

THE ORCHID.

A Musical Play

IN TWO ACTS

BY

JAMES T. TANNER.

LYRICS BY

ADRIAN ROSS AND PERCY GREENBANK.

MUSIC BY

IVAN CARYLL AND LIONEL MONCKTON.

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Produced by Mr. George Edwardes at the Gaiety Theatre.

THE ORCHID.

CHARACTERS.

THE HON. VIOLET ANSTRUTHER (<i>Principal Pupil at the Horticultural College</i>)	MISS GERTIE MILLAR.
CAROLINE TWINING (<i>of a matrimonial turn</i>)	MISS CONNIE EDISS.
ZELIE RUMBERT (<i>an Adventuress</i>)... ..	MISS HILDA JACOBSEN.
THISBE (<i>Private Secretary to Mr. Chesterton</i>)	MISS GABRIELLE RAY.
COUNTESS ANSTRUTHER (<i>Violet's Mother</i>)	MISS PHYLLIS BLAIR.
BILLY (<i>Dr. Fausset's Buttons</i>)	MISS LADIA WEST.
LADY WARDEN (<i>of the Horticultural College</i>)	MISS GERTRUDE AYLWARD.
JOSEPHINE ZACCARY (<i>Pupil Teacher at the Horticultural College</i>)	MISS ETHEL SADNEY.
THE HON. GUY SCRYMGEOUR (<i>Mr. Chesterton's Nephew</i>)	MR. GEO. GROSSMITH, Jun.
DR. RONALD FAUSSET (<i>a Country Practitioner</i>)	MR. LIONEL MACKINDER.
MR. AUBREY CHESTERTON (<i>Minister of Commerce</i>)	MR. HARRY GRATTAN.
COMTE RAOUL DE CASSIGNAT (<i>of the Quai d'Orsay</i>)	MR. ROBERT NAMBY.
ZACCARY (<i>a Professional Orchid Hunter</i>)	MR. FRED WRIGHT, Jun.
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WINIFRED LABARTE, DORIS DEWAR.

SYNOPSIS OF SCENERY.

ACT. I.—THE COUNTESS OF BARWICK'S HORTICULTURAL COLLEGE	} HAWES CRAVEN.
ACT II.—SCENE I.—PLACE MASSÉNA	
SCENE II.—PROMENADE DES ANGLAIS	
SCENE III.—INTERIOR OF THE OPERA HOUSE AT NICE	

Musical Director MR. IVAN CARYLL.

THE ORCHID.



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THE ORCHID.

Act I.

No. 1.

OPENING CHORUS.

"THE HORTICULTURAL COLLEGE."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro moderato.

Piano.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 6/8 time signature. The music begins with a rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The bass line consists of a series of chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2. Dynamics include *mf* and *cresc.*

Second system of piano introduction. Treble clef, key signature of one sharp (F#), 6/8 time signature. The music continues with a series of chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2. Dynamics include *f*.

Third system of piano introduction. Treble clef, key signature of one sharp (F#), 6/8 time signature. The music continues with a series of chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2.

Vocal introduction for Soprano, Tenor, and Bass. The lyrics are: "This high hor-ti-cul-tu-ral col-lege is". The Soprano part is on a single staff, while the Tenor and Bass parts are on two staves. Dynamics include *f*.

Piano accompaniment for the vocal introduction. Treble clef, key signature of one sharp (F#), 6/8 time signature. The music consists of a series of chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2.

CHORUS

formed with the ex - cel - lent plan Of giv - ing young la - dies the

formed with the ex - cel - lent plan Of giv - ing young la - dies the

formed with the ex - cel - lent plan Of giv - ing young la - dies the

The first system of the musical score consists of four staves. The top staff is the vocal line for the chorus, with lyrics: "formed with the ex - cel - lent plan Of giv - ing young la - dies the". The second staff is a vocal part, likely a second voice, with the same lyrics. The third staff is the bass line, also with the same lyrics. The fourth staff is the piano accompaniment, showing the right and left hands with chords and melodic lines.

know - ledge That makes them the e - qual of man; In

know - ledge That makes them the e - qual of man; In

know - ledge That makes them the e - qual of man; In

The second system of the musical score consists of four staves. The top staff is the vocal line for the chorus, with lyrics: "know - ledge That makes them the e - qual of man; In". The second staff is a vocal part, likely a second voice, with the same lyrics. The third staff is the bass line, also with the same lyrics. The fourth staff is the piano accompaniment, showing the right and left hands with chords and melodic lines.

CHORUS

gar - dens that have not been built on, The pu - pils may prac - tise their

gar - dens that have not been built on, The pu - pils may prac - tise their

gar - dens that have not been built on, The pu - pils may prac - tise their

The third system of the musical score consists of four staves. The top staff is the vocal line for the chorus, with lyrics: "gar - dens that have not been built on, The pu - pils may prac - tise their". The second staff is a vocal part, likely a second voice, with the same lyrics. The third staff is the bass line, also with the same lyrics. The fourth staff is the piano accompaniment, showing the right and left hands with chords and melodic lines.

pow. ers, (Like Eve in the po - em of Mil - ton,) In

CH. O. pow. ers, (Like Eve in the po - em of Mil - ton,) In

pow. ers, (Like Eve in the po - em of Mil - ton,) In

Detailed description: This system contains the first three lines of music. The top line is the vocal melody with lyrics 'pow. ers, (Like Eve in the po - em of Mil - ton,) In'. The second line is the vocal harmony with the same lyrics. The third line is the bass line with the same lyrics. Below these are the piano accompaniment staves, including a grand staff with treble and bass clefs.

learn - ing the cul - ture of flow - ers! This high hor - ti - cul - tu - ral

CH. O. learn - ing the cul - ture of flow - ers! This high hor - ti - cul - tu - ral

learn - ing the cul - ture of flow - ers! This high hor - ti - cul - tu - ral

Detailed description: This system contains the second three lines of music. The top line is the vocal melody with lyrics 'learn - ing the cul - ture of flow - ers! This high hor - ti - cul - tu - ral'. The second line is the vocal harmony with the same lyrics. The third line is the bass line with the same lyrics. Below these are the piano accompaniment staves, including a grand staff with treble and bass clefs. A dynamic marking of *ff* is present in the piano part.

col - lege is formed with the ex - cel - lent plan Of

CH. O. col - lege is formed with the ex - cel - lent plan Of

col - lege is formed with the ex - cel - lent plan Of

Detailed description: This system contains the final three lines of music. The top line is the vocal melody with lyrics 'col - lege is formed with the ex - cel - lent plan Of'. The second line is the vocal harmony with the same lyrics. The third line is the bass line with the same lyrics. Below these are the piano accompaniment staves, including a grand staff with treble and bass clefs.

CHO

giving young ladies the know ledge That makes them the e qual of man!

giving young ladies the know ledge That makes them the e qual of man!

giving young ladies the know ledge That makes them the e qual of man!

CHO.

LADIES.
It's

Moderato.

mf *dim.* *p*

L.

pa . ra . dise! Ex - tre me . ly nice! What plants, and what bou - quets too!

GENTLEMEN
It

L.  What

G. suits a mind that's quite re - fined, And then, you know, it pays too!

suits a mind that's quite re - fined, And then, you know, it pays too!



L.  stacks and sheaves of flowers and leaves, What wealth of bud and blos - som!

G.  Just

 Just



L.  ALL. Oh,

G.  see that rare catt - ley - a there, and that o - don - to - glos - sum! Oh,

 see that rare catt - ley - a there, and that o - don - to - glos - sum! Oh,



CHO.

hap - py hor - ti - cul - ture, Though sci - ence, like a vul - ture, May

hap - py hor - ti - cul - ture, Though sci - ence, like a vul - ture, May

hap - py hor - ti - cul - ture, Though sci - ence, like a vul - ture, May

The first system of the musical score consists of four staves. The top three staves are for the choir: a vocal line in treble clef with lyrics, a vocal line in treble clef with lyrics, and a vocal line in bass clef with lyrics. The bottom two staves are for the piano accompaniment, with a right-hand part in treble clef and a left-hand part in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature.

CHO.

seem to ra - vage beau - ty, And scorn the ar - tist's call; Yes,

seem to ra - vage beau - ty, And scorn the ar - tist's call; Yes,

seem to ra - vage beau - ty, And scorn the ar - tist's call; Yes,

The second system of the musical score consists of four staves. The top three staves are for the choir: a vocal line in treble clef with lyrics, a vocal line in treble clef with lyrics, and a vocal line in bass clef with lyrics. The bottom two staves are for the piano accompaniment, with a right-hand part in treble clef and a left-hand part in bass clef. The music continues from the first system.

CHO.

beau - ty here and sci - ence Are found in close al - li - ance, U -

beau - ty here and sci - ence Are found in close al - li - ance, U -

beau - ty here and sci - ence Are found in close al - li - ance, U -

The third system of the musical score consists of four staves. The top three staves are for the choir: a vocal line in treble clef with lyrics, a vocal line in treble clef with lyrics, and a vocal line in bass clef with lyrics. The bottom two staves are for the piano accompaniment, with a right-hand part in treble clef and a left-hand part in bass clef. The music continues from the second system.

CHORUS

nit - ed in the du - ty That's hor - ti - cul - tu - ral! Oh,

nit - ed in the du - ty That's hor - ti - cul - tu - ral! Oh,

nit - ed in the du - ty That's hor - ti - cul - tu - ral! Oh,

CHORUS

hap - py hor - ti, hap - py hor - ti, hor - ti, hor - ti - cul - ture!

hap - py hor - ti, hap - py hor - ti, hor - ti, hor - ti - cul - ture!

hap - py hor - ti, hap - py hor - ti, hor - ti, hor - ti - cul - ture!

CHORUS

mf Here they come! Cant you hear?

mf Here they come! Cant you hear?

mf Here they come! Cant you hear?

f *dim.* *mf* *pp*

cres:

Un - der palm.trees ar - ching, See the war.den now ap.pear, with the pu .pils

CHO

cres:

Un - der palm.trees ar - ching, See the war.den now ap.pear, with the pu .pils

cres:

Un - der palm.trees ar - ching, See the war.den now ap.pear, with the pu .pils

f

march . ing! Here they come! Can't you hear!

