls. last a lit - tle lon - ger yet?


CLFRKS. What have you to tempt us?

What have you to tempt us?

Girls. Here's a

CLFRKS. Let - tuc - es and bread, Sand - wich - es of some sau - cis - son,

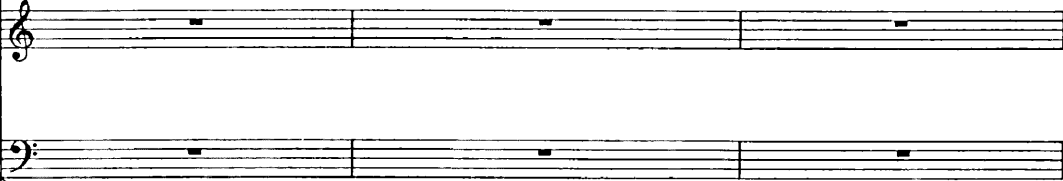
Let - tuc - es and bread, Sand - wich - es of some sau - cis - son,


Girls.  slice with such a nice big piece on, Now come and see the mon - keys

CLERKS.  Thanks!



Girls.  fed! *mf* Please don't eat so fast! Your man - ners are the worst!

CLERKS. 



Girls.

Al-ways take the piece that's near - est.

CLERKS.

mf
Don't stand talk - ing: get a corks - screw,

mf
Don't stand talk - ing: get a corks - screw,

Girls.

CLERKS.

cresc.
dear - est! We are strug - gling with a thing called thirst!

cresc.
dear - est! We are strug - gling with a thing called thirst!

f

f

cresc.

f

mf

GIRLS.

We would like to wan - der un - derneath the trees, When you've done your lunch - eon -

CLERKS.

mf

GIRLS.

- par - ty! Thanks!

CLERKS.

Here's your health, my Mi - di - nette! Drink hear - ty! We're

Here's your health, my Mi - di - nette! Drink hear - ty! We're

Girls.

CLERKS.

rea_dy for de_sert now, please.

rea_dy for de_sert now, please.

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

Second system of piano accompaniment. The right hand continues the melodic line with various ornaments and slurs. The left hand maintains the harmonic accompaniment. A dynamic marking of *mf* is present.

Third system of piano accompaniment. The right hand features a complex melodic line with many slurs and ornaments. The left hand continues the harmonic accompaniment. A dynamic marking of *mf* is present.

Fourth system of piano accompaniment. The right hand continues the complex melodic line. The left hand provides the harmonic accompaniment. A dynamic marking of *mf* is present.

Fifth system of piano accompaniment. The right hand features a melodic line with various ornaments and slurs. The left hand continues the harmonic accompaniment. A dynamic marking of *mf* is present.

NO. 9. QUARTET. (Rosalie, Emmy-Lou, Boniface and Stephen-Henry.)

"SWALLOWS."

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Allegro grazioso.

Piano. *mf*

ROSALIE.

1. The

ROS.

swal-low's a dear lit-tle bird, _____ That comes ov-er here in the

ROS.

Spring, _____ And ea-ger-ly tries to catch plen-ty of flies, By

ROS.

dart-ing a-bout on the wing.

EMMY. BONIFACE & STEPHEN.

Up high, he's dart-ing a-bout on the

BONIFACE.

wing! Just now with a fuss that's ab-surd, On

BON.

build-ing a nest he is bent, I think he be-lieves in a

BON

home in the eaves, Where he has-nt to pay an-y

BON.

rent!

ROSALIE. EMMY & STEPHEN.

Oh, my! oh, my! How

STE.
EM.
ROS.

ALL.

nice not to pay an - y rent! Swal - low!


mf

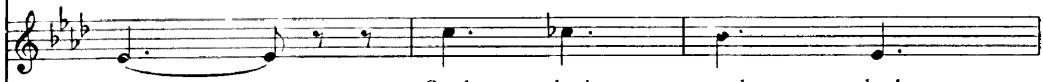
ALL.


swal - low! Dear lit - tle in - no - cent swal - low!

ALL.

Do - ing your best to get rea - dy a nest, And flut - ter - ing to and

ROS.  fro. Ah! Lit - tle in - no - cent

EM. RON. STE.  fro. Swal - low! swal - low!



ROS.  one! You we will fol - low! You're mak - ing love In the

EM. RON. STE.  There's an ex - am - ple to fol - low! You're mak - ing love In the



ROS.  sky up a - bove, So we'll do the same be - low!

EM. RON. STE.  sky up a - bove, So we'll do the same be - low!

 *mf*

tr tr tr tr tr

ROSALIE.
2. The

tr tr tr tr

ROS.
swal_low is fond of his mate, ——— But how do you know it will

p

ROS.
last? ——— For have_n't I heard that this dear lit - tle bird Is

ROS.

thought to be aw - ful - ly fast!

EMMY, BONIFACE & STEPHEN.

Oh, no! he's swift, but he's not a bit

Detailed description: This system contains the first vocal line for ROS. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "thought to be aw - ful - ly fast!" followed by "Oh, no! he's swift, but he's not a bit". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and moving lines.

EM.
RON.
STE.

STEPHEN.

fast! _____ Just watch an - y pair tête - a - tête, _____ There

Detailed description: This system contains the second vocal line for EM., RON., and STE. The vocal line is written in a treble clef with a key signature of three flats. The lyrics are "fast! _____ Just watch an - y pair tête - a - tête, _____ There". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and moving lines.

STE.

real - ly is no - thing a - miss. _____ She gets a bit peck'd, but she

Detailed description: This system contains the third vocal line for STE. The vocal line is written in a treble clef with a key signature of three flats. The lyrics are "real - ly is no - thing a - miss. _____ She gets a bit peck'd, but she". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and moving lines.

STE.

does - nt ob - ject, For it's on - ly the same as a

Detailed description: This system contains the fourth vocal line for STE. The vocal line is written in a treble clef with a key signature of three flats. The lyrics are "does - nt ob - ject, For it's on - ly the same as a". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and moving lines.

STE. kiss.

ROSALIE. EMMY & STEPHEN.

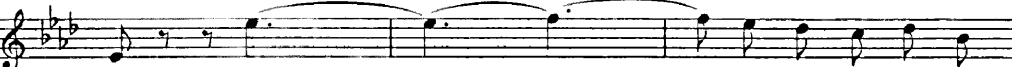
That's so! that's so! A

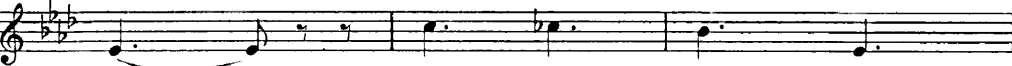
ROS. ALL.
EM. peck is as good as a kiss! Swallow!
STE.


mf

ALL. swallow! Dear little innocent swallow!

ALL. Doing your best to get ready a nest, And fluttering to and

ROS.  fro. Ah! Lit - tle in - o - cent

EM. BON. STE.  fro. Swal - low! Swal - low!



ROS.  one! You we will fol - low! You're mak - ing love In the

EM. BON. STE.  There's an ex - am - ple to fol - low! You're mak - ing love In the



ROS.  sky up a - bove, So we'll do the same be - low!

EM. BON. STE.  sky up a - bove, So we'll do the same be - low!



DANCE.

No. 10.SONG (M^{RS} Girdle) and CHORUS.

"I DON'T KNOW, BUT I GUESS?"

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro moderato.

M^{RS} Girdle.

Piano.

Musical score for Mrs Girdle and Piano introduction. The score is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp. The tempo is marked 'Allegro moderato.' The piano part starts with a mezzo-forte (*mf*) dynamic. The piano part features a series of chords and moving lines in both hands, providing accompaniment for the vocal line.

M^{RS} G.

1. I don't say that hus-bands are all of them bad, But
 2. I've mar-ried my girl to an ex-cel-lent youth, A

Musical score for Mrs G and Piano accompaniment for the first verse. The piano part continues with a piano (*p*) dynamic. The piano accompaniment consists of chords and simple rhythmic patterns in both hands.

M^{RS} G.

I don't put ve-ry much trust in them;— I've pret-ty good eyes, as I
 law-yer of note is my son-in-law;— Of course he can't al-ways go

Musical score for Mrs G and Piano accompaniment for the second verse. The piano part continues with a piano (*p*) dynamic. The piano accompaniment consists of chords and simple rhythmic patterns in both hands.

M^{rs} G.

al - ways have had, And ne - ver let peo - ple throw dust in them. — My
telling the truth, For that sort of thing is - n't done in law! — He's

The first system of the musical score for Mrs G. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line contains the lyrics: "al - ways have had, And ne - ver let peo - ple throw dust in them. — My telling the truth, For that sort of thing is - n't done in law! — He's".

M^{rs} G.

hus - band comes o - ver to Pa - ris, says he, On bus - 'ness, a -
bound to give le - gal and pri - vate ad - vice, To a - ny - one

The second system of the musical score for Mrs G. It continues the vocal line and piano accompaniment. The lyrics are: "hus - band comes o - ver to Pa - ris, says he, On bus - 'ness, a - bound to give le - gal and pri - vate ad - vice, To a - ny - one".

M^{rs} G.

- lone, just for one day — He ne - ver tells me what his bus - 'ness may
car - ing to fee him, — And la - dies who some of them look ve - ry

The third system of the musical score for Mrs G. The lyrics are: "- lone, just for one day — He ne - ver tells me what his bus - 'ness may car - ing to fee him, — And la - dies who some of them look ve - ry".

M^{rs} G.

be, Or why it is done on a Sun - day! — I
nice, Are con - stant - ly call - ing to see him! — And

The fourth and final system of the musical score for Mrs G. The lyrics are: "be, Or why it is done on a Sun - day! — I nice, Are con - stant - ly call - ing to see him! — And".

MES G.

found in his pocket a bill for a hat, And what do you think is the
when one comes out with her veil off her face, Per - haps they were on - ly dis -

MES G.

REFRAIN.

mean.ing of that? Well, well, how can I tell? I am
-cus.sing her case. Well, well, how can I tell? For her

MES G.

not Sherlock Holmes I con - fess, But I heard him re - peat in his
hair's in a bit of a mess, And when pow - der I note on the

MES G.

CHORUS. MES GIRDLE.

sleep "Margue - rite!" And of course I don't know. Um, um, un, un, un, um! But I
sleeve of his coat, Well of course I don't know. Um, um, un, un, un, um! But I

M^{rs} G. CHORUS.

guess, oh; I guess! Well, well,
guess, oh; I guess! Well, well,

cresc. *mf*

CHO. M^{rs} GIRLDE.

how can we tell? Tho' we have an i - dea more or less! Then he
how can we tell? Tho' we have an i - dea more or less! On the

p. *cresc.* *p.* *p.* *p.*

M^{rs} G. CHORUS.

murmur'd at tea "Oh my lit - tle Ma - riel" Well of course I don't know! Well, of
waistcoat he wears, Are some long gold - en hairs. Well, of course I don't know! Well, of

p. *p.* *p.* *p.* *p.*

CHO.

course we don't know, but we guess, oh! we guess,
course we don't know, but we guess, oh! we guess

p. *f*

Ad. * *Ad.* * *Ad.* *

Mrs G.