CHO

f

march . ing! Here they come! Can't you hear!

f

march . ing! Here they come! Can't you hear!

PUPILS

mf marcato

Here we come On pa . rade, Just like some Bold bri.gade,

din: *mf marcato*

PUP. Dark and short, Fair and tall, High - ly hor - ti - cul - tu - ral!

PUP. In com - plete U - ni - form, Which is neat, Al - so warm,

PUP. It's the sort You would call High - ly hor - ti - cul - tu - ral!

PUP. All a - grow - ing, and a - blow - ing too.

PUP. Love - ly flow - ers, Real - ly ours, Show what we can do!

PUP.

All a - - grow - ing, tak - ing, taut and trim,

PUP.

If some A - dam wants a ma - dam Here's a chance for him.

PUP.

ff

All a - - grow - ing And a - blow - ing too!

CH.

ff

All a - - grow - ing And a - blow - ing too!

All a - - grow - ing And a - blow - ing too!

PUP.
Beds and bow - ers Full of flow - ers Show what we can do!

CHO.
Beds and bow - ers Full of flow - ers Show what we can do!

The first system of the musical score consists of five staves. The top two staves are for the Pupils (PUP.) and Chorus (CHO.), each with a vocal line and lyrics. The bottom three staves are for the piano accompaniment, including a grand staff with treble and bass clefs. The music is in a minor key and 4/4 time. The lyrics are: "Beds and bow - ers Full of flow - ers Show what we can do!"

PUP.
All a - glow - ing, Mai - dens fair to see, I should chuc - kle,

CHO.
All a - glow - ing, Mai - dens fair to see, I should chuc - kle,

The second system of the musical score consists of five staves. The top two staves are for the Pupils (PUP.) and Chorus (CHO.), each with a vocal line and lyrics. The bottom three staves are for the piano accompaniment, including a grand staff with treble and bass clefs. The music continues in the same key and time signature. The lyrics are: "All a - glow - ing, Mai - dens fair to see, I should chuc - kle,"

PUP.
 Hon . ey . suc . kle, If you were my bee! Here we come,
 Hon . ey . suc . kle, If I were your bee! Here they come,

CHO.
 Hon . ey . suc . kle, If I were your bee! Here they come,

marcato

ff

PUP.
 Head by head, Just like some Cro . cus bed, Sway . ing light

CHO.
 Head by head, Just like some Cro . cus bed, Sway . ing light

Head by head, Just like some Cro . cus bed, Sway . ing light

PT. P.
On the stalk By the gra . vel gar . den walk! Ro . ses fair

On the stalk By the gra . vel gar . den walk! Ro . ses fair

CHO.
On the stalk By the gra . vel gar . den walk! Ro . ses fair

On the stalk By the gra . vel gar . den walk! Ro . ses fair

PT. P.
Look our girls; Mai . den hair Waves and curls! You'll re . port

Look the girls; Mai . den hair Waves and curls! We'll re . port

CHO.
Look the girls; Mai . den hair Waves and curls! We'll re . port

Look the girls; Mai . den hair Waves and curls! We'll re . port

PUP. We are all So ve - - ry high - ly hor - ti -

They are all So ve - - ry high - ly hor - ti -

CHO. They are all So ve - - ry high - ly hor - ti -

They are all So ve - - ry high - ly hor - ti -

PUP. - cul - tu - ral!

- cul - tu - ral!

CHO. - cul - tu - ral!

- cul - tu - ral!

cresc. *ff*

N^o. 2.

SONG (Thisbe) and CHORUS.

"THE LADY SECRETARY."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Moderato.

Thisbe

Piano

THIS.

states - man in the Cab - in - et wants plen - ty of as -

THIS.

- sist - ance, *mf* To

SOP.
CON.

- sist - ance! *mf*

TEN.

- sist - ance!

BASS.

- sist - ance!

L. H.

THIS.

think of things he might for - get, And keep the bores at

The first system consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "think of things he might for - get, And keep the bores at".

THIS.

dis - tance. He

SOP.
CON.

TEN.

BASS.

dis - tance!

dis - tance!

dis - tance!

L. H.

The second system features four vocal parts and piano accompaniment. The vocal parts are: THIS. (Soprano), SOP. CON. (Soprano Contralto), TEN. (Tenor), and BASS. (Bass). The lyrics for the vocal parts are: "dis - tance. He" for THIS., "dis - tance!" for SOP. CON., "dis - tance!" for TEN., and "dis - tance!" for BASS. The piano accompaniment includes a marking "L. H." above the treble staff in the second measure.

THIS.

has a man to pull the wires, And write a speech or

The third system consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "has a man to pull the wires, And write a speech or".

THIS.

let - ter; For so - cial mat - ters he re - quires A

THIS.

help - er ra - ther bet - ter. And that is

THIS.

why, ——— and that is why, ———

rit.

THIS.

a tempo

I am the Min - is - ters La - dy Sec - re - ta - ry!

a tempo

THIS. *mf* Play - ing a sort of a good at - ten - dant

SOP. CON. *mf* - ta - ry!

TEN. *mf* - ta - ry!

BASS. *mf* - ta - ry!

mf *p*

THIS. fai - ry! Tak - ing him out to

SOP. CON. *mf* fai - ry!

TEN. *mf* fai - ry!

BASS. *mf* fai - ry!

mf *p*

THIS.

ball or play, Then if he has to go, - I stay As the

THIS.

Min - is - ter's charm - ing La - dy Sec - re - ta - ry!

SOP.
CON.

mf

She is the Min - is - ter's La - dy Sec - re - ta - ry!

TEN.

mf

She is the Min - is - ter's La - dy Sec - re - ta - ry!

BASS.

mf

She is the Min - is - ter's La - dy Sec - re - ta - ry!

mf

THIS.  - ta - ry!

SOP.
CON.  Play - ing a sort of a good at - ten - dant

TEN.  Play - ing a sort of a good at - ten - dant

BASS.  Play - ing a sort of a good at - ten - dant



THIS.  fai - ry!

SOP.
CON.  fai - ry! Tak - ing him out to

TEN.  fai - ry! Tak - ing him out to

BASS.  fai - ry! Tak - ing him out to



SOP.
CON.

balls and plays, Then if he has to go, she stays As the

TEN.

balls and plays, Then if he has to go, she stays As the

BASS.

balls and plays, — Then if he has to go, she stays As the

SOP.
CON.

Min - is - ter's charm - ing La - dy Sec - re - ta - ry!

TEN.

Min - is - ter's charm - ing La - dy Sec - re - ta - ry!

BASS.

Min - is - ter's charm - ing La - dy Sec - re - ta - ry!

THIS.

I

THIS.

oft - en join him in his box To see the last suc -

THIS.

- ces - ses; I

SOP.
CON.

- ces - ses;

TEN.

- ces - ses;

BASS.

- ces - ses;

mf

mf

mf

L. H.

THIS.

wear the new - est Pa - ris frocks, The chief provides the

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics: "wear the new - est Pa - ris frocks, The chief provides the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

THIS.

dress - es! If

SOP.
CON.

TEN.

BASS.

dress - es!

dress - es!

dress - es!

L. H.

The second system contains four vocal parts and piano accompaniment. The vocal parts are: THIS. (treble clef), SOP. CON. (treble clef), TEN. (treble clef), and BASS. (bass clef). The lyrics for the vocal parts are: "dress - es! If", "dress - es!", "dress - es!", and "dress - es!". The piano accompaniment continues with the same texture as the first system, including a marking "*L. H.*" above the right hand.

THIS.

called a - way by news of weight, No trou - ble he e -

The third system consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has lyrics: "called a - way by news of weight, No trou - ble he e -". The piano accompaniment continues with the same texture as the previous systems.

THIS.

- vin - ces, He says: "Per - haps I may be late, I'll

THIS.

pick you up at Prince - 's.' Of course it's

THIS.

right, — Of course it's right! —

rit.

THIS.

a tempo

I am the Min - is - ter's La - dy Sec - re - ta - ry!

a tempo

THIS.  Always ex - ceed - ing - ly cir - cum - spect and

SOP. *mf*  - ta - ry!

CON. 

TEN. *mf*  - ta - ry!

BASS. *mf*  - ta - ry!

 *mf* μ

THIS.  wa - ry! If he should or - der

SOP.  wa - ry!

CON. 

TEN.  wa - ry!

BASS.  wa - ry!

 *mf* μ

THIS.

iced champagne, No - b - dy, sure - ly, can complain Of the

THIS.

Min - is - ter's charm - ing La - dy Sec - re - ta - ry!

SOP.
CON.

mf

She is the Min - is - ter's La - dy Sec - re - ta - ry!

TEN.

mf

She is the Min - is - ter's La - dy Sec - re - ta - ry!

BASS.

mf

She is the Min - is - ter's La - dy Sec - re - ta - ry!

mf

THIS.  - ta - ry! wa - ry!

SOP. CON.  Always exceeding-ly cir-cumspect and wa - ry!

TEN.  Always exceeding-ly cir-cumspect and wa - ry!

BASS.  Always exceeding-ly cir-cumspect and wa - ry!



SOP. CON.  If he should or - der iced champagne, No-bo - dy, sure - ly, can complain Of the

TEN.  If he should or - der iced champagne, No-bo - dy, sure - ly, can complain Of the

BASS.  If he should or - der iced cham - pagne, No-bo - dy, sure - ly, can complain Of the



SOP.
CON.

Min - is - ter's charm - ing La - dy Sec - re - ta - ry!

TEN.

Min - is - ter's charm - ing La - dy Sec - re - ta - ry!

BASS.

Min - is - ter's charm - ing La - dy Sec - re - ta - ry!

DANCE.

mf

No. 3.

SONG. (Jo) and CHORUS.