Mrs G.

MRS GIRDLE.

Mrs G.

3. My son - in - law has such a cu - ri - ous way, In
4. I'm fond of the land and the peo - ple of France, They

Mrs G.

Mrs G.

spite of my watch - ing and scold - ing him; — As soon as it's sun - ny in
have such an af - fa - ble way with them; — I go to their plays if I've

Mrs G.

Mrs G.

A - pril or May, He's off, and in fact, there's no hold - ing him. — He
ev - er a chance, But still I'm not ve - ry au fait with them; — I

Mrs G.

M^{rs} G.

says that when swal - lows ap - pear in the sky, And blue - bells are
 went to one piece I had not seen be - fore, Just one of their

M^{rs} G.

out in the hol - low, _____ He goes for a ram - ble with no - bo - dy
 com - e - dy dra - mas, _____ The cur - tain went up - a ho - tel cor - ri -

M^{rs} G.

by, A nice lit - tle sto - ry to swal - low! _____ No
 - dor, The he - ro came on in py - ja - mas! _____ I

M^{rs} G.

doubt you will pick up a blue - bell my friend, She may be a belle with an
 thought I was sa - fer in go - ing a - way, So if you would like to know

REFRAIN.

M^{rs} G.

at the end! Well, well, how can I tell? He may
more of the play — Well, well, how can I tell? Though the

M^{rs} G.

go af - ter cow - slips or cress; — When he walks a - mong trees There is
piece was a Pa - ris suc - cess; — For you see I had gone, When the

CHORUS.

M^{rs} GIRDLE.

M^{rs} G.

no one that sees, So, of course I dont know, Um, um, um, um, um, um! But I
la - dies came on, So, of course I dont know, Um, um, um, um, um, um! But I

CHORUS.

M^{rs} G.

guess, oh! I guess! — Well, well,
guess, oh! I guess! — Well, well,

MRS GIRDLE.

CHO. how can we tell? Tho' we have an i - dea more or less! If he's
how can we tell? Tho' we have an i - dea more or less! But I

The musical score for Mrs Girdle consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line has lyrics: "how can we tell? Tho' we have an i - dea more or less! If he's / how can we tell? Tho' we have an i - dea more or less! But I". The piano accompaniment features a steady bass line with chords in the right hand.

CHORUS.

MRS G. seen af - ter dark With a dear in the park, Oh, of course I dont know! Oh, of
hear that the plot Was a lit - tle bit hot, Well, of course I dont know! Well, of

The musical score for Mrs G consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line has lyrics: "seen af - ter dark With a dear in the park, Oh, of course I dont know! Oh, of / hear that the plot Was a lit - tle bit hot, Well, of course I dont know! Well, of". The piano accompaniment features a steady bass line with chords in the right hand.

CHO. course we dont know, but we guess, oh! we guess!
course we dont know but we guess, oh! we guess!

The musical score for the Chorus consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line has lyrics: "course we dont know, but we guess, oh! we guess! / course we dont know but we guess, oh! we guess!". The piano accompaniment features a steady bass line with chords in the right hand. There are asterisks and a double bar line with repeat dots at the end of the section.

mf

The final section of the score is a piano accompaniment in grand staff. The key signature has one sharp (F#). It begins with a dynamic marking of *mf*. The music features a steady bass line with chords in the right hand, ending with a double bar line and repeat dots.

Nº 11.

CONCERTED NUMBER. (Clients.)

Words by

GEORGE GROSSMITH, JUNR

Music by

IVAN CARYLL.

Tempo di Valse, not too fast.

Piano. *p*

The first system of the piano score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment of chords and single notes. A dynamic marking of *p* (piano) is present.

The second system continues the piece, showing a melodic phrase in the right hand with a slur and a fermata. The left hand accompaniment consists of chords and moving lines. A dynamic marking of *p* is also present.

The third system features a change in dynamics to *mf* (mezzo-forte). The right hand has a melodic line with some rests, and the left hand has a more active accompaniment with chords and eighth notes.

The fourth system continues with a melodic phrase in the right hand that includes a slur and a fermata. The left hand accompaniment remains consistent with the previous systems.

The fifth and final system on this page shows a dynamic increase to *ff* (fortissimo) and includes a *cres.* (crescendo) marking. The right hand has a melodic line with a slur and a fermata, and the left hand has a strong accompaniment.

First system of musical notation, including a vocal line and piano accompaniment.

CHORUS.

A mo .

mf

Second system of musical notation, labeled "CHORUS." and "A mo .", with a dynamic marking of "mf".

CHO.

. diste — mo — deste, She has done — her best, To make us look all most ex .

Third system of musical notation, labeled "CHO.", with lyrics: ". diste — mo — deste, She has done — her best, To make us look all most ex ."

CHO.

. qui — site — ly dressed! And though you go searching from West — to East, You'll

Fourth system of musical notation, labeled "CHO.", with lyrics: ". qui — site — ly dressed! And though you go searching from West — to East, You'll"

CHO. ne - ver find such a mo - deste mo - deste! That mo - deste mo -

cres:

CHO. - deste Has pre - pared — this feast, It rests with the Rab - bi the

f

CHO. Par - son, or Priest, For when you are mar - ried, and set - tled, and

mf *cres:*

CHO. blessed, Your hus - band can pay the mo - deste mo - deste.

f

mf

SOLO.

Wear al - pa - cas or drills! With no

mf

SOLO.

floun - ces or frills, If you're in for a day of ex - er - tion,

SOLO.

— But sup - pose you would hark, To the Sa - lon or park, Wear a

SOLO.

some thing with cream-y in-ser-tion; Though a mousse-line de-

SOLO.

-soie, is the thing for the Bois. And is sure to ex-cite ad-mi-

SOLO.

-ra-tion; Still a girl may e-merge, In the sim-plest of

SOLO.

CHOR.

serge, If it's built on a silk foun-da-tion. Though a
Though a

SOLO. mousse . line . de . soie, Is the thing for the Bois, And is sure to ex .

CHO. mousse . line . de . soie, Is the thing for the Bois, And is sure to ex .

SOLO. . cite ad . mi . ra . tion . Still a girl may e . merge, In the

CHO. . cite ad . mi . ra . tion . Still a girl may e . merge, In the

SOLO. sim . plest of serge, If it's built on a silk foun . da . tion.

CHO. sim . plest of serge, If it's built on a silk foun . da . tion.

mf

Solo.

Now a taf - fe - ta plain, Or a

mf

SOLO.

sa - tin à laine, Is ef - fec - tive with lace ap - pli - qué.

SOLO.

— But I'm per - fect - ly sure, In a chif - fon ve - lours, I could

SOLO.

con-quer the world in a day; And I can't un-der-

p

SOLO.

- stand, The dis-may in the land, At the War Of-fice ad-mi-nis-

SOLO.

- tra-tion. For I heard from a man Who'd in-spect-ed the

SOLO.

plan, That it's built on a silk foun-da-tion. And I

f

CHORUS.


Oh! she


f


SOLO.  can't un.der. stand, The dis. may in the land, At the War Of. fice ad. mi. nis. tra. tion.

CHO.  can't un.der. stand, The dis. may in the land, At the War Of. fice ad. mi. nis. tra. tion.



SOLO.  For I heard from a man Who'd in. spect.ed the plan, That it's built on a

CHO.  For she heard from a man Who'd in. spect.ed the plan, That it's built on a



SOLO.  silk foun. da. tion. Built on silk foun. da. tion.

CHO.  silk foun. da. tion. Built on silk foun. da. tion.



DANCE.

First system of the musical score. The treble clef staff contains a melody with eighth and quarter notes, and the bass clef staff contains a bass line with chords. The tempo marking *Grazioso* is written below the treble staff.

Second system of the musical score, continuing the melody and bass line from the first system.

Third system of the musical score. The treble clef staff features a melodic line with some rests, and the bass clef staff has a bass line. The dynamic marking *ff* (fortissimo) is written below the treble staff.

Fourth system of the musical score, showing further development of the melody and bass line.

Fifth system of the musical score, concluding the piece with a final cadence. The treble clef staff ends with a double bar line and repeat dots, and the bass clef staff has a final bass line.

No 12.

MARCH SONG. (Babori.) and CHORUS.

COQUIN DE PRINTEMPS!

Words by
GEORGE GROSSMITH, JUNR

Music by
IVAN CARYLL.

Tempo di Marcia.

Piano.

BABORI.

1. When the Au - tumn leaves are fall - ing,
2. Stern - ly ev - 'ry sense re - fu - ses

BAB.

I can hear my con - science call - ing: Du - ty waits for
To be wak - end by the Mu - ses, While the snow lies

BAB.

me, Van - ish all the bars be - tween us.
round; Men - dels. sohn is un - me - lo - dious,

B.A.B.

For the pres - ent - fare - well, Ve - nus, Wine, and Mel - o -
Of - fen - bach to me is o - dious, Ver - di has no

B.A.B.

- dy. _____ I a - ban - don Jan's ca - res - ses,
sound; _____ Though to rouse me you may choose a

B.A.B.

Kit - ty's eyes and Maud - ie's tres - ses, Hold me in no
March by Sup - pé or by Sou - sa, On deaf ears 'twill

B.A.B.

thrall. _____ But tho' Kit - ty, Maud and Jane, In
fall; _____ In the win - ter I will urge That

BAB.

win - ter smile at me in vain, In Spring I a - dore them
 ev - 'ry mel - o - dy's a dirge, In Spring I ap - plaud them

BAB.

REFRAIN.

all. _____ I'm fond of
 all. _____ Mo - zart can

BAB.

a - ny blonde, — If a - ny blonde be fond of
 fill my heart, — At his com - mand I smile or

BAB.

me; _____ I'll let a sweet bru - nette
 weep; _____ Wag - ner my soul will stir, —

BAB.

— Come walk - ing in my com - pa - ny;
— Or soft - ly soothe that soul to sleep;

BAB.

I'll smile a lit - tle while, at a - ny
Gou - nod will still me, though with Mes - sa -

p

BAB.

shade of maid you bring, I'll
- ger I sway and swing; My

cres:

BAB.

kiss that one or this I'm not ca - pri - cious in the
own pet gra - ma - phone Is nev - er rus - ty in the

B.A.B.

Spring.
Spring.

He's fond of a - ny blonde,
Mo - - - zart can fill his heart,

CHO.

He's fond of a - ny blonde,
Mo - - - zart can fill his heart,

He's fond of a - ny blonde,
Mo - - - zart can fill his heart,

cres: *ff*

CHO.