"NOBODY AND SOMEBODY."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Moderato.

Jo.

Piano.

Jo.

1. If I could be a girl in high so-
2. If I were rich I'd let him pine de-

Jo.

- ci - c - ty, Whose ped - i - gree in - clud - ed a peer or two, I'd have the
- ject - ed - ly. And when he came one day to pro - pose to me, I'd an - swer

JO. men a - bout in great va - ri - e - ty, And keep them
 "Sir! this comes so un - ex - pect - ed - ly! I'll faint if

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady bass line with chords in the right hand.

JO. dan - gling on such for words a year or two! But as you
 you - say such words as those to me!" But when my

The second system continues the musical piece. The vocal line has a similar melodic pattern to the first system, with a mix of eighth and sixteenth notes. The piano accompaniment maintains the same harmonic structure.

JO. see, I have no ped - i - grec with me. When a - ny
 boy in - quired if I'd be - wed to him, And begged a

The third system shows the vocal line with a slight change in rhythm, including some dotted notes. The piano accompaniment continues to provide a consistent harmonic background.

JO. nice young man comes a - woo - ing now, I say: "I
 kiss, which no one had done be - fore, I put my

The final system of music on the page. The vocal line concludes with a few more notes, and the piano accompaniment ends with a final chord. The overall mood is one of a light, humorous narrative.

JO.
 hope arms you'll wait and take some tea with me, And tell me
 a - round him, and I said to him: "Why could - n't

JO.
 ev - 'ry thing you are do - ing now." And so, and
 you have asked me for one be - fore?" And so, and

JO.
 so, you know, Al.though a no - bo.dy, a no - bo.dy! Whose
 so, you know, Al.though a no - bo.dy, a no - bo.dy! Whom

SOP.
 CON.
 A no - bo.dy!
 A no - bo.dy!

TEN.
 A no - bo.dy!
 A no - bo.dy!

BASS.
 A no - bo.dy!
 A no - bo.dy!

JO

blood is ve - ry far from be - ing blue, from be - - ing
no - bo - dy would pay at - ten - tion to, at - ten - - tion

JO.

blue, I own care it true I've
to, Or care to woo, I

JO.

met, I've met, you bet, I'll get a some - bo - dy! And that I think the
yet may get, you bet, I'll get a some - bo - dy! And that's ex - act - ly

SOP.
CON.

TEN.

BASS.

A some - bo - dy!
A some - bo - dy!

A some - bo - dy!
A some - bo - dy!

A some - bo - dy!
A some - bo - dy!

JO.  pro - per thing to do, Don't you? don't you?
what I mean to do, Don't you? don't you?

SOP. 

CON.  And
And

TEN.  And
And

BASS.  And
And



JO. 

SOP.  so, al - though, and so, although A no - bo - dy, a
so, al - though, and so, although A no - bo - dy, a

CON. 

TEN.  so, al - though, and so, although A no - bo - dy, a
so, al - though, and so, although A no - bo - dy, a

BASS.  so, al - though, and so, although A no - bo - dy, a
so, al - though, and so, although A no - bo - dy, a



JO.

A no - bo - dy!
A no - bo - dy

SOP.
CON.

low bo - dy! Whose blood is ve - ry far from be - ing blue, from
low bo - dy Whom no - bo - dy would pay at - ten - tion to, at -

TEN.

low bo - dy! Whose blood is ve - ry far from be - ing blue, from
low bo - dy Whom no - bo - dy would pay at - ten - tion to, at -

BASS.

low bo - dy! Whose blood is ve - ry far from be - ing blue, from
low bo - dy Whom no - bo - dy would pay at - ten - tion to, at -

JO.

SOP.
CON.

be - ing blue, She may be - come, she
- ten - tion to, Or care to woo, she

TEN.

be - ing blue, She may be - come, she
- ten - tion to, Or care to woo, she

BASS.

be - ing blue, She may be - come, she
- ten - tion to, Or care to woo, she

JO.  Big drumbo.dy!
Big drum bo.dy!

SOP. CON.  may be_come A some_bo.dy, no slum bo.dy, And that's ex_act_ly
yet may get, We bet, she'll get a some_bo.dy, And that's ex_act_ly

TEN.  may be_come A some_bo.dy, no slum bo.dy, And that's ex_act_ly
yet may get, We bet, she'll get a some_bo.dy, And that's ex_act_ly

BASS.  may be_come A some_bo.dy, no slum bo.dy, And that's ex_act_ly
yet may get, We bet, she'll get a some_bo.dy, And that's ex_act_ly



JO.  1. Don't you?
2. Don't you?

SOP. CON.  what she means to do! Quite so! so!
what she means to do! Quite

TEN.  what she means to do! Quite so! so!
what she means to do! Quite

BASS.  what she means to do! Quite so! so!
what she means to do! Quite



D.S.

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a half rest in the treble and a half note in the bass. The treble staff features a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble staff has a more active melodic line with eighth notes and some beamed sixteenth notes. The bass staff continues with a steady accompaniment of chords and single notes.

The third system shows the continuation of the melody in the treble and accompaniment in the bass. The treble staff has a few longer note values, including a half note, while the bass staff maintains its accompaniment.

The fourth system features a melodic phrase in the treble staff that includes a sixteenth-note run. The bass staff accompaniment remains consistent with the previous systems.

The fifth and final system of the page concludes the piece. The treble staff ends with a melodic phrase, and the bass staff provides a final accompaniment. The system ends with a double bar line.

No. 4.

SONG.—(Meakin.) and CHORUS.

"I DO ALL THE DIRTY WORK"

Words by

PERCY GREENBANK.

Music by

IVAN CARYLL.

Moderato.

Meakin.

1. You
2. Now

Piano.

MEAK. a . ma . teurs who try to run a gar . den, Can ne . ver guess where all the work that's
some of you are fool . ish and ro - man . tic, And with your bless _ ed love af - fairs em -

MEAK. dir . ty lies. You talk a lot, but beg . gin' of your par . don, You have . n't
- ploy yourselves. Al - though at times you near - ly drive me fran - tic, I al - ways

MEAK. had to dig, or drain, or fer . ti . lize. You're so migh . ty proud, you know,
try and help you to en - joy yourselves. Ma - ny, ma - ny times have I

MEAK.

When you plant a seed, or so,
Car - ried notes up on the sly—

CHO.

We can use spade and trow - el, too!
We'll have some for you pres - ent - ly!

We can use spade and trow - el, too!
We'll have some for you pres - ent - ly!

We can use spade and trow - el, too!
We'll have some for you pres - ent - ly!

MEAK.

If your fin - gers you should mess, Off you run in great dis - tress,
Half - a - crown I gets from you, That ain't ve - ry much, it's true,

CHO.

For some soap, and a
Still, you smile ve - ry

For some soap, and a
Still, you smile ve - ry

For some soap, and a
Still, you smile ve - ry

p *f*

MEAK.

But I do all the dir - ty work.
Oh, I do all the dir - ty work!

CHO.

tow - el, too!
pleas - ant - ly!

You ne - ver
You ne - ver

You ne - ver
You ne - ver

You ne - ver
You ne - ver

dim: *p* *f*

MEAK.

I ne - ver shirk the dir - ty work. I dig, and drain, and I
I ne - ver shirk the dir - ty work! All sorts of jobs I am

CHO.

shirk,
shirk,

shirk,
shirk,

shirk,
shirk,

p

MEAK.

root up all the weeds, And I nurse them bloom in' lit tle seeds. And
called up - on to do, So that maid and man may bill and coo. If

MEAK.

when they just be - gin to sprout, Then round a - bout I thin them
there should come a wedding day, Then cou - ples gay Will drive a -

CHO.

Then round a - bout,
Then cou - ples gay,
Then round a - bout,
Then cou - ples gay,
Then round a - bout,
Then cou - ples gay,

MEAK.

out. I chase the grubs from the cor - ners where they lurk, For
- way. They quite for - get, as they nod and bow and smirk, That

MEAK.

I do all the dir - ty work.
I did all the dir - ty work!

CHO.

Yes! you do all the
Yes! you do all the
Yes! you do all the
Yes! you do all the

Detailed description: This system contains the first musical phrase. The MEAK part has two lines of lyrics. The CHO part has four lines of lyrics, with the first two lines starting with 'Yes!'. The piano accompaniment is shown in grand staff notation with various dynamics and articulation marks.

MEAK

I ne - ver shirk,
I ne - ver shirk,

CHO.

dir - ty work. You ne - ver shirk the dir - ty work. You
dir - ty work. You ne - ver shirk the dir - ty work. All

dir - ty work. You ne - ver shirk the dir - ty work. You
dir - ty work. You ne - ver shirk the dir - ty work. All

Detailed description: This system contains the second musical phrase. The MEAK part has two lines of lyrics. The CHO part has four lines of lyrics, with the first two lines starting with 'dir - ty work.' and the last two lines starting with 'You'. The piano accompaniment continues with dynamic markings like 'p' and 'f'.

CHO.

dig, and drain, and you root up all the weeds, And you nurse them bloom.in' lit - tle
 sorts of jobs you are called up - on to do, So that maid and man may bill and
 dig, and drain, and you root up all the weeds, And you nurse them bloom.in' lit - tle
 sorts of jobs you are called up - on to do, So that maid and man may bill and

CHO.

I thin them
 Then cou - ples

seeds. And when they just be - gin to sprout,
 coo. If there should come a wed - ding day,
 seeds. And when they just be - gin to sprout,
 coo. If there should come a wed - ding day,
 seeds. And when they just be - gin to sprout,
 coo. If there should come a wed - ding day,

p

MEAK.

out,
gay,

Then round a . bout you thin them out, You chase the grubs from the
Then cou - ples gay will drive a - way, They quite for - get as they

CHO.

Then round a . bout you thin them out, You chase the grubs from the
Then cou - ples gay will drive a - way, They quite for - get as they

cor - ners where they lurk, For you do all the dir - ty work!
nod and bow and smirk, That I do all the dir - ty work!

CHO.

cor - ners where they lurk, For you do all the dir - ty work!
nod and bow and smirk, That I do all the dir - ty work!

cor - ners where they lurk, For you do all the dir - ty work!
nod and bow and smirk, That I do all the dir - ty work!

No. 5.

QUINTET (Jo, Lady Violet, Guy, Ronald and Meakin.)

"OH, ME REGISTRAR!"

Words by
PERCY GREENBANK.Music by
LIONEL MONCKTON.

Allegretto.

Lady Violet.

Piano.

mf

LADY VIOLET.

For a

Lady V.

sty-lish and up - to - date wed - ding — Ev - 'ry well - to - do girl is in -

p

Lady V. ^{GUY.}

clined. It's her dear-est de-light to be mar-ried in white. With a

GUY. ^{JO.}

be-ty of beau-ty be-hind. But if re-la-tives'wrath one is

JO. ^{RONALD.}

dread-ing Such pro-ceed-ings of course are ab-surd. It is

RON. ^{MEAKIN.}

not ve-ry far to the gay re-gis-trar, And re-

LADY VIOLET & JO.

Mum is the word!

MEAS. GUY, RONALD & MEAKIN.

_ mem - ber that mum is the word! Mum is the

Lady V.
JO.

Mum is the word!

GUY.
RON.
MEAS.

word! Mum is the word!

Lady V.
JO.

Oh, Mis - ter Re - gis - trar, What a ve - ry oblig - ing man you are!

GUY.
RON.
MEAS.

Oh, Mis - ter Re - gis - trar, What a ve - ry oblig - ing man you are!

Lady V.
JO.

Cou - ples come from near and far, You save them a lot of fuss! Ah! —

GUY.
RON.
MEA.

Cou - ples come from near and far, You save them a lot of fuss!

Lady V.
JO.

A fam.i - ly row we al - ways bar!

GUY.
RON.
MEA.

We're not par - tic - u - lar, But a fam.i - ly row we al - ways bar!

Lady V.
JO.

So Mis - ter Re - gis - trar, You are the man for us. —

GUY.
RON.
MEA.

So Mis - ter Re - gis - trar, You are the man for us. —

mf

LADY VIOLET.

Now when

Lady V.

hap - py young cou - ples go flock - ing ——— To his of - fice, in Coupt - y or

p

Lady V.

GUY.

Town, ——— You have got to de - clare cer - tain

GUY.

things, you're a - ware, And the re - gis - trar jots them all

GUY.

JO.

down. Then you sign with a pen that is shoek.ing, And be -

fore you have time to say "knife," In a grim sort of way he will

RONALD.

JO.

fore you have time to say "knife," In a grim sort of way he will

mur - mur "good - day," And you're le - gal - ly hus - band and

MEAKIN.

RON.

mur - mur "good - day," And you're le - gal - ly hus - band and

mur - mur "good - day," And you're le - gal - ly hus - band and

LADY VIOLET & JO.

Hus_band and wife! Hus_band and wife!

GUY, RONALD & MEAKIN.

wife. Hus_band and wife!

Lady V.
JO.

wife! Oh, Mis - ter

GUY.
RON.
MEA.

Hus_band and wife! Oh, Mis - ter

Lady V.
JO.

Re - gis.trar, what a ve ry o . blig - ing man you are!

GUY.
RON.
MEA.

Re - gis.trar, what a ve ry o . blig - ing man you are!

Lady V.
JO.

Cou - ples come from near and far, you save them a lot of fuss! Ah! —

GUY.
RON.
MEA.

Cou - ples come from near and far, you save them a lot of fuss!

Lady V.
JO.

A fam.i - ly row we al ways bar!

GUY.
RON.
MEA.

We're not par - tie - u - lar, But a fam.i - ly row we al ways bar!

Lady V.
JO.

So Mis - ter Re - gis.trar, you are the man for us. —

GUY.
RON.
MEA.

So Mis - ter Re - gis.trar, you are the man for us. —

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 music is in 3/4 time and begins with a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *mp* (mezzo-piano) is placed in the first measure of the right hand.

The second system continues the piece with two staves. The right hand features a melodic line with some grace notes and slurs, while the left hand provides a steady bass accompaniment. The system concludes with a double bar line and repeat signs.

The third system consists of two staves. The key signature changes to one sharp (F#). The right hand has a melodic line with a slur and a dynamic marking of *mf* (mezzo-forte) in the first measure. The left hand continues with a bass line.

The fourth system consists of two staves. The right hand has a melodic line with a slur and a dynamic marking of *v* (fortissimo) in the final measure. The left hand continues with a bass line.

The fifth system consists of two staves. The right hand has a melodic line with a slur and a dynamic marking of *v* in the final measure. The left hand continues with a bass line.

The sixth system consists of two staves. The right hand has a melodic line with a slur and a dynamic marking of *v* in the final measure. The system concludes with two first endings, labeled '1.' and '2.', each with a repeat sign.

N^o 6.

CHORUS and SCENE.

"THE DÉBUTANTES."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Soprano.
Contralto.

Tenor.

Bass.

Piano.

f Come! come!

f Come! come!

f Come! come!

f

SOP.
CON.

TEN.

BASS.

come! Come from con - fi - den - tial talks In the ar - bours and the walks,

come! Come from con - fi - den - tial talks In the ar - bours and the walks,

come Come from con - fi - den - tial talks In the ar - bours and the walks,

SOP.
CON.

All the lit - tle sha - dy bowers That flir - ta - tion oft - en haunts, —

TEN.

All the lit - tle sha - dy bowers That flir - ta - tion oft - en haunts, —

BASS.

All the lit - tle sha - dy bowers That flir - ta - tion oft - en haunts, —

SOP.
CON.

— And a -

TEN.

— See the no - ble Countess come, Like a tall chry - san - the - mum,

BASS.

— See the no - ble Countess come, Like a tall chry - san - the - mum,

SOP.
CON.

- round her all the flow_ers, Round her all the flow_ers,

TEN.

Round her all the flow_ers,

BASS.

Round her all the flow_ers,

Detailed description: This system contains the first four measures of the vocal and piano parts. The vocal parts (Soprano, Tenor, and Bass) enter with the lyrics '- round her all the flow_ers, Round her all the flow_ers, Round her all the flow_ers, Round her all the flow_ers,'. The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with eighth notes.

SOP.
CON.

Of her train of Dé - but -

TEN.

Of her train of Dé - but -

BASS.

Of her train of Dé - but -

Detailed description: This system contains the next four measures of the vocal and piano parts. The vocal parts continue with the lyrics 'Of her train of Dé - but - Of her train of Dé - but - Of her train of Dé - but -'. The piano accompaniment continues with a similar melodic and harmonic structure, featuring a right-hand melody with eighth and sixteenth notes and a left-hand bass line with eighth notes.

SOP.
CON.

TEN.

BASS.

- antes. _____

- antes. _____

- antes. _____

Moderato.

Con grazia.

mf

DÉBUTANTES.

mf

We are lit_tle la,dies in So - ci - e - ty, Always ev_'rywhere,

SOPRANO & CONTRALTO.

mf

They are lit_tle la,dies in So - ci - e - ty, As we are a_ware,

mf

DÉB.

With a blasé air, Tak_ing social pleasures to sa - ti - e - ty,

SOP.
CON.

By their blasé air, Bored with social pleasures to sa - ti - e - ty,

DÉB.

Go - ing where the Count - ess goes!

SOP.
CON.

Go - ing where the Count - ess goes!

DÉB. *mp*
This is one of La - dy Some - thing's

SOP. *mp*
CON. Now they come to see our la - dies'

DÉB. col - le - ges, Teach - ing gar - den - ing.

SOP. *mp*
CON. col - le - ges, Un - der - neath her wing.

DÉB. What a splen - did thing, What a splen - did thing!

SOP. *mp*
CON. See our gar - den - ing, See our gar - den - ing!

LEB.
 How im-prov-ing all this use-ful knowl-edge is! And is that an orchid or a
 SOP.
 CON. Though the sum of their bo-tan-ic knowl-edge is, If they know an orchid from a

DÉB.
 rose? We are lit-tle la-dies in So-
 SOP.
 CON. rose! They are lit-tle la-dies in So-

mf

mf

p

mf

ad.

DÉB.
 -ci-e-ty, Al-ways every-where With a bla-sé air,
 SOP.
 CON. -ci-e-ty, As we are a-ware By their bla-sé air,

DÉB. Tak - ing so - cial plea - sures to sa - ti - e - ty, And

SOP. Bored with so - cial plea - sures to sa - ti - e - ty, And

CON.

DÉB. go - ing where the Coun - tess goes. We are lit - tle la - dies,

SOP. go - ing where the Coun - tess goes. They are lit - tle la - dies.

CON.

DÉB. *rall.* La - dies in So - ci - e - ty, With a bla - sé air!

SOP. *rall.* La - dies in So - ci - e - ty, With a bla - sé air!

CON. *rall.* *a tempo*

Con grazia.

First system of the piano introduction, marked *mf*. The music is in a key with two flats and a 2/4 time signature. It features a flowing melody in the right hand and a steady accompaniment in the left hand.

Second system of the piano introduction, including a first ending bracket labeled '1.'. The melody continues with grace notes and a final cadence.

Third system of the piano introduction, including a second ending bracket labeled '2.'. The piece concludes with a final chord and a fermata.

Allegro.

1st GIRL STUDENT.

First vocal part, *1st GIRL STUDENT*, in 2/4 time. The lyrics are: "There's the Min - ister for Trade, Don't you hear the". The piano accompaniment is marked *mf* and features a rhythmic pattern of eighth notes.

2nd GIRL STUDENT.

1st G. S.

Second vocal part, *2nd GIRL STUDENT*, in 2/4 time. The lyrics are: "shout - ing? Such a fuss is al - ways made When he takes an out - ing!". The piano accompaniment is marked *cresc.* and features a rhythmic pattern of eighth notes.

SOP.
CON.

Friends with joy and foes with fear, Own him cool and elev - er, Give a heart - y, rous - ing cheer

TEN.