— Of a - ny blonde so fond is he,
— At his com - mand he'll smile or weep;

— Of a - ny blonde so fond is he,
— At his com - mand he'll smile or weep;

— Of a - ny blonde so fond is he,
— At his com - mand he'll smile or weep;

CHO.

He'll let a sweet bru - nette, — Go walk - ing in his
Wag - - - ner his soul can stir, — Or soft - ly soothe that

He'll let a sweet bru - nette, — Go walk - ing in his
Wag - - - ner his soul can stir, — Or soft - ly soothe that

He'll let a sweet bru - nette, — Go walk - ing in his
Wag - - - ner his soul can stir, — Or soft - ly soothe that

CHO.

com - pa - ny; He'll smile a lit - tle while
soul to sleep; Gou - - - nod will still him, though

com - pa - ny; He'll smile a lit - tle while
soul to sleep; Gou - - - nod will still him, though

com - pa - ny; He'll smile a lit - tle while
soul to sleep; Gou - - - nod will still him, though

CHO.



— At a - ny shade of maid you bring. —
 — With Mes - sa - ger he sway and swing. —

— At a - ny shade of maid you bring. —
 — With Mes - sa - ger he sway and swing. —

— At a - ny shade of maid you bring. —
 — With Mes - sa - ger he sway and swing. —

CHO.



He'll kiss that one or this, — He's not ca - pri.cious
 His own pet gra - ma - phone — is nev - er rus - ty

He'll kiss that one or this, — He's not ca - pri.cious
 His own pet gra - ma - phone — is nev - er rus - ty

He'll kiss that one or this, — He's not ca - pri.cious
 His own pet gra - ma - phone — is nev - er rus - ty

CHO.

in the Spring.
in the Spring.

in the Spring.
in the Spring.

in th Spring.
in the Spring.

mf

BABORI.

3. When the chills of win - ter rack us, I will turn my

p

BAB.

back on Bac - chus, And his vi - nous schemes;

p

BAB.

Wa - ter for my thirst suf - fi - ces, No green fai - ry me en - ti - ces

BAB.

In Ho - garth - ian dreams.

BAB.

For a stoup of choice A - ya - la, Crim - son Beaune, or old Mar - sa - la,

BAB.

I will nev - er call.

BAB. In the win - ter I may think No wine is fit for me to drink, In

BAB. Spring I can drink them all.

REFRAIN.

BAB. Bring me some Bur - gun - dy, The vin - tage

BAB. that I love so well;

BAB. 
 White wine from Riv - er Rhine, — Or match - less

BAB. 
 Nec - tar of Mo - selle; —

BAB. 
 Then some Heid - sieck or Mumm, — Of cu - vée

BAB. 
 rare when - e'er I ring. —

BAB. Bring too some "Moun - tain Dew" With spark - ling

BAB. wa - ter from the Spring.

Bring him some Bur - gun - dy, The vin - tage

CHOR. Bring him some Bur - gun - dy, The vin - tage

Bring him some Bur - gun - dy, The vin - tage

CHO. that he loves so well; White

that he loves so well; White

that he loves so well; White

CHO. wine from Riv - er Rhine, Or match - less nec - tar of Mo -

wine from Riv - er Rhine, Or match - less nec - tar of Mo -

wine from Riv - er Rhine, Or match - less nec - tar of Mo -

CHO. - selle; Then some Heid - sieck or Mumm,

- selle; Then some Heid - sieck or Mumm,

- selle; Then some Heid - sieck or Mumm,

CHO.

Of cu - rée rare when - e'er he ring

Of cu - rée rare when - e'er he ring

Of cu - rée rare when - e'er he ring

CHO.

Bring, too, some "Moun - tain Dew"

Bring, too, some "Moun - tain Dew"

Bring, too, some "Moun - tain Dew"

CHO.

With spark - ling wa - ter from the spring.

With spark - ling wa - ter from the spring.

With spark - ling wa - ter from the spring.

No. 13.

DUET.—(Rosalie and Girdle.)

"DELIGHTS OF LONDON."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro.

Rosalie.

Piano.

Musical score for Rosalie and Piano introduction. The score is in 2/4 time, key of D major (two sharps). It begins with a treble clef for Rosalie and a grand staff for the piano. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. A dynamic marking of *p* (piano) is present at the end of the piano introduction.

ROSALIE.

GIRDLE.

ROSALIE.

ROS.

Musical score for Rosalie and Piano accompaniment. The vocal line for Rosalie is in a treble clef. The piano accompaniment is in a grand staff. The lyrics are: 1. I'd like to go on a Lon-don spree Then come with me! I'll 2. Of Lon-don life I am cu-ri-ous, Then take a 'bus, An

ROS.

GIRDLE.

BOTH.

Musical score for Rosalie, Girdle, and Both. The vocal lines for Rosalie, Girdle, and Both are in treble clefs. The piano accompaniment is in a grand staff. The lyrics are: come to tea. Of course I want a nice one What price one? What om-ni-bus!(GIR)A lot you will pick up hence For two-pence! For

BOTH.

GIRDLE.

ROSALIE.

GIRDLE.

Musical score for Both and Piano accompaniment. The vocal line for Both is in a treble clef. The piano accompaniment is in a grand staff. The lyrics are: price one? We're bound to drop on a tea-shop near That is-n't dear, That two-pence!(ROS)I'll go on top, in a gar-den chair(GIR)The dri-ver's there!(ROS)The

ROS.

BOTH.

is - n't dear, It's what we've ev'ry - one done In Lon - don, In Lon - don.
 dri - ver's there! You sit down just be - hind him, And mind him! {I'll} mind him!
 {You}

Tempo di Valse.
 (During Dialogue.)

Allegro.

BOTH.

Come for a Lon - don spree, If you would like a
Come for a Ci ty ride, That is the thing for

BOTH.

lark, Try a tea - shop, A. B. C. shop, Just like a Lon - don
you; Bet a fi - ver that the dri - ver Tells you a lot that's

BOTH.

clerk. If you at - tempt to tip, All of the girls will frown, It's
new. Stick to a seat out - side, Mind that you don't fall down, You'll

BOTH.

real - ly rip - ping When they don't have tip - ping, At a tea - shop up in town!
know the 'bus - es and the com - pli - ca - ted cus - ses Of the dri - vers up in town!

ROS. ROSALIE. GIRDLE.

3. I'm al - ways fond of a lit - tle dance When I've the chance You'll
 4. (GIR.) You may some day be a Lon - don nurse (ROS) I might do worse (GIR.) A

GIR. BOTH.

get the chance! You'll find in all po - si - tions Mu - si - cians Mu -
 great deal worse! (ROS) And I should walk out, may - be, With ba - by. With

BOTH. GIRDLE.

- si - cians! Pi - a - no or - gans - you can meet Up
 ba - by! (ROS.) I'd like to look at the Pa - lace Yard And

ROSALIE.

a ny street, That will be sweet, I'll dance while you are
see the guard. (GIR) You'd see the guard, In all his man - ly

BOTH.

mind - ing, The grind - ing, The grind - ing.
beau - ty, On du - ty, On du - ty.

Tempo di Valse.
During dialogue

p

Allegro. BOTH.

Come for a gra - tis free Cake-walk in o - pen air,
 Come for a lit - tle walk, Saun - ter - ing to and fro,

mf

BOTH.

Mak - ing fig - ures like the nig - gers Out in a Lon - don square!
 Where the sen - try in the en - try Pa - ces on sen - try - go!

BOTH.

Dance on un - til you see Some stern police-man frown, To the
 He's not al - lowed to talk, But when his gun's laid down, He will

BOTH.

gay pi - a - no of a bold I - ta - li - a - no In the streets of Lon - don
look be - witch - ing when his cane he's switch - ing With the nic - est nurse in

BOTH.

town!
town!

N^o 14.

FINALE—ACT I.

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Piano.

Allegro ben marcato.

ff

CHO.

Here is news that's

Here is news that's

Here is news that's

CHO.

re - al - ly ve - ry un - pleas - ant! We've been pa - tient - ly

re - al - ly ve - ry un - pleas - ant! We've been pa - tient - ly

re - al - ly ve - ry un - pleas - ant! We've been pa - tient - ly

wait - ing all the day, — But our

CHO. wait - ing all the day, — But our

wait - ing all the day, — But our

time is wast - ed up to the pres - ent— Mon.sie-ur Ba.bo-ri

CHO. time is wast - ed up to the pres - ent— Mon.sie-ur Ba.bo-ri

time is wast - ed up to the pres - ent— Mon.sie-ur Ba.bo-ri

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "wait - ing all the day, — But our". The piano accompaniment features a steady bass line and chords in the right hand.

time is wast - ed up to the pres - ent— Mon.sie-ur Ba.bo-ri

CHO. time is wast - ed up to the pres - ent— Mon.sie-ur Ba.bo-ri

time is wast - ed up to the pres - ent— Mon.sie-ur Ba.bo-ri

The second system continues the musical score with the same vocal parts and piano accompaniment. The lyrics are: "time is wast - ed up to the pres - ent— Mon.sie-ur Ba.bo-ri". The piano accompaniment continues with the same rhythmic pattern.

has to go a - way! No le-gal ad -

CHO. has to go a - way! No le-gal ad -

has to go a - way! No le-gal ad -

- vi - ser Could be wi - ser; We like to con -

CHO. - vi - ser Could be wi - ser; We like to con -

- vi - ser Could be wi - ser; We like to con -

- sult him when we can; Oh! tell us, why
 - sult him when we can; Oh! tell us, why
 - sult him when we can; Oh! tell us, why

is he Such a bu - sy, bu - -
 is he Such a bu - sy, bu - -
 is he Such a bu - sy, bu - -

- sy man. Here is
 - sy man. Here is
 - sy man. Here is

CHO.

news that's re - al - ly ve - ry un - pleas - ant;
 news that's re - al - ly ve - ry un - pleas - ant;
 news that's re - al - ly ve - ry un - pleas - ant;

CHO.

We've been pa-tient-ly wait-ing all the day, —
 CHO. We've been pa-tient-ly wait-ing all the day,
 We've been pa-tient-ly wait-ing all the day, —

This system contains the first four staves of music. The top staff is the vocal line with lyrics. The second staff is labeled 'CHO.' and contains the same lyrics. The third staff is the bass line, also with lyrics. The bottom two staves are the piano accompaniment, consisting of a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

Now we'll have to go, we'll have to go a-way!
 CHO. Now we'll have to go, we'll have to go a-way!
 Now we'll have to go, we'll have to go a-way!

This system contains the next four staves of music. The top staff is the vocal line with lyrics. The second staff is labeled 'CHO.' and contains the same lyrics. The third staff is the bass line, also with lyrics. The bottom two staves are the piano accompaniment, consisting of a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

Allegretto.

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows the piano accompaniment starting with a treble clef staff containing a series of eighth-note chords and a bass clef staff with a bass line. The tempo is marked 'Allegretto' and the dynamics are 'mf'.

M^{rs} GIRDLE.

M^{rs} G. Let 'em think we're go - ing to Bou - logne, Pret - ty spot!

The musical score for Mrs. Girdle's first line of lyrics features a treble clef staff with the vocal line and a grand staff (treble and bass clefs) for the piano accompaniment. The piano part consists of chords and a bass line. The dynamics are marked 'p'.

M^{rs} G. If the sim - ple truth were real - ly known - We are not!

The musical score for Mrs. Girdle's second line of lyrics features a treble clef staff with the vocal line and a grand staff for the piano accompaniment. The piano part consists of chords and a bass line.

M^{rs} G. Gir - dle why don't you Tra - vel with us too?

The musical score for Mrs. Girdle's third line of lyrics features a treble clef staff with the vocal line and a grand staff for the piano accompaniment. The piano part consists of chords and a bass line.

Audantino.
GIRDLE.

MESG.

You could sniff in plen - ty of o - zone - Yes a lot! My

GIR.

love! I'm ra - ther in - dis - posed to - day, So with the chil - dren I had

GIR.

bet - ter stay! So with the chil - dren I had bet - ter

GIR.

stay! Could I leave these ten - der two, Steph - en - Hen - ry, Em - my - Lou - With their

GIR. in - no - cence and grace - In this un - en - light - en'd place? When the

GIR. voice of con - science spoke, Could I treat it as a joke?

GIR. No! a fa - ther's heart for - bids, I will stop and mind the —

GIR. kids! Ah!

BABORI.

BAB. so you're off, a change of air My lit - tle lit - tle

BAB. wif - ey seeks! You'll come back look - ing still more fair, With

BAB. ros - es on your cheeks!

SOPRANO. And so she's off, a change of air His

CHORUS. TENOR. And so she's off, a change of air His

BASS. And so she's off, a change of air His

cresc. *f*

lit - tle lit - tle wif - ey seeks. Ah yes! in - deed the

lit - tle lit - tle wif - ey seeks. Ah yes! in - deed the

lit - tle lit - tle wif - ey seeks. Ah yes! in - deed the

truth he speaks, She'll soon have ros - es on her cheeks!

truth he speaks, She'll soon have ros - es on her cheeks!

truth he speaks, She'll soon have ros - es on her cheeks!

Moderato.

mf con espress.

DULCIE.

DUL. Oh dear, I cannot help feeling A lit_tle bit sad and a - fraid, _____

DUL. This seems such un_der-hand dealIng, Sup_ - pose a mis - take has been made. _____

DUL. Sometimes my hus_band is charm - ing, Al - though you can't always be - lieve him;

cresc.

cresc.

DUL. He may do something a - larm_ing, If once we be - gin to de - ceive him!

BARONESS.

I must - nt now be seen with you, I'll

BARON: meet you by and by; And don't for - get our ren - dez - vous, The

BARON: Crim - son But - ter - fly!

He's fond of a ny blonde — Of a ny blonde so fond is

CHO. He's fond of a ny blonde — Of a ny blonde so fond is

He's fond of a ny blonde — Of a ny blonde so fond is

ff

The first system of music consists of four staves. The top three staves are vocal parts: a single voice line, a choral line labeled 'CHO.', and a bass line. All three vocal parts have the lyrics 'He's fond of a ny blonde — Of a ny blonde so fond is'. The piano accompaniment is on the bottom staff, marked with a forte dynamic 'ff'. It features a steady eighth-note bass line and chords in the right hand.

he, ————— He'll let a sweet bru . nette — come walking

CHO. he, ————— He'll let a sweet bru . nette — come walking

he, ————— He'll let a sweet bru . nette — come walking

The second system of music also consists of four staves. The top three staves are vocal parts with the lyrics 'he, ————— He'll let a sweet bru . nette — come walking'. The piano accompaniment is on the bottom staff, continuing the eighth-note bass line and chordal accompaniment from the first system.

in his com - pa - ny, He'll smile a

CHO. in his com - pa - ny, He'll smile a

in his com - pa - ny, He'll smile a

lit - tle while — at a - ny shade of maid you bring, —

CHO. lit - tle while — at a - ny shade of maid you bring, —

lit - tle while — at a - ny shade of maid you bring, —

He'll kiss that one or this, — He's not ca - pricious in the

CHO. He'll kiss that one or this, — He's not ca - pricious in the

He'll kiss that one or this, — He's not ca - pricious in the

The first system of music consists of four staves. The top three staves are vocal parts: a single line at the top, and two lines labeled 'CHO.' below it. Each vocal line has the lyrics 'He'll kiss that one or this, — He's not ca - pricious in the'. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) showing chords and a rhythmic bass line.

1. Spring. 2. Spring.

CHO. Spring. Spring.

Spring. Spring.

The second system of music consists of four staves. The top three staves are vocal parts, with the first two labeled '1.' and '2.' above them, and the third labeled 'CHO.'. Each vocal line has the lyrics 'Spring.'. The bottom two staves are piano accompaniment, with a grand staff showing chords and a rhythmic bass line. The piano part includes some decorative flourishes in the right hand.

No 15.

Act II.

OPENING CHORUS.

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON

Allegro Vivace.

Piano.

First system of piano introduction. Treble clef, 6/8 time signature. The music begins with a series of chords and eighth notes in the right hand, while the left hand plays a steady eighth-note accompaniment.

Second system of piano introduction. The right hand continues with melodic lines and chords, while the left hand maintains the accompaniment. A dynamic marking of *p* (piano) appears in the second measure of the right hand.

Third system of piano introduction. The right hand features a melodic line with a *cres.* (crescendo) marking in the first measure, followed by *poco* markings in the second and third measures. The left hand accompaniment continues.

Chorus vocal entry. The vocal line (treble clef) begins with a rest, followed by the lyrics: "If you're tired of hav.ing your". The piano accompaniment (bass clef) provides a rhythmic foundation. A dynamic marking of *f* (forte) is present in the first measure of the vocal line.

Piano accompaniment for the chorus. The right hand plays a melodic line with a *f* marking, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

CHO. meals, Mid the noise and the traf.fic of town, meals, Mid the noise and the traf.fic of town, meals, Mid the noise and the traf.fic of town,

CHO. You should make up your mind to run down, To this You should make up your mind to run down, To this You should make up your mind to run down, To this

CHO. pri.mi.tive.pri.mi.tive spot. You should make up your mind to run down, To this pri.mi.tive.pri.mi.tive spot. You should make up your mind to run down, To this pri.mi.tive.pri.mi.tive spot. You should make up your mind to run down, To this

CHO.

pri-mi-tive, pri-mi-tive spot. In the air of the coun-try one feels, _____

pri-mi-tive, pri-mi-tive spot. In the air of the coun-try one feels, _____

pri-mi-tive, pri-mi-tive spot. In the air of the coun-try one feels, _____

CHO.

More in-clined for a nice tête-à-tête, _____

More in-clined for a nice tête-à-tête, _____

More in-clined for a nice tête-à-tête, _____

CHO.

And a me-nu that's quite up to date, They have _____

And a me-nu that's quite up to date, They have _____

And a me-nu that's quite up to date, They have _____

CHO. cer.tain.ly, cer.tain.ly got. — And a me.nu that's quite up to date. — They have

cer.tain.ly, cer.tain.ly got. — And a me.nu that's quite up to date, — They have

cer.tain.ly, cer.tain.ly got. — And a me.nu that's quite up to date, — They have

CHO. cer.tain.ly, cer.tain.ly got. — A me.nu that's up to date you'll

cer.tain.ly, cer.tain.ly got. — A me.nu that's up to date you'll

cer.tain.ly, cer.tain.ly got. — A me.nu that's up to date you'll

CHO. find they have got. — *f* The Crim.son But.ter.fly, — Is the

find they have got. — *f* The Crim.son But.ter.fly, — Is the

find they have got. — *f* The Crim.son But.ter.fly, — Is the

CHO. place for you to try, — The wait - ers are o - blig - ing, And the
 place for you to try, — The wait - ers are o - blig - ing, And the
 place for you to try, — The wait - ers are o - blig - ing, And the

The first system of music consists of three staves. The top staff is the vocal line with lyrics. The middle staff is a vocal line, also with lyrics. The bottom staff is the piano accompaniment. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The lyrics are: "place for you to try, — The wait - ers are o - blig - ing, And the".

CHO. pri - ces aren't too high, — You'll find out by and by, — Your
 pri - ces aren't too high, — You'll find out by and by, — Your
 pri - ces aren't too high, — You'll find out by and by, — Your

The second system of music consists of three staves. The top staff is the vocal line with lyrics. The middle staff is a vocal line, also with lyrics. The bottom staff is the piano accompaniment. The lyrics are: "pri - ces aren't too high, — You'll find out by and by, — Your".

CHO. wants they'll sa - tis - fy, — So come and dine, Be - neath the sign, Of the
 wants they'll sa - tis - fy, — So come and dine, Be - neath the sign, Of the
 wants they'll sa - tis - fy, — So come and dine, Be - neath the sign, Of the

The third system of music consists of three staves. The top staff is the vocal line with lyrics. The middle staff is a vocal line, also with lyrics. The bottom staff is the piano accompaniment. The lyrics are: "wants they'll sa - tis - fy, — So come and dine, Be - neath the sign, Of the".

CHO. Crim. son But. ter . fly.

CHO. Moderato. *mf*
A saun.ter un. der. neath the trees, To

Moderato. *mf*

CHO. rouse a fail. ing ap. pe. tite. Then back, to or. der what you please, At

ta - bles deck'd in snow - y white, Ah!

CHO. A first - rate vin - tage in your glass, And

A first - rate vin - tage in your glass, And

CHO. A pleas - ant eve - ning you will pass, When

soon con - ten - ted - ly you'll sigh, A pleas - ant eve - ning you will pass, When

soon con - ten - ted - ly you'll sigh, A pleas - ant eve - ning you will pass, When

CHO. at the Crim - son But - ter - fly.

at the Crim - son But - ter - fly.

at the Crim - son But - ter - fly.

Tempo I.

CHO. The Crim - son But - ter - fly, _____ Is the
The Crim - son But - ter - fly, _____ Is the
The Crim - son But - ter - fly, _____ Is the

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "The Crim - son But - ter - fly, _____ Is the". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 6/8 time and B-flat major. The vocal line has a melodic line with a fermata over the final note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The bass line provides a steady accompaniment.

CHO. place for you to try. _____ The wait - ers are o - blig - ing, And the
place for you to try. _____ The wait - ers are o - blig - ing, And the
place for you to try. _____ The wait - ers are o - blig - ing, And the

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "place for you to try. _____ The wait - ers are o - blig - ing, And the". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 6/8 time and B-flat major. The vocal line has a melodic line with a fermata over the final note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The bass line provides a steady accompaniment.