Friends with joy and foes with fear, Own him cool and elev - er, Give a heart - y, rous - ing cheer

BASS.

Friends with joy and foes with fear, Own him cool and elev - er, Give a heart - y, rous - ing cheer

SOP.
CON.

When you see his form ap - pear - He is coming, he is here. Chesterton for ev - er!

TEN.

When you see his form ap - pear He is coming, he is here. Chesterton for ev - er!

BASS.

When you see his form ap - pear He is coming, he is here. Chesterton for ev - er!

SOP.
CON.

ff

Hail! Hail! Ches-ter-ton for ev-er! Hail! Hail!

TEN.

ff

Hail! Hail! Ches-ter-ton for ev-er! Hail! Hail!

BASS.

ff

Hail! Hail! Ches-ter-ton for ev-er! Hail! Hail!

ff

SOP.
CON.

Ches-ter-ton for ev-er!

TEN.

Ches-ter-ton for ev-er!

BASS.

Ches-ter-ton for ev-er!

No. 7.

SONG (Chesterton.) and CHORUS.

"PUSHFUL"

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Moderato.

Chesterton.

Piano.

f *dim.*

CHES.

1. From the start of my ex - ist - ence I was no - ted for per - sist - ence, Whether
found my na - tive ci - ty Was 'n't ei - ther clean, or pret - ty, Or as

p

CHES.

learn - ing, or en - gag - ing in a game, _____ And my
health - y as I thought it ought to be; _____ So I

CHES.

ju - ven - ile am - bi - tion Of - ten met with op - po - si - tion, But I
 pushed in - to a sta - tion On the Ci - ty Cor - por - a - tion, And the

CHES.

gen - er - al - ly got there all the same! — Then to for - tune, I may mention, I at -
 sub - se - quent re - sults are there to see! — Gas and wa - ter, street and sew - er, All are

CHES.

- tained by the in - ven - tion Of a sim - ple but in - ge - nious safe - ty
 big - ger, bet - ter, new - er, And the smoke is not al - lowed to hide the

CHES.

pin; — It's what ev - 'ry la - dy u - ses For her dress - es and her blous - es, And it
 sun; — Tho' the dull and un - pro - gress - ive Thought the cost would be ex - ces - sive, Yet we

CHES. *rit.*

fas - tens by the way you push it in!
 paid a div - i - dend be - fore we'd done!

CHES. *a tempo*

Push - ful, push - ful, I'm so ve - ry push - ful, First I land the bird in hand, and
 Push - ful, push - ful, I'm so ve - ry push - ful, First I land the bird in hand, and

a tempo

CHES.

then I bag the bush - ful. If you'd try to rise as high in
 then I bag the bush - ful. If you mark a ci - ty park of

CHES.

cred - it and ap - pear - ance, Pray per - sue the path - way of a push - ful per - se - ve - rance!
 ex - quis - ite ap - pear - ance, That is just the prod - uct of a push - ful per - se - ve - rance.

CHORUS.

Push - ful, push - ful, let us all be push - ful. First we land the bird in hand, and
 Push - ful, push - ful, let us all be push - ful. First we land the bird in hand, and

CHO.

then we'll bag the bush - ful, If you'd try to rise as high in
 then we'll bag the bush - ful. If you mark a ci - ty park of

CHO.

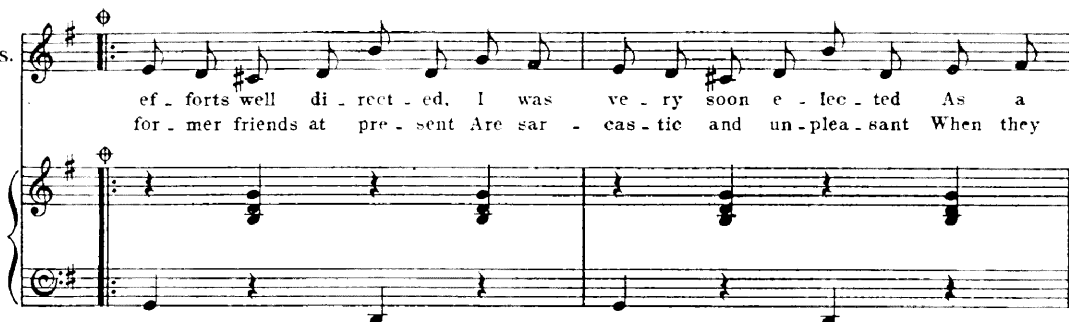
cre - dit and ap - pear - ance, Pray pur - sue the path - way of a
 ex - quis - ite ap - pear - ance, That is all the pro - duct of a


CHO.

push - ful per - se - ve - rance.
 push - ful per - se - ve - rance.

CHESTERTON. %
 2. Then I
 3. Now by %

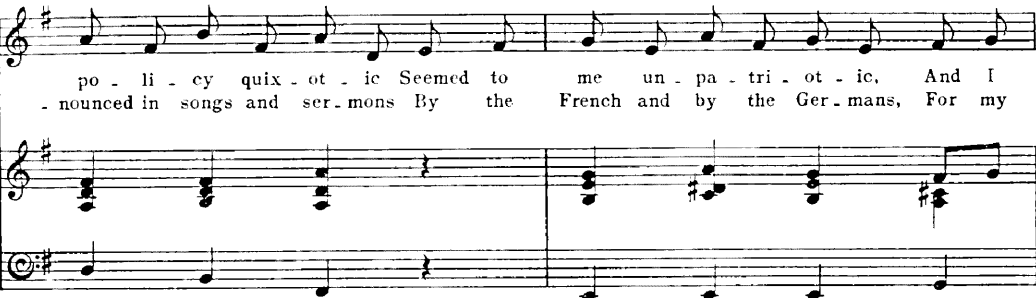
dim.

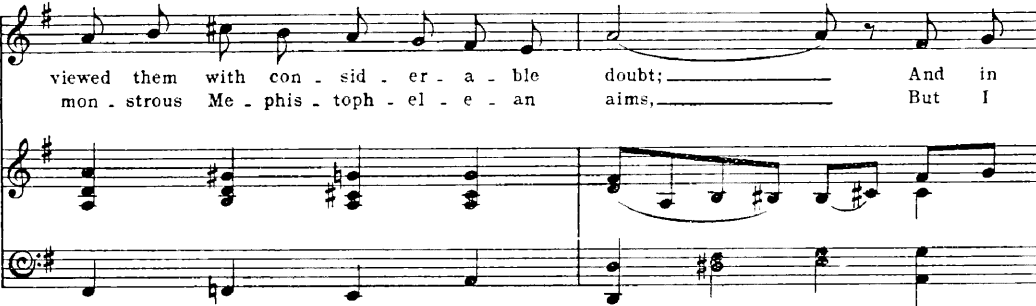
CHES. 
 ef - forts well di - rect - ed, I was ve - ry soon e - lec - ted As a
 for - mer friends at pre - sent Are sar - cas - tic and un - plea - sant When they

CHES. 
 mem - ber of the Bri - tish Par - lia - ment, _____ And my
 see that I am go - ing in to win, _____ I ig -

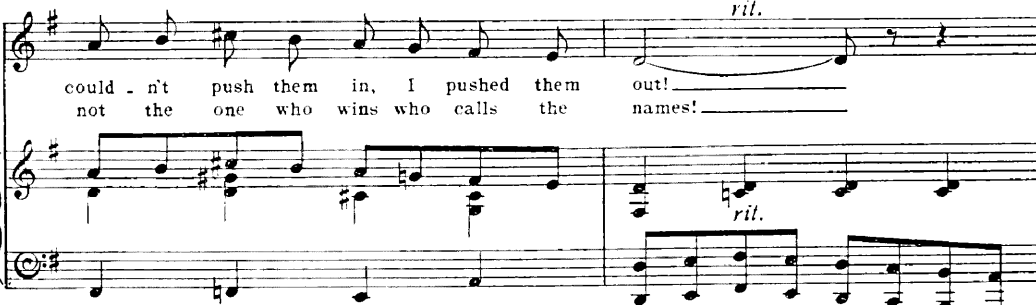
CHES. 
 la - bours were so heart - y, That the lead - ers of my par - ty Turned the
 - more their aim - less chat - ter For I know it does - n't mat - ter, And I

CHES. 
 oth - er peo - ple out, and in they went! _____ But their
 stand up for the Em - pire thick and thin! _____ I'm de -

CHES.  *po - li - cy quix - ot - ic* Seemed to me un - pa - tri - ot - ic, And I
- nounced in songs and ser - mons By the French and by the Ger - mans, For my

CHES.  *viewed them with con - sid - er - a - ble* doubt; _____ And in
mon - strous Me - phis - toph - el - e - an aims, _____ But I

CHES.  *rows with for - eign na - tions* They were seized with per - tur - ba - tions; As I
let them go on wri - ting, For I find when two are fight - ing It is

CHES.  *could - n't push them in,* I pushed them out! _____ *rit.*
not the one who wins who calls the names! _____ *rit.*

a tempo

CHES. Push - ful, push - ful, I'm so ve - ry push - ful,
Push - ful, push - ful, I'm so ve - ry push - ful,

a tempo

CHES. First I land the bird in hand, and then I bag the bush - ful.
First I land the bird in hand, and then I bag the bush - ful.

CHES. At the next e - lec - tion there was quite a sweep - ing clear - ance,
If the foes of Bri - tain make a sud - den dis - ap - pear - ance,

CHES. That was all the pro - duct of my push - ful per - se - ve - rance.
That is all the pro - duct of my push - ful per - se - ve - rance.

CHORUS.

Push-ful, push-ful, let us all be push-ful, First we land the bird in hand, and
 Push-ful, push-ful, let us all be push-ful, First we land the bird in hand, and

CHO. then we'll bag the bush-ful! At the next e-lec-tion there was
 then we'll bag the bush-ful! If the foes of Bri-tain make a

CHO. quite a sweep-ing clear-ance, That was all the pro-duct of a
 sud-den dis-ap-pear-ance, That is all the pro-duct of my

CHO. push-ful per-se-ve-rance! 3. CHESTERTON. 4.
 push-ful per-se-ve-rance! 4. Tho' my

No. 8.