CHO. pri - ces aren't too high. _____ You'll find out by and by, _____ Your
pri - ces aren't too high. _____ You'll find out by and by, _____ Your
pri - ces aren't too high. _____ You'll find out by and by, _____ Your

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "pri - ces aren't too high. _____ You'll find out by and by, _____ Your". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 6/8 time and B-flat major. The vocal line has a melodic line with a fermata over the final note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The bass line provides a steady accompaniment.

CHO. wants they'll sa - tis - fy, So come and dine, Be - neath the sign, Of the

wants they'll sa - tis - fy, So come and dine, Be - neath the sign, Of the

wants they'll sa - tis - fy, So come and dine, Be - neath the sign, Of the

CHO. Crim - son But - ter - fly.

Crim - son But - ter - fly.

Crim - son But - ter - fly.

CHO.

No. 16.

SONG.— (Felix) and CHORUS.

"TRÈS BIEN, MONSIEUR."

Words by
GEORGE GROSSMITH, JUNR

Music by
IVAN CARYLL

Moderato.

Felix.

Piano.

Musical score for Felix and Piano introduction. Felix's part is a single note on a treble clef staff. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The piano part features a melody in the right hand and a bass line in the left hand, with some triplets and slurs.

FEL. Musical score for Felix and Piano first system. Felix's part is on a treble clef staff with a repeat sign. The piano accompaniment is on grand staff with triplets in both hands. Dynamics include *mf* and *p*.

1. If the mys . ter . ies you're ea . ger to un .
2. Now I nev . er real . ly knew what "à la

FEL. Musical score for Felix and Piano second system. Felix's part is on a treble clef staff. The piano accompaniment is on grand staff. Dynamics include *p*.

. ra . vel, Of the world and all the do . ings of the day. It is
"carte" meant, Un . til sev . ral years a wait . er I had been. To a

FEL.

quite un-neces-sa-ry far to tra-vel, Ask a wait-er in a pop-u-lar ca-
pri-vate and partic-u-lar a-part-ment, Where some won-ders through the key-hole I have

FEL.

- fé, Though he is - nt al-ways truth-ful, no, far from it, There is
seen. If you on-ly ex-er-cise the right dis-cre-tion, Choose the

FEL.

wis-dom in the sto-ries he re-lates, Though the moun-tain won't come al-ways to Ma-
pro-per time to car-ry in the plates, You will soon make ra-pid strides in your pro-

FEL.

- ho-met, Yet ev-'ry-thing will come to him who
- fes-sion, For ev-'ry-thing will come to him who

Allegro.

FEL.

waits.
waits.

Bon

cres:

FEL.

soir Mon .sieur, Bon soir Ma .dame, et bon soir Made .moi . sel . le, I

mf

FEL.

take your hat, I take your coat, I take your wet "om brel le," Some

FEL.

soup for one, some fish for two, "Vin, or . di . naire" for three, And

FEL.
 don't for . get The o - me - lette, Très bien mon . sieur, si, si.

CHO.
 Bon
 Bon
 Bon

cres.

CHO.
 soir Mon . sieur, bon soir Ma . dame, et bon soir Made . moi - sel - - le, I
 soir Mon . sieur, bon soir Ma . dame, et bon soir Made . moi - sel - - le, I
 soir Mon . sieur, bon soir Ma . dame, et bon soir Made . moi - sel - - le, I

ff

CHO.

take your hat, I take your coat, I take your wet om - brel - le, Some
 take your hat, I take your coat, I take your wet om - brel - le, Some
 take your hat, I take your coat, I take your wet om - brel - le, Some

The first system of music consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in a 2/4 time signature and feature a simple melody with lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

CHO.

soup for one, some fish for two, vin or - di - naire for three, And
 soup for one, some fish for two, vin or - di - naire for three, And
 soup for one, some fish for two, vin or - di - naire for three, And

The second system continues the musical piece with the same vocal and piano parts. The lyrics describe a menu: soup for one, fish for two, and wine for three. The piano accompaniment remains consistent with the first system.

CHO.

don't for - get the om - e - lette, Très bien mon - sieur, si, si.
 don't for - get the om - e - lette, Très bien mon - sieur, si, si.
 don't for - get the om - e - lette, Très bien mon - sieur, si, si.

The third system concludes the piece with the lyrics 'don't forget the envelope, very good, sir, yes, yes.' The vocal parts end with a final note and a fermata. The piano accompaniment also concludes with a final chord and a fermata. A double bar line with repeat dots and a fermata symbol is present at the end of the system.

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth notes, with a dynamic marking of *mf* (mezzo-forte) at the beginning. The lower staff is in bass clef and contains a steady eighth-note accompaniment.

The second system continues the piece. The upper staff features a triplet of eighth notes in the first measure, followed by chords and eighth notes. The lower staff continues with the eighth-note accompaniment.

The third system shows a change in dynamics with a *cres.* (crescendo) marking in the upper staff. The music continues with chords and eighth notes in the upper staff and the eighth-note accompaniment in the lower staff.

The fourth system begins with a dynamic marking of *ff* (fortissimo) in the upper staff. The music consists of chords and eighth notes in the upper staff and the eighth-note accompaniment in the lower staff.

The fifth system continues the piece with chords and eighth notes in the upper staff and the eighth-note accompaniment in the lower staff.

The sixth system concludes the piece. The upper staff features chords and eighth notes, while the lower staff continues with the eighth-note accompaniment. The system ends with a double bar line.

DUET. (Rosalie, and Boniface) and CHORUS.

"THE NICE NEW PARASOL."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Piano. *Allegretto.*

ROSALIE.

1. When

ROS. $\frac{\text{S}}{\text{S}}$

I was a child a - bout so high, And feed - ing the ducks and
(BON) I have been slav - ing at my desk At wea - ri - some le - gal

CHORUS.

ROS. chick - ens! The chick - ens! The chick - ens! Tra,
(BON) cas - es! At cas - es! At cas - es! Tra,

ROSALIE.

CHO. *la, la, la, la, la, la!* *la, la!* If ev - er I get to
la, la, la, la, la, la! (BONIFACE.) I long for a lane that's

CHORUS.

ROS. town, said I, You'll see that I'll play the dick - ens! The
 (BON.) pic - tur - esque And fit - ted for fond em - bra - ces! Em -


CHO. dick - ens! The dick - ens! Tra, la, la, la, la, la,
 - bra - ces! Em - bra - ces! Tra, la, la, la, la, la,

ROSALIE.

CHO. *la!* I'll know a lot of nice young men, And
la! (BONIFACE.) I've brought my girl to a ru - ral scene, But

ROS. 


(BON.) I'll be dressed like a la - dy then!
still a bar - ri - er comes be - tween!

ROS. 

(BON.) — Oh! tol de rol de roll! Said
Oh! tol de rol de roll! In

ROS. 

(BON.) I to my old doll, I'll come back soon on an
lanes where lov - ers loll, It does get so in the

ROS. 

(BON.) af - ter - noon With a nice new par - a - sol!
way you know, Does that awk - ward par - a - sol!

CHO. 

Oh!
Oh!

CHO.

tol de rol de rol, ——— Said she to her old doll, ——— She'd
 tol de rol de rol, ——— In lanes where lov - ers loll, ——— It

tol de rol de rol, ——— Said she to her old doll, ——— She'd
 tol de rol de rol, ——— In lanes where lov - ers loll, ——— It

CHO.

come back soon On an af - ter - noon, With a nice new pa - - ra -
 would get hot, if a girl had not Such a nice new pa - - ra -

come back soon On an af - ter - noon, With a nice new pa - - ra -
 would get hot, if a girl had not Such a nice new pa - - ra -

CHO.

- sol
 - sol

1. BONIFACE. § 2.
 2. When

- sol
 - sol

mf

DANCE.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melody of eighth and quarter notes, with some chords. The lower staff is in bass clef and provides a simple accompaniment of eighth notes.

The second system continues the piece. The upper staff has some notes beamed together and includes a fermata over a chord. The lower staff continues with eighth-note accompaniment.

The third system shows the continuation of the melody and accompaniment. The upper staff has a melodic line with some rests, and the lower staff maintains the eighth-note pattern.

The fourth system features more complex chordal textures in the upper staff, with some notes beamed together. The lower staff continues with eighth-note accompaniment.

The fifth system concludes the piece with sustained chords in the upper staff and eighth-note accompaniment in the lower staff.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and a half-note chord. The left hand provides a steady accompaniment with eighth-note chords.

Second system of a piano score. The right hand continues the melodic line with eighth-note patterns. The left hand accompaniment remains consistent with eighth-note chords.

Third system of a piano score. The right hand has a melodic line with a dynamic marking of *f* (forte). The left hand accompaniment continues with eighth-note chords.

Fourth system of a piano score. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment continues with eighth-note chords.

Fifth system of a piano score. The right hand has a melodic line with eighth-note patterns. The left hand accompaniment continues with eighth-note chords. The system concludes with a double bar line.

SONG (Rosalie) and CHORUS.

"ALICE SAT BY THE FIRE"

Words by
LESLIE MAYNE.Music by
LIONEL MONCKTON.

Andante.

Piano. *mf* *dim.*

ROSALIE.

1. There once was a dear lit - tle girl, you must know: You've
2. Now A - lice grew up in the ve - ry same way, And

ROSALIE.

heard of such girls, I think! _____ She was - n't called Dai - sy, or
got just a wee bit fat, _____ She would watch an old hen on her

ROSALIE.

Tri - xie, or Flo, She did - n't know how to wink. _____ She was
nest and she'd say, "If I on - ly could sit like that!" _____ But

ROS. real - ly so good and so pla - cid at heart, She ne - ver felt firm on her
sit - ting de - mure - ly be - came her so well, She captured a youth un - a -

ROS. feet; — She would not take a walk, And it bored her to talk, But the
- wares; — Though they met at a ball, She would not dance at all, But she

rit.

colla voce

ROS. way she sat down was quite sweet! — A - lice, A - lice,
sat all the night on the stairs. — A - lice, A - lice,

REFRAIN.
a tempo

a tempo

ROS. ne - ver bore ma - lice, Peace was her one de - sire; — Her
ne - ver bore ma - lice, So when he came to tea, — She

ROS.

sis - ters would go and play games you know, But A - lice sat by the
gave him her chair in the cor - ner there, And A - lice sat on his

ROS.

mf CHORUS.

fire, _____ A - lice, A - lice, ne - ver bore ma - lice,
knee! _____ A - lice, A - lice, ne - ver bore ma - lice,

CHO.

SOLO.

Peace was her one de - sire, _____ In the li - bra - ry nooks there were
So when he came to tea, _____ She gave him her chair in the

ROS.

ALL.

such nice books, So A - lice sat by the fire! _____
cor - ner there, And A - lice sat on his knee. _____

ROS.

3. The

mf *dim.* *p*

ROS.

marriage was settled one fine aft-er-noon, And off for the ring he

ROS.

rushed. — They put up the banns at a church ve-ry soon, And

ROS.

A-lice sat there and blushed! — But aft-er the wedding her

ROS. hus - band, I'm told, Would fre - quent - ly go out to sup, ——— And it's

ROS. pain - ful to state he got home ve - ry late, So that A - lice was forced to sit

rit.

colla voce

REFRAIN.
a tempo

ROS. up! ——— A - lice, A - lice, nev - er bore ma - lice, Peace was her on - ly

a tempo

ROS. whim, ——— She sat by the clock till she heard him knock, And

CHORUS.

ROS. then she sat up - on him! _____ A - lice, A - lice, nev - er bore ma - lice

SOLO.

CHO. Peace was her on - ly whim, _____ She op - en'd the door say - ing

ALL.

ROS. "Home once more?" And then she sat up - on him! _____

N^o 19.

SONG.—(Dulcie) and CHORUS.

"OH, SO GENTLY."

Words by
GEORGE GROSSMITH, JUN^rMusic by
IVAN CARYLL.

Piano.

The piano introduction consists of two systems of music. The first system is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). It features a melody in the right hand and a bass line in the left hand. The second system continues the piece, ending with a fermata over the final chord.

DULCIE.

1. When Gus - tave pro - posed to me,
2. At the wed - ding good - ness knows,

The Dulcie section is a short instrumental piece. It begins with a treble clef and a key signature of one flat. The melody is simple and lyrical. The piano accompaniment is in the left hand, providing a harmonic foundation. Dynamics include *f*, *dim.*, and *mf*.

DUL.

He went down on ben - ded knee, And he whis - pered, oh, so gent - ly;
I was blush - ing like a rose, I re - spon - ded, oh, so gent - ly;

The Chorus section features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. The lyrics are written below the vocal line. The piano accompaniment consists of chords and a simple bass line.

DUL.
 oh, so gent - ly; oh, so gent - ly.
 oh, so gent - ly; oh, so gent - ly.

GIRLS.
 Gus - tave whis - pered,
 Said she'd love him,

GIRLS.
 oh, so gent - ly, Then I an - swered "yes" Gus - tave, when that
 oh, so gent - ly, Hon - our and o - bey. All in white I

DULCIE.

DUL.
 "yes" he heard, Said "I'll hold you to your word." Then he held me,
 look'd so nice, Down my back they dropp'd some rice, Mo - ther whis - pered,

DUL.
 oh, so gent - ly; oh, so gent - ly; oh, so gent - ly.
 oh, so gent - ly; oh, so gent - ly; oh, so gent - ly.

DUL.

Gus . tave held me, oh, so gent . ly, And the rest you'll guess.
Pa threw slip . pers, not too gent . ly, When we drove a . way.

GIRLS

Gus . tave held her, oh, so gent . ly, And the rest you'll guess.
Pa threw slip . pers, not too gent . ly, When they drove a . way.

DULCIE.

3. When the train be - gan to start,
4. Gus . tave bought a mo - tor car,

DUL.

Gus - tave said, "At last, sweet - heart." I said, "Gus - tave,
He said we should tra - vel far, I said, "Gus - tave,

DUL.

please go gent - ly; please go gent - ly; please go gent - ly."
do go gent - ly; do go gent - ly; do go gent - ly."

DUL.

Gus - tave said, "Just one"
Or you will an - noy.

GIRLS.

She said "Gus - tave, please go gent - ly."
She said "Gus - tave, do go gent - ly."

DUL.

Oh! the jour - ney was di - vine. On that sweet South East - ern line,
Rude po - lice be - hind a tree, They said, "Come a - long with me!"

DUL.

For the train went oh, so gent - ly; oh, so gent - ly; oh, so gent - ly.
I said "Gus - tave, please go gent - ly; please go gent - ly; please go gent - ly.

DUL.

GIRLS.

Shunt - ing up and down so gent - ly; Oh! it was such fun!
Now then Gus - tave, please go gent - ly; Au re - voir, dear boy!

Shunt - ing up and down so gent - ly; Oh! it was such fun!
Now then Gus - tave, please go gent - ly; Au re - voir, dear boy!

f *dim.*

DUL.

5. Gus - tave took me out to sup, Gus - tave drank some cham - pagne cup;
6. I've a hand - some cou - sin Fred, Gus - tave said he'd shoot him dead;

mf

DUL.

I said "Gus - tave, please go gent - ly; please go gent - ly; please go gent - ly!"
I said "Gus tave, shoot him gent - ly; shoot him gent - ly; shoot him gent - ly!"

DUL.

Gent - ly I did frown;
Don't shoot un - a - wares;

GIRLS.

She said "Gus - tave, please go gent - ly."
She said "Gus - tave, shoot him gent - ly!"

f

DUL.

In the street that win - ter's night, Gus - tave start - ed to re - cite,
When I told dear Fred - die so, Fred - die thought he'd bet - ter go;

DUL.
 1 said "Gus . tave, do go gent - ly; do go gent - ly; do go gent - ly;"
 1 said "Fred . die, please go gent - ly; please go gent - ly; please go gent - ly;"

GIRLS.

DUL.
 i said "Gus . tave, do go gent - ly; Gus . tave then sat down?"
 I said "Fred . die, please go gent - ly; Down the kit . chen stairs?"

GIRLS.
 She said "Gus . tave, do go gent - ly; Gus . tave then sat down?"
 She said "Fred . die, please go gent - ly; Down the kit . chen stairs?"

DANCE.

p

cres: *ff*

225 42 s. c.

Nº 20.

SONG (Boniface) and CHORUS.

"VIVE LA BOHÊME"

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Piano. *f*

The first system of the piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5, then a quarter note E5. The left hand provides a harmonic accompaniment with chords in the right hand and a bass line in the left hand. The dynamic marking is *f*.

The second system continues the piano introduction. The right hand has a melodic line with a dynamic marking of *f* and a fermata over the final note. The left hand continues with a steady accompaniment.

The third system continues the piano introduction. The right hand has a melodic line with a fermata over the final note. The left hand continues with a steady accompaniment.

BONIFACE.

1. Do you

The vocal line for Boniface begins with a rest, followed by the lyrics "1. Do you". The piano accompaniment consists of two staves. The right hand has a melodic line with a dynamic marking of *dim.* and *mf*. The left hand provides a harmonic accompaniment.

BON.

know the jol - ly stu dent band Who come in joy - ous train?
know the boys who spat - ter paint With pal - ette knife and brush?

BON.

They are
They can

Vi - ve la Bo - hê - me, with its trou - bles and its joys!
Vi - ve la Bo - hê - me with the can - vas and the frame?

CHOR.

Vi - ve la Bo - hê - me, with its trou - bles and its joys!
Vi - ve la Bo - hê - me, with the can - vas and the frame?

Vi - ve la Bo - hê - me, with its trou - bles and its joys!
Vi - ve la Bo - hê - me, with the can - vas and the frame?

ff

BON.

all the lads o' La - tin land, Bo - he - mia by the Seine!
turn a Ve - nus to a saint, By paint - ing in a "blush!"

BON.

Do you
Do you

Vi - ve la Bo - hê - me! and its mer - ry girls and boys!
Vi - ve la Bo - hê - me! and they're ve - ry much the same!

CHO.

Vi - ve la Bo - hê - me! and its mer - ry girls and boys!
Vi - ve la Bo - hê - me! and they're ve - ry much the same!

Vi - ve la Bo - hê - me! and its mer - ry girls and boys!
Vi - ve la Bo - hê - me! and they're ve - ry much the same!

ff *mf*

BON.

know the lit - tle girls that trip A - long the Pa - ris
know the pret - ty girls that sit For art - ists to des -

3

BON.

street, With the laugh - ter trem - bling on their lip, And mu - sic in their
- sign; They are mo - del maids, Im sure of it, And al - to - ge - ther

BON.

feet!
fine!

Oh have you met a fair gri - sette yet? yet?
Oh do you know how mo - dels go? oh! oh!

CHO.

Oh have you met a fair gri - sette yet? yet?
Oh do you know how mo - dels go? oh! oh!

Oh have you met a fair gri - sette yet? yet?
Oh do you know how mo - dels go? oh! oh!

ff *sf*

BON.

Oh! oh! oh! We raise the good old song,

mf

BON.

Life is ve - ry short when mer - ry, Art is hard and long!

sf

BON.

Oh! oh! oh! What though our time is short-er,

mf

BON.

While we may We'll all be gay, The lads of the La-tin Quar-ter!

cresc.

CHO.

Oh! oh! oh! We raise the good old song,

Oh! oh! oh! We raise the good old song,

Oh! oh! oh! We raise the good old song,

ff

Life is ve-ry short when mer-ry, Art is hard and long! Oh! oh!

CHO. Life is ve-ry short when mer-ry, Art is hard and long! Oh! oh!

Life is ve-ry short when mer-ry, Art is hard and long! Oh! oh!

sfz

oh! What though our time is short-er, While we may We'll all be gay, The

CHO. oh! What though our time is short-er, While we may We'll all be gay, The

oh! What though our time is short-er, While we may We'll all be gay, The

1st time.

BONIFACE. §

lads of the La - tin Quar - ter!

CHO. lads of the La - tin Quar - ter!

lads of the La - tin Quar - ter!

2. Do you

§

Detailed description: This block contains the first time of the musical score. It features four staves. The top staff is the vocal line with the lyrics "lads of the La - tin Quar - ter!". The second staff is labeled "CHO." and also has the lyrics "lads of the La - tin Quar - ter!". The third staff is the bass line with the lyrics "lads of the La - tin Quar - ter!". The bottom two staves are the piano accompaniment, with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 7/8. The piece ends with a double bar line and a repeat sign (§).

2nd time.

quar - ter!

CHO. quar - ter!

quar - ter!

Detailed description: This block contains the second time of the musical score. It features four staves. The top staff has the lyrics "quar - ter!". The second staff is labeled "CHO." and has the lyrics "quar - ter!". The third staff has the lyrics "quar - ter!". The bottom two staves are the piano accompaniment, continuing from the first time. The key signature and time signature remain the same.

DANCE.

First system of musical notation. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment of eighth notes. The dynamic marking *mf* is present.

Second system of musical notation. The right hand continues the melodic line with a slur and a fermata. The left hand accompaniment remains consistent. The dynamic marking *sfz* is present.

Third system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment continues. The dynamic marking *cresc.* is present.

Fourth system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment continues. The dynamic marking *ff* is present.

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment continues. The dynamic marking *sfz* is present.

Sixth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment continues. The dynamic marking *sfz* is present.

No. 21.

SONG.—(Baroness.) and CHORUS.

"THE VERY FIRST TIME."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Tempo di Polka. BARONESS.

Baroness. 

Piano. 