QUARTET.- (Lady Violet, Jo, Guy and Ronald.)

"OUR MARRIAGE LINES"

Words by
ADRIAN ROSS.

Music by
IVAN GARYLL.

Violet. *Moderato.*

Piano.

VIOLET.

Our mar - riage lines! our

dim. *mf*

VIO.

marriage lines! The magic in those simple signs Can make our life a heaven, Can

CHR.

Can

GUY.

Can

JO.

Can

VIO.  make our life a hea . ven!

CHR.  make our life a hea . ven! How dear to bride groom and to bride That co . py du . ly

GUY.  make our life a hea . ven!

JO.  make our life a hea . ven!



VIO.  That cost but two . and .

CHR.  cer . ti . fied, That cost but two . and . se . ven, That cost but two . and .

GUY.  That cost but two . and .

JO.  That cost but two . and .



VIO. *se . ven!*

CHR. *se . ven! We're mar - ried now, though not a vow Was said in state - ly*

GUY. *se . ven! We're mar - ried now, though not a vow Was said in state - ly*

JO. *se . ven!*

mf

VIO. *And you're no more a ba - che - lor, And I'm no more a*

CHR. *min - ster.*

GUY. *min - ster.*

JO. *And I'm no more a ba - che - lor, And you're no more a*

cres:

VIO. spin - ster! Ding, Dong, Ding. Dong, Ding, Dong, Ding.

CHR. *f* Ding, Dong, Ding, Dong, Ding, Dong, Ding. Dong!

GUY. *f* Ding, Dong, Ding, Dong, Ding, Dong, Ding. Dong!

JO. spin - ster! Ding, Dong, Ding. Dong, Ding, Dong, Ding.

VIO. Dong! Ding, Dong, Ding, Dong, Ding, Dong, Ding. Dong! Oh,

CHR. Ding, Dong, Ding, Dong, Ding, Dong, Ding. Dong! Oh,

GUY. Ding, Dong, Ding, Dong, Ding, Dong, Ding. Dong! Ding! Ding!

JO. Dong! Ding, Dong, Ding, Dong, Ding, Dong, Ding. Dong! Dong!

VIO. mar - riage lines, oh! mar - riage lines, What fond ro - mance A - round you twines! We

CHR. mar - riage lines, oh! mar - riage lines, What fond ro - mance A - round you twines! We

GUY. Ding! Ding! Ding! Ding!

JO. Dong! Dong! Dong! Dong!

mf

VIO. would not give for A - frie's mines Our mar - riage lines, Our mar - riage lines! We

CHR. would not give for A - frie's mines Our mar - riage lines, Our mar - riage lines! We

GUY. Ding! Ding! Ding! Ding!

JO. Dong! Dong! Dong! Dong!

VIO. trea - sure them in rap - ture fond, And scorn to change that writ - ten bond For

CHR. trea - sure them in rap - ture fond, And scorn to change that writ - ten bond For

GUY. Ding! Ding! Ding! For

JO. Dong! Dong! Dong! Dong! For

cres: *f*

VIO. all the bonds of steel "com - bines" Our mar - riage, mar - riage lines!

CHR. all the bonds of steel "com - bines" Our mar - riage, mar - riage lines!

GUY. all the bonds of steel "com - bines" Our mar - riage, mar - riage lines!

JO. all the bonds of steel "com - bines" Our mar - riage, mar - riage lines!

fz

JO.
That Re . gis . trar, that Re . gis . trar, Has

dim. *mf*

JO.
bro - ken ev' - ry hate - ful bar That kept our hearts a - sun - der, That

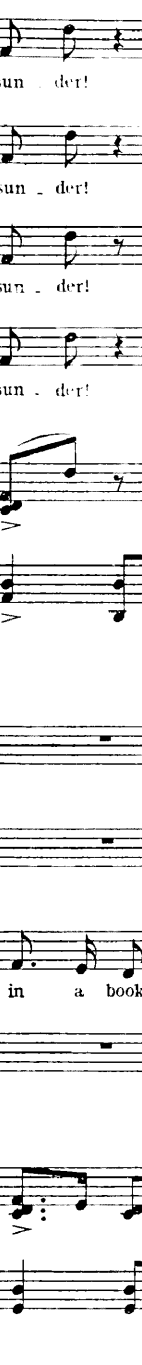
That
That
That

VIO.  kept our hearts a - sun - der!

CHR.  kept our hearts a - sun - der!

GUY.  kept our hearts a - sun - der! Some words he said, some fees he took, He

JO.  kept our hearts a - sun - der!



VIO.  And

CHR.  And

GUY.  made some en - tries in a book, And worked the hap - py won - der - And

JO.  And



VIO. worked the hap - py won - der!

CHR. worked the hap - py won - der! No sort of strain can break the chain The

GUY. worked the hap - py won - der! No sort of strain can break the chain The

JO. worked the hap - py won - der!

mf

VIO. We're just as glad as if we'd had a

CHR. mild of - fi - cial for - ges!

GUY. mild of - fi - cial for - ges!

JO. We're just as glad as if we'd had a

VIO. *f*
wed - ding at St. Geor - ges! Ding, Dong, Ding,

CHR. *f*
Ding, Dong, Ding, Dong, Ding, Dong, Ding, Dong!

GUY. *f*
Ding, Dong, Ding, Dong, Ding, Dong, Ding, Dong!

JO. *f*
wed - ding at St. Geor - ges! Ding, Dong, Ding,

cres: *f*

VIO. Dong, Ding, Dong, Ding, Dong, Ding, Dong, Ding, Dong! Oh!

CHR. Ding, Dong, Ding, Dong, Ding, Dong, Ding, Dong! Oh!

GUY. Ding, Dong, Ding, Dong, Ding, Dong, Ding, Dong! Ding! Ding!

JO. Dong Ding, Dong, Ding, Dong, Ding, Dong, Ding, Dong, Dong! Ding!

dim:

VIO. Re - gis - trar! oh! Re - gis - trar! You sit be - neath a hap - py star; We

CHR. Re - gis - trar! oh! Re - gis - trar! You sit be - neath a hap - py star; We

GUY. Ding! Ding! Ding! Ding!

JO. Dong! Dong! Dong! Dong!

mf

VIO. ho - nour more than King or Czar That Re - gis - trar, that Re - gis - trar. And

CHR. ho - nour more than King or Czar That Re - gis - trar, that Re - gis - trar. And

GUY. Ding! Ding! Ding! Ding!

JO. Dong! Dong! Dong! Dong!

VIO. when his term of of - fice ends, We hope to see his grate - ful friends Pre -

CHR. when his term of of - fice ends, We hope to see his grate - ful friends Pre -

GUY. Ding! Ding! Ding! Pre -

JO. Dong! Dong! Dong! Dong! Pre -

Cres.

VIO. - sent him with a mo - tor ear, That Re - gi - Re - gis - trar!

CHR. - sent him with a mo - tor car, That Re - gi - Re - gis - trar!

GUY. - sent him with a mo - tor car, That Re - gi - Re - gis - trar!

JO. - sent him with a mo - tor car, That Re - gi - Re - gis - trar!

First system of a piano score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble. There are several slurs and dynamic markings throughout the system.

Second system of the piano score. It continues the musical material from the first system. A *cres.* (crescendo) marking is present in the lower right of the system. The notation includes various articulations and slurs.

Third system of the piano score. The melodic line in the treble staff shows more intricate phrasing with slurs and ties. The bass staff continues with its rhythmic accompaniment.

Fourth system of the piano score. This system is characterized by a high density of notes, particularly in the treble staff, with many beamed eighth notes. The bass staff also has a dense accompaniment.

Fifth system of the piano score. The musical texture remains dense with many notes in both staves. There are several slurs and dynamic markings.

Sixth and final system of the piano score. It concludes the piece with a final cadence. The notation includes a fermata over the final notes and a *sfz* (sforzando) marking. The piece ends with a double bar line.

Nº 9.

DUET. (Caroline and Meakin.)

"FANCIES."

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Allegretto. CAROLINE.

Caroline. The

Piano. *mf* *p*

CAR. cuc.koo is call-ing a - loud to his mate, The tur-tle dove coos in its

CAR. nest; And oh! I am long-ing to meet with my fate, Whose

MEAKIN. Its nest!

CAR. pho - to. lies hid in my breast. — Ah, will he be ten - der and


MEA. Her breast!

CAR. lov - ing and sweet, To one so un - wor - thy as me. — And


CAR. fon - dle me much as I sit at his feet, Or some - times, per - haps on his

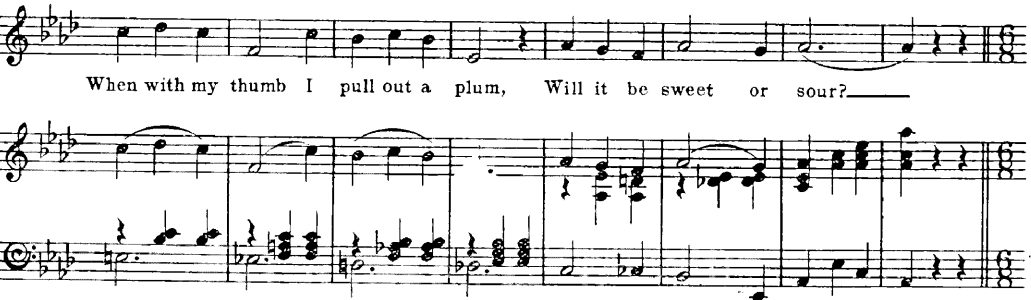
CAR. MEAKIN.
knee! — Some - times, per - haps on his knee!

Tempo di Valse.

CAR. 
 Life is a pud-ding, — Love is a plum. —

CAR. 
 In to my brain, Now and a - gain, Fancies like this will come. —

CAR. 
 Of - ten I won - der, — Hour af - ter hour, —

CAR. 
 When with my thumb I pull out a plum, Will it be sweet or sour? —

Allegretto.