BAR. 

want - ed to ob - tain ad - vice From a law - yer at his lei - sure, We
thought my law - yer would be - have In a pro - per le - gal fash - ion, But
is - n't wise to go to law When the law - yers bill and coo so, If

BAR. 

thought it would be ve - ry nice To min - gle law and plea - sure. And
he be - gan to sigh and rave With wild ro - man - tic pas - sion! He
my pe - ti - tion I with - draw, My hus - band too will do so; Our

BAR. 

so we came and dined, in fact, And got on fast and fast - er, Till
said al - though he did not know For all his life he'd miss'd me, He
hap - py home I will not wreck By snap - ping and by snar - ling, But

BAR.

I dis - cov - er'd I was track'd By my mar - ried lord and mas - ter! What
 put his arms a - round me, so And be - fore I knew, he kiss'd me! It
 throw my arms a - bout his neck With a cry of "Hub - by dar - ling!" That

BAR.

con - se - quen - ces it may bring, This ve - ry ris - ky sort of thing! It's the
 made him hap - py as a king, This ve - ry ris - ky sort of thing! It's the
 ought to have him on a string, This most un - com - mon sort of thing! It's the

rall. *a tempo*

BAR.

ve - ry first time I've done this sort of thing! I've
 ve - ry first time I've done this sort of thing! I
 ve - ry first time I'll do this sort of thing! I'll

CHO.

This sort of thing!
 This sort of thing!
 This sort of thing!

f *p*

BAR.

lunch'd with one or more But nev - er dined be - fore; And
 thought it was a dream, And did - n't dare to scream, Of
 be a mod - el wife For his re - main - ing life, As

BAR.

though I know it's not a crime To have one's lit - tle fling, Yet
course I've read in prose and rhyme, How lov - ers kiss and cling, But
mer - ry as a wed - ding chime I'll wear the wed - ding ring, And

BAR.

still it is the ve - ry first time I've done this sort of
still it is the ve - ry first time I've done this sort of
this shall be the ve - ry last time I'll do this sort of

BAR.

thing! This sort of thing!
thing! This sort of thing!
thing! This sort of thing!

CHO.

It's the ve - ry first time she's done this sort of thing! She's
It's the ve - ry first time she's done this sort of thing! She
It's the ve - ry first time she's done this sort of thing! She'll

mf *f* *mf*

CHO.

lunched with one or more, But ne - ver dined be -
 thought it was a dream, And did - nt dare to
 be a mod - el wife, For his re - main - ing

CHO.

- fore, And though we know it's not a crime To
 scream, Of course we've read in prose and rhyme, How
 life, As mer - ry as a wed - ding chime Shell

CHO.

have one's lit - tle fling, Yet still it is the
 lov - ers kiss and cling, But still it is the
 wear the wed - ding ring, And this shall be the

CHO.

ve - ry first time she's done this sort of thing!
 ve - ry first time she's done this sort of thing!
 ve - ry last time shell do this sort of thing!

First system of a piano score. The key signature is two sharps (F# and C#), and the time signature is 3/4. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady accompaniment. A dynamic marking of *mf* is present in the right hand.

Second system of the piano score. The right hand continues with intricate chordal patterns, and the left hand maintains a consistent rhythmic accompaniment. Dynamic markings of *f* and *mf* are indicated.

Third system of the piano score. The right hand shows a more active melodic line with frequent eighth-note patterns, while the left hand continues with a steady accompaniment. Dynamic markings of *f* and *mf* are present.

Fourth system of the piano score. The right hand features a melodic line with some grace notes, and the left hand continues with a steady accompaniment. Dynamic markings of *f* and *mf* are present.

Fifth system of the piano score. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. Dynamic markings of *f* and *mf* are present.

No. 22.

DUET.—(Babori and Girdle.)

'UNDER AND OVER FORTY.'

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Moderato.

Babori. 

Piano. 

BAB. 

1. When a man is young, un - der
2. When the young man goes to the

BAB. 

thir - ty - five, He is hand.som.er, strong - er and soun - der: And he
play one night, He— thinks that the stage is Hea - ven, And he

BAB. GIRDLE.

bounds with joy that he's all a - live, And in fact he's a per - fect
loves the he - ro - ine dressed in white, She is not o - ver fif - ty.

GIR.

boun - der! When a man is o - ver his for - ti - eth year, By ex -
- sev - en, But the el - der sees a girl on the stage, Who has

GIR.

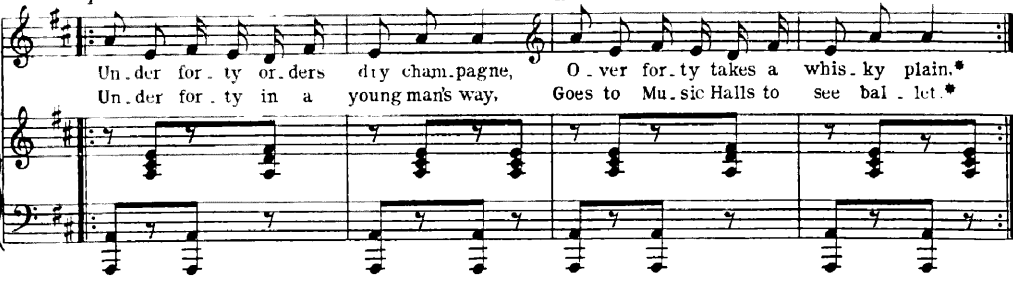
- pe - ri - ence he can pro fit, And he knows what's what, and his
nev - er a line to ut - ter, And she's on - ly sev - en - teen

GIR. BABORI.

head is clear, So it is for the hair is off it!
years of age, And as dull as bread and but - ter!

Repeat ad lib.) For additional words see below.


GIRDLE.

BAB. 

Un-der for-ty or-ders d'iy cham-pagne, O-ver for-ty takes a whis-ky plain.*
Un-der for-ty in a young man's way, Goes to Mu-sic Halls to see bal-let.*

BAB. 

Un-der for-ty with "no trumps" be-gins, O-ver for-ty dou-bles him and wins.
(GIR.) Jumps in-side and then the door is slamm'd. (BAB.) Un-der for-ty mur-murs "well im —!"

BAB. 

O-ver, un-der, Which is it, I won-der, Which would you ra-ther be? Is
O-ver un-der, Which is it, I won-der, Which has the fi-nest spree? A

GIR. 

O-ver, un-der, Which is it, I won-der, Which would you ra-ther be? A
O-ver, un-der, Which is it, I won-der, Which has the fi-nest spree? A

Additional words for 1st Verse. (ad lib.)

* BABORI. Under forty loves the ladies well —
GIRDLE. Over forty doesn't care to tell!
BABORI. Under forty every girl adores!
GIRDLE. Over forty is the man that scores!
BABORI. Under forty likes to back a horse —
GIRDLE. Over forty always lays of course!
BABORI. Under forty goes and plays roulette —
GIRDLE. Over forty sticks to bridge, you bet!

BABORI. Gets a gorgeous bunch of hothouse flowers,
Then he throws them as he sees her come.
GIRDLE. Whack they go into the big bass drum!
Over forty knows what she prefers,
Gets a box, but at a jeweller's;
Then she calls him "such a darling man!"
It's a diamond!

BABORI. Parisian!
Under forty waits an hour or more
Just to catch her at the old stage door;
Till at last the door is opened wide.

Additional words for 2nd Verse. (ad lib.)

* BABORI. He's in love with some one dancing there!
GIRDLE. Over forty, too, can do his share!
BABORI. Under forty for a box will call!
GIRDLE. Over forty has a front row stall!
BABORI. Under forty dreams of her for hours,

GIRDLE. Out comes Over forty at her side!
BABORI. Under forty has a face of gloom!
GIRDLE. Over forty calls his motor brougham,

B.A.B.
 GIR.

this your whim, To be old like him, Or a gay young dog like
 bald old chap Who should wear a cap, Or a fine young man like

youth so slim. Who is just like him, Or a deep old dog like
 youth-ful chap Who has not a rap, Or a rich old boy like

B.A.B.
 GIR.

me? A gay young dog like me? me?
 me A fine young man like me? me?

me? A deep old dog like me? me?
 me? A rich old boy like me? me?

1. 2.

Nº 23.

SONG. (Rosalie.) and CHORUS.

"THE CORDIAL UNDERSTANDING"

Words by
LESLIE MAYNE.

Music by
LIONEL MONCKTON.

Allegro.

Rosalie.

Piano.

Musical score for the introduction. The top staff is for Rosalie, showing a whole rest followed by a repeat sign. The piano accompaniment consists of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The piano part begins with a forte (*f*) dynamic and includes various musical notations such as accents (^), slurs, and a section marked with a double bar line and a repeat sign.

Piano accompaniment for the first system, continuing from the introduction. It features a treble and bass clef staff with chords and melodic lines. The dynamics include *f* and *p* (piano). The piece concludes with a fermata over the final chord.

ROSALIE.

Vocal line for Rosalie. The melody is written on a single staff in treble clef. The lyrics are: "1. Here we are, you see, In our dear Pa -" and "2. Off we gai - ly fly, Eng - lish - man and".

Piano accompaniment for the second system, corresponding to the vocal line. It consists of treble and bass clef staves with chords and a simple melodic line in the bass. The dynamics are consistent with the previous section.

ROS.

- ris: All is love and laugh - ter,
I, Hand in hand to - ge - ther.

ROS.

Lots of wine and wit, No one cares a bit
It's so nice you know, Roam - ing to and fro,

ROS.

What is com - ing af - ter; On the Bou - le -
In the sun - ny wea - ther! Oh he was so

ROS.

- vard, (Oh la, la, la, la!) I met
pert, Called me "Lit - tle flirt!" Said "Why

ROS.

such a fel - low: Eng - lish I could
do you tease, eh?" Then we heard a

ROS.

guess, Knew him by his dress, And his big mous -
crowd, Shout - ing out so loud, In the dear old

ROS.

- tache so yel - low! He gave me such a
Champs El - ys - ées! He held me, oh, so

ROS.

kiss! I said, "Sir what is this?" } So come to
tight. I said, "What is the sight?" }

REFRAIN.

p

ROS. 

France, _____ When you've the chance; _____ You'll feel so

ROS. 

gay when you are land . . . ing. Each girl you

ROS. 

meet, _____ You'll find so sweet, _____ There is a

ROS. 

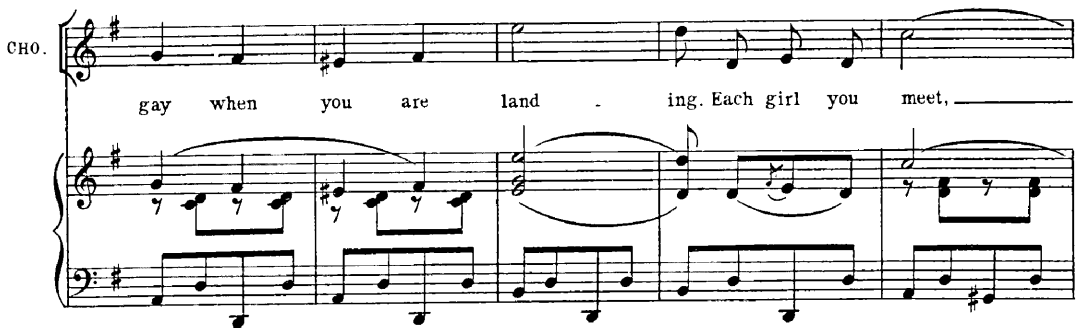
cor . dial un . der . stand . ing! So come to

CHORUS.