MEAKIN.

The

mf

mf

Detailed description: This system shows the piano introduction. It consists of a vocal line (MEAKIN.) and a piano accompaniment. The vocal line has a few notes at the end of the system. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *mf* with a hairpin.

MEA.

sun-beams are woo-ing with ten-der ca-ress The blos-soms that aren't in the

Detailed description: This system contains the first vocal entry. The vocal line (MEA.) sings the lyrics. The piano accompaniment continues with a steady accompaniment pattern.

MEA.

shade. The dra-gon-fly, in an ex-tra-va-gant dress, Keeps

CAROLINE.

The shade!

Detailed description: This system contains the second vocal entry. The vocal line (MEA.) continues the melody. A second vocal line (CAROLINE.) enters with a short phrase. The piano accompaniment continues.

MEA.

buzz-ing a sweet se-ren-ade. There's

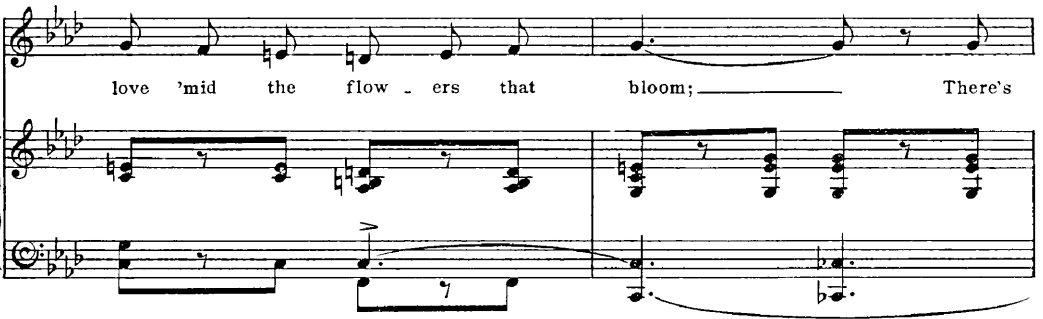
CAR.

Se-ren-ade.

Detailed description: This system contains the final vocal entries. The vocal line (MEA.) concludes the phrase. A third vocal line (CAR.) enters with a short phrase. The piano accompaniment continues.

MEA. 

love in your heart and there's love on the breeze, There's

MEA. 

love 'mid the flow - ers that bloom; _____ There's

MEA. 

love 'neath the shade of the whis - per - ing trees, Oh, love takes up far too much

MEA. 

room! _____ Love takes up far too much room!

CAROLINE.

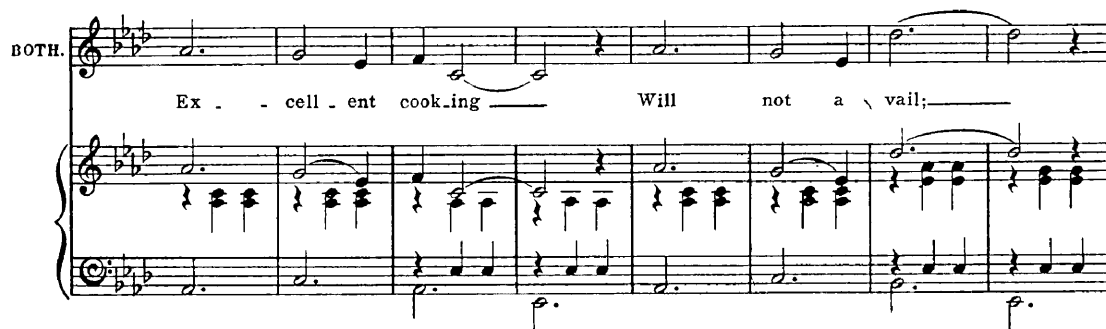
Tempo di Valse.

BOTH.  *Tempo di Valse.*

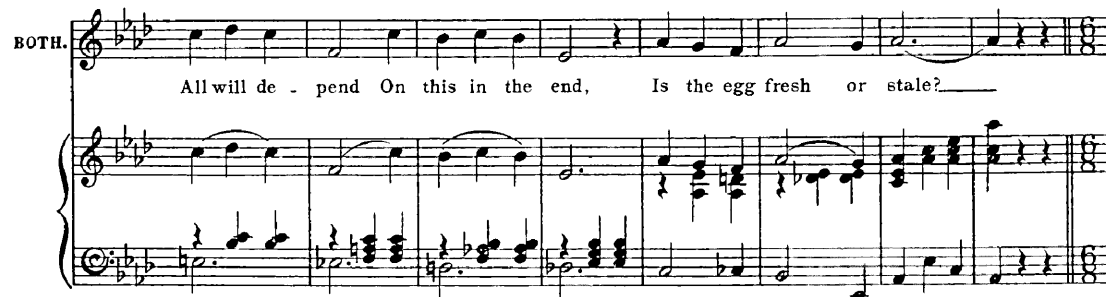
Life is an omelet; — Love is an egg. —

BOTH. 

Oh what a true Prac-tic-al view, Lis-ten to me, I beg. —

BOTH. 

Ex - - cell - ent cook-ing — Will not a \ vail; —

BOTH. 

All will de - pend On this in the end, Is the egg fresh or stale? —

DANCE.
Allegretto.

mf

molto rall.
CAROLINE.

Will it be sweet or sour?

MEAKIN.

Will it be sweet or sour?

*molto rall.**a tempo*

f

Nº 10

CHORUS.

"PRIZES"

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro.

Chorus.

Now the
Now the
Now the

Piano.

f

Detailed description: This block contains the first system of the musical score. It includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are mostly rests, with the lyrics 'Now the' appearing at the end of each line. The piano part features a rhythmic accompaniment in 6/8 time, starting with a forte dynamic.

CHO.

speech - i - fy - ing's done, And the pri - zes we have won Have been

speech - i - fy - ing's done, And the pri - zes we have won Have been

speech - i - fy - ing's done, And the pri - zes we have won Have been

Detailed description: This block contains the second system of the musical score, featuring the vocal lines with lyrics. The lyrics are: 'speech - i - fy - ing's done, And the pri - zes we have won Have been'. The piano accompaniment continues with the same rhythmic pattern as in the first system.

giv - en for our la - bour and in - ven - tion, _____ Quite a

CHO. giv - en for our la - bour and in - ven - tion, _____ Quite a

giv - en for our la - bour and in - ven - tion, _____ Quite a

num - ber of us rise To the hon - our of a prize, And the

CHO. num - ber of us rise To the hon - our of a prize, And the

num - ber of us rise To the hon - our of a prize, And the

rest have each an hon - our - a - ble men - tion. _____ *mf* SOP. & ALTO. Some have

CHO. rest have each an hon - our - a - ble men - tion. _____

rest have each an hon - our - a - ble men - tion. _____

pre - sen - ta - tion spades, Trow - els, too, with plat - ed blades,

Or ar -

Or ar -

There are

tis - tic cop - per cans for hold - ing wa - ter.

tis - tic cop - per cans for hold - ing wa - ter.

pri - zes rang - ing up To the Col - lege sil - ver cup,

Which the

Which the

Now the
 CHO. Coun - tess should have giv - en to her daugh - ter. Now the
 Coun - tess should have giv - en to her daugh - ter. Now the

speech - i - fy - ing's done, And the pri - zes we have won Have been
 CHO. speech - i - fy - ing's done, And the pri - zes we have won Have been
 speech - i - fy - ing's done, And the pri - zes we have won Have been

giv - en for our la - bour and in - ven - tion, Quite a num - ber of us
 CHO. giv - en for our la - bour and in - ven - tion, Quite a num - ber of us
 giv - en for our la - bour and in - ven - tion, Quite a num - ber of us

rise To the hon - our of a prize, And the rest have each an

CHO. rise To the hon - our of a prize, And the rest have each an

rise To the hon - our of a prize, And the rest have each an

The first system of music includes a vocal line with lyrics, a choral line labeled 'CHO.', and a piano accompaniment. The lyrics are: 'rise To the hon - our of a prize, And the rest have each an'. The piano part consists of chords and moving lines in both hands.

hon - our a - ble men - tion. _____ Quite a num - ber of us rise To a

CHO. hon - our a - ble men - tion. _____ Quite a num - ber of us rise To a

hon - our a - ble men - tion. _____ Quite a num - ber of us rise To a

The second system continues the vocal and piano parts. The lyrics are: 'hon - our a - ble men - tion. _____ Quite a num - ber of us rise To a'. The piano accompaniment features a prominent melodic line in the right hand.

prize. _____

CHO. prize. _____

prize. _____

The third system shows the vocal parts and piano accompaniment. The lyrics are: 'prize. _____'. The piano part continues with chords and rhythmic patterns.

N^o 11.

SONG. (Zaccary.)

Words by
ADRIAN ROSS.

"FROM FAR PERU".

Music by
IVAN CARYLL.

Allegro.

Zaccary.

Piano.

ZACCARY.

I've tra - velled far where pan - thers are That

dim: *mf*

ZAC.

jump on you and catch you! And snakes that twist a - bout your

mf

ZAC.

wrist And kill you if they scratch you! I've

ZAC.  run for miles from croc-o-diles, That came with jaws ex-

mf

ZAC.  tend.ed; But I have brought the flower I sought, The

ZAC.  or- chid rare and splen- did!

SOP.  Ah!

TEN.  Ah!

BASS.  Ah!



mf

ZAC.  In the wilds of far Pe - ru,

CH.  oo, oo, oo,

mf

ZAC.  It was there the or - chid grew! Where the

CH.  oo, oo, oo,

ZAC. *vam . pire bats flew Through the va . pours of blue, In the woods of far Pe .*

CHO.

ZAC. *ru!*

CHO. *In the wilds of far Pe . ru,*

In the wilds of far Pe . ru,

In the wilds of far Pe . ru,

cres:

ZAC. *oo,* *oo,*
It was there the or- chid grew!