CHO. France, _____ When you've the chance; _____ You'll feel so



CHO. gay when you are land - ing. Each girl you meet, _____



CHO. — You'll find so sweet, _____ There is a cor - dial



CHO. un - der - stand - ing! _____ - ing!



DANCE.

The first system of music features a treble and bass clef. The treble clef part begins with a melody of eighth notes, while the bass clef part provides a steady accompaniment of eighth notes. A dynamic marking of *mf* is present in the first measure. The key signature has one sharp (F#).

The second system continues the piece with similar rhythmic patterns. The treble clef part includes some rests and eighth-note runs, while the bass clef part maintains the accompaniment. The *mf* dynamic is maintained.

The third system shows a continuation of the melody and accompaniment. The treble clef part has some beamed eighth notes. A *mf* dynamic marking appears in the middle of the system.

The fourth system continues the musical development. The treble clef part features a melodic line with some rests, and the bass clef part provides a consistent accompaniment. The *mf* dynamic is present.

The fifth system shows the melody and accompaniment continuing. The treble clef part has a melodic line with some rests, and the bass clef part provides a consistent accompaniment. The *mf* dynamic is present.

The sixth system concludes the piece. The treble clef part has a melodic line with some rests, and the bass clef part provides a consistent accompaniment. The *mf* dynamic is present.

First system of a piano score. The right hand (treble clef) begins with a piano (*p*) dynamic, playing a melodic line with eighth notes and quarter notes, often beamed together. The left hand (bass clef) provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

Second system of the piano score. The right hand continues with melodic phrases, including some chords and slurs. The left hand maintains the eighth-note accompaniment. The key signature remains one sharp.

Third system of the piano score. The right hand features a dynamic shift to forte (*f*) in the middle of the system. The melodic line is more active with slurs and accents. The left hand accompaniment continues. The key signature is one sharp.

Fourth system of the piano score. The right hand has a melodic line with some chords and slurs. The left hand accompaniment is consistent. The key signature is one sharp.

Fifth system of the piano score. The right hand has a melodic line with some chords and slurs. The left hand accompaniment continues. The key signature is one sharp.

Sixth system of the piano score. The right hand has a melodic line with some chords and slurs. The left hand accompaniment continues. The key signature is one sharp.

No 24.

RECIT.— (Babori.) and CHORUS.

Words by
GEORGE GROSSMITH, JUNI

Music by
IVAN CARYLL.

RECIT. *BABORI.*

Babori. I am the man a - ger of the

Piano. *f* *dim:*

BAB. Na - tion - al The - a - tre Of Great Britain and her Isles beyond the seas, 'Tis

BAB. true some poor mis - gui - ded souls In op - po - si - tion ca - ter, Who

CHORUS.

BAB. are they? I will tell you if you please.

f *p* *ff* *Segue.*

The musical score is written in G major (one sharp) and 2/4 time. It features a vocal line for Babori and a piano accompaniment. The score is divided into several sections: a recitative section for Babori, a chorus section for Babori, and a final section for Babori. The piano accompaniment includes dynamic markings such as *f*, *dim:*, *f*, *p*, and *ff*. The score concludes with the word *Segue.*

N^o 24a

SONG.—(Babori.) and CHORUS.

"THE NATIONAL THEATRE."

Words by
GEORGE GROSSMITH, JUN^rMusic by
IVAN CARYLL.

Allegro moderato.

Babori.

Piano.

RAB.

1. The dra - ma of Bri - tain is
 2. The lat - ter - day po - et is
 3. We're all for Free Trade in Great

BAB.

limp - ing, Out - side of the Je - ri - cho Walls. Of
 pin - ing, The dra - ma - tist looks for his hire, If the
 Bri - tain, No for - eign at - trac - tion we shun, We

BAB.

all they've be - rept us, There's no - thing now left us, For
glass is at ze - ro, With Jones and Pi - ne - ro. Then
sim - ply a - wait them, And then we trans - late them; You

BAB.

Shake - speare is going to the Halls. The day of the Na - tion - al
Bar - rie sits close by the fire. On mount - ing a play, quite a
no - tice how oft - en it's done. Sup - pos - ing for in - stance, now

BAB.

The - atre En - thu - si - asts tell us is near, There's
for - tune The Les - see's com - pell'd to dis - gorge, Un -
Grun - dy A - dapt's a suc - cess from a - broad, He'll

BAB.

hope for to - mor - row, To - day all our sor - row We'll
- "Les - see" is par - tial To Su - tro or Mar - shall, No
part - ly un - fla - vour It fit for a fa - vour - ite

REFRAIN.
Tempo di Valse.

BAB.

rall.

drown in a bumper of beer. Beer, beer,
wonder he mutters "By George!" George, George,
Pleasant to Ma. bel or Maud. Maude, Maude, It's

rall. *mf*

BAB.

beau-ti-ful Beer-bohm, Oh "Busi-ness is - Busi-ness" 'tis true,
George A. lex - an - der, The girls send their kindest re - gards, Oh,
ev - ry - one's se - cret, You're fine but you're not ve - ry large.

BAB.

If you a way can see, Find me a va - can - cy. In your A - cad - e - my
Ma - tin - ée I - dol, Your fame far and wide 'll, Be stamped on their pic - ture post.
Stick to your du - ty, For you are the beau - ty, Who pi - lots the Hay - mar - ket

BAB.

do. How's your pret - ty Miss Vi - o - la?
cards. You have made up your mind that you'll
barge. While you're our lit - tle min - is - ter

BAB.

Fair and so charming is she, _____ A ve . ry short time. It will
 Fill all our bo . soms with joy, _____ We'll ap . plaud might and main, When at
 We shall be there to ap . plaud, _____ As neat as a squir . rel . ls

BAB.

take her to climb To the top of the Beer boh m Tree.
 old Dru - ry Lane, You are playing the prin . ci . pal boy.
 our lit - tle Cy - ril, Come in . to the gar - den, Maude.

CHD.

ff
 Beer, beer, beau . ti . ful Beer . boh m, Oh "Busi . ness is Busi . ness" 'tis true, _____
 George, George, George A . lex - an . der, The girls send their kind . est re - gards, _____
 Maude, Maude, It's ev . ry . one's se . cret, You're fine but you're not ve . ry large _____

ff
 Beer, beer, beau . ti . ful Beer . boh m, Oh "Busi . ness is Busi . ness" 'tis true, _____
 George, George, George A . lex - an . der, The girls send their kind . est re - gards, _____
 Maude, Maude, It's ev . ry . one's se . cret, You're fine but you're not ve . ry large _____

ff

CHO.

If you a way can see, Find me a va - can - cy, In your A -
 Oh, Ma - tin - ée I - dol, Your fame far and wide, 'll Be stamped on their
 Stick to your du - ty, For you are the beau - ty Who pi - lots the

If you a way can see, Find me a va - can - cy, In your A -
 Oh, Ma - tin - ée I - dol, Your fame far and wide, 'll Be stamped on their
 Stiek to your du - ty, For you are the beau - ty Who pi - lots the

If you a way can see, Find me a va - can - cy, In your A -
 Oh, Ma - tin - ée I - dol, Your fame far and wide, 'll Be stamped on their
 Stiek to your du - ty, For you are the beau - ty Who pi - lots the

CHO.

- ca - de - my do. _____ How's your pret - ty Miss
 pic - ture post - cards. _____ You have made up your
 Hay - mar - ket barge. _____ While you're our lit - tle

- ca - de - my do. _____ How's your pret - ty Miss
 pic - ture post - cards. _____ You have made up your
 Hay - mar - ket barge. _____ While you're our lit - tle

- ca - de - my do _____ How's your pret ty Miss
 pic - ture post - cards. _____ You have made up your
 Hay - mar - ket barge. _____ While you're our lit - tle

CHO.

Vi - o - la? Fair and so charm - ing is she, A ve - ry short
mind that you'll Fill all our bo - soms with joy, We'll ap - plaud might and
Min - is - ter We shall be there to ap - plaud As neat as a

CHO.

time, It will take her to climb, To the top of the Beer - boh m tree. _____
main, When at old Dru - ry Lane You are playing the prin - ci - pal boy. _____
squir - rel, Is our lit - tle Cy - ril. Come in - to the gar - den, Maude. _____

Nº 25

FINALE—ACT II.

Words by
GEORGE GROSSMITH, JUN. &
LESLIE MAYNE.

Music by
IVAN CARYLL &
LIONEL MONCKTON.

Allegro.

Chorus.

So come to France ——— When you've a

Piano. *ff*

CHO.

chance: ——— You'll feel so gay when you are lan

CHO.

ding Each girl you meet, ——— You'll find so sweet, ——— There is a

CHO. cor - dial un - der - stand - - ing.

CHO. I'm fond of a - ny blonde, — If a - ny

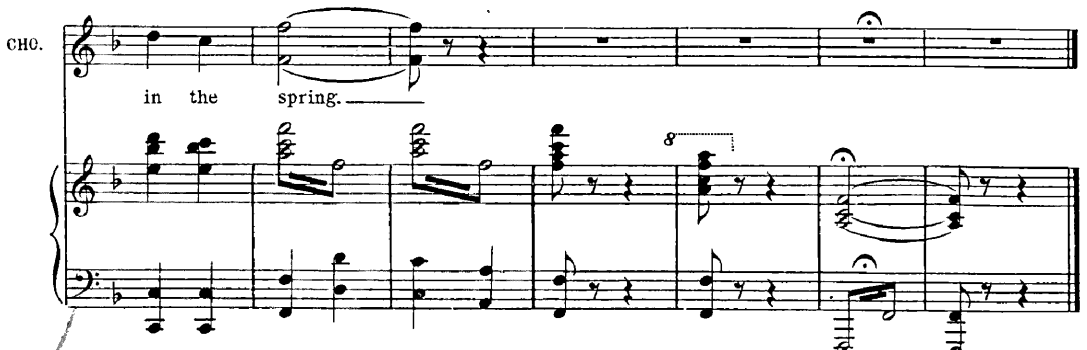
CHO. blonde be fond of me, — I'll

CHO. let a sweet bru . nette — Come walk - ing in my com - pa -

CHO.  -ny. I'll smile a lit-tle while.

CHO.  at a - ny shade of maid you bring.

CHO.  I'll kiss that one or this, I'm not ca - pri-cious

CHO.  in the spring.