CHO. It was there the or- chid grew!

It was there the or- chid grew!

mf *f* *b* *b* *mf*

ZAC. — Where the vam- pire bats flew Through the va- pours of blue, In the

CHO. — Where the vam- pire bats flew Through the va- pours of blue, In the

— Where the vam- pire bats flew Through the va- pours of blue, In the

ZAC. woods of far Pe ru!

CHOR. woods of far Pe ru!

The first system of the score consists of four staves. The top two staves are vocal parts for ZAC. and CHOR., both with the lyrics "woods of far Peru!". The bottom two staves are a piano accompaniment. The music is in a key with four flats (B-flat major or D-flat minor) and a common time signature. The vocal lines are melodic and feature a fermata over the final note of the phrase. The piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines in both hands.

ZAC. Go

The second system consists of three staves. The top staff is a vocal part for ZAC. with the lyrics "Go". The bottom two staves are a piano accompaniment. The piano part features a complex texture with many chords and moving lines, including a section marked "dim:" (diminuendo) towards the end of the system. The key signature remains the same as in the first system.

ZAC. ril la hordes with poi soned swords By day and night at

The third system consists of three staves. The top staff is a vocal part for ZAC. with the lyrics "ril la hordes with poisoned swords By day and night at". The bottom two staves are a piano accompaniment. The piano part features a complex texture with many chords and moving lines, including a section marked "mf" (mezzo-forte) towards the beginning of the system. The key signature remains the same as in the first system.

ZAC.

- tacked me! At dawn and dark Pe - ru - vian bark I

ZAC.

heard as blood - hounds tracked me! I climbed for weeks the i - cy

ZAC.

peaks, And reached the top a vic - tor; And

ZAC.

last - ly, I was swal - lowed by A mon - strous boa con -

ZAC.

- stric - tor!

Ah!

CHO.

Ah!

Ah!

Ah!

f

mf

ZAC.

In the wilds of far Pe - ru,

oo,

CHO.

oo,

oo,

oo,

mf

ZAC. He had room in side for two! But my

oo.

CHO.

oo.

ZAC. trow. el I drew, And I dug my way through To the light of far Pe .

CHO.

ZAC. *ru!*

CHO. In the wilds of far Pe ru!

In the wilds of far Pe ru!

cres:

ZAC. *oo.* *oo.*

CHO. He had room in . side for two!

He had room in . side for two!

He had room in . side for two!

mf *f* *b* *b* *mf*

ZAC. — But my trow - el I drew, and I dug my way

— But his trow - el he drew, and he dug his way

CHO. — But his trow - el he drew, and he dug his way

— But his trow - el he drew, and he dug his way

ZAC. through To the light of far Pe - ru!

through To the light of far Pe - ru!

CHO. through To the light of far Pe - ru!

through To the light of far Pe - ru!

DANCE.

First system of piano accompaniment. The music is in 6/8 time with a key signature of three flats. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with eighth notes. Dynamics include *cres:* and *mf*.

Second system of piano accompaniment. Similar to the first system, it features a melodic right hand and a rhythmic left hand. Dynamics include *cres:* and *f*.

Third system of piano accompaniment. The right hand has a more active melodic line with some grace notes. Dynamics include *sf:* and *mf*. A *v* marking is present in the left hand.

Fourth system of piano accompaniment. The right hand continues with a melodic line, and the left hand maintains a consistent eighth-note bass line.

Ah!

Vocal part for the 'DANCE' section. It includes a vocal line with the lyrics "Ah!" and a choral part labeled "CHO." with the lyrics "Ah!". The vocal line is in a higher register, while the choral part is in a lower register. The music is in 6/8 time with a key signature of three flats. Dynamics include *p*.

Fifth system of piano accompaniment. The right hand features a melodic line with some grace notes. Dynamics include *mf*.

First system of musical notation, featuring a treble and bass clef. The key signature is two flats (B-flat and E-flat). The music begins with a *mf* dynamic marking. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and moving bass lines.

Second system of musical notation, continuing the piece. The right hand features a melodic phrase with a slur and a fermata. The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues with a steady accompaniment. A *cres:* marking is present in the right hand, and a *f* dynamic marking is present in the left hand.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues with a steady accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues with a steady accompaniment.

Sixth system of musical notation, concluding the piece. The right hand has a melodic line with a slur and a fermata. The left hand continues with a steady accompaniment.

N^o 12.

SONG (Caroline.) and CHORUS.

"ADVERTISEMENTS."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro.

Caroline.

Piano.

CAR.

1. I was tired of liv - ing sin - gle, Nev - er put - ting up the banns,
2. When they called it sum - mer late - ly, I was on a sea - side trip,

CAR.

I'd a heart that longed to min - gle With a suit - a - ble young man's.
And I want - ed ve - ry great - ly To en - joy a qui - et dip.

CAR.

But my love re - main'd in - ter - nal, In my heav - ing
I'd a ba - thing dress of flan - nel, And the folks that

CAR.

bo - som pent, Till I no - tie'd in a jour - nal
sold it said I could swim a - cross the Chan - nel,

CAR.

(Spoken.)

Such a nice ad - ver - tise - ment! Well, it
And it would - n't turn a thread. Well, it

CAR.

seems a bit of all right, Just a bit of all right.
seemed a bit of all right, Just a bit of all right.

CAR. He has ev - 'ry - thing to make a wife con - -
So I gai - ly put it on, and in l

CAR. - tent. But this pho - to - gra - phic art Of - ten
went. But when I came out and dressed, It was

CAR. leaves you in the *carte* When the goods aren't
like a ba - by's vest, Which was not quite

CAR. up to the ad - ver - tise - - ment! Well, it
nice as an ad - ver - tise - - ment! Well, it

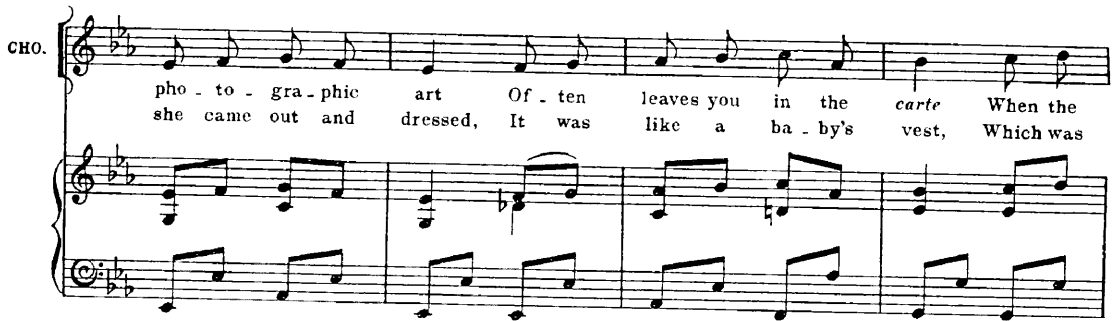
CHORUS.

CHO. 

seems a bit of all right, Just a bit of all right.
 seemed a bit of all right, Just a bit of all right.

CHO. 

He has ev - 'ry - thing to make a wife con - tent. But this
 So she gai - ly put it on and in she went. But when

CHO. 

pho - to - gra - phic art Of - ten leaves you in the carte When the
 she came out and dressed, It was like a ba - by's vest, Which was

CHO. 

goods aren't up to the ad - ver - tise - ment!
 not quite up to the ad - ver - tise - ment!

CAROLINE.

3. I was told that my com - plex - ion
 4. I was walk - ing out one morn - ing
 5. There's a new straight - front - ed cor - set

CAR.

Was - n't wor - thy of my face, So I took it
 In a me - di - ta - tive mood, When I saw a
 That is billed on ev - 'ry wall; Fa - shion pa - pers

CAR.

for cor - ree - tion To a Beau - ty Doe - tor's place.
 post - er warn - ing Folks to take a pa - tent food!
 will en - dorse it As the ve - ry best of all.

CAR.

She mas - saged me with her knuc - kles, Said my cheeks were
It was light and sa - tis - fy - ing, Mixed with but - ter,
Well, I thought it was *de ri - gueur* To a - void all

CAR.

ve - ry thin, But her "Bloom of Hon - ey - suc - kles"
jam or cream, And you found that af - ter try - ing
em - bon - point, So I'd have the Yan - kee fig - ure

CAR.

(Spoken.)

Was the stuff for rub - bing in! Well, it
You could jump the wi - dest stream! Well, it
With a sort of o - ver - hang! Well, it

CAR.

seemed a bit of all right, Just a bit of all right.
seemed a bit of all right, Just a bit of all right.
seemed a bit of all right, Just a bit of all right.

CAR.

It was some - thing soap - y, with a pleas - ant
So a lit - tle for - tune on that food I
I was straight in front as far as all that

CAR.

scent. It would clear my skin, she said, But it
spent; When I tried to take a leap I went
went; But I did - n't bear in mind How it

CAR.

cleared it off my head, And she don't quote
o - ver in a heap, And the boys said,
made me look be - hind, Like an air - bal -

CAR.

CHORUS.

me in her ad - ver - tise - ment! Well, it
Oh! what an ad - ver - tise - ment! Well, it
- loon with an ad - ver - tise - ment! Well, it

HO.

seemed a bit of all right, Just a bit of all right.
 seemed a bit of all right, Just a bit of all right.
 seemed a bit of all right, Just a bit of all right.

HO.

It was some - thing soap - y, with a pleas - ant scent. It would
 So a lit - tle for - tune on that food she spent; When she
 She was straight in front as far as all that went; But she

HO.

clear her skin, she said, But it cleared it off her head, And she
 tried to take a leap, She went o - ver in a heap, And the
 did - n't bear in mind How it made her look be - hind, Like an

CHO.

don't quote her in her ad - ver - tise - ment!
 boys said, Oh! what an ad - ver - tise - ment!
 air - bal - loon with an ad - ver - tise - ment!

N^o 13

FINALE ACT I.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro moderato.

Piano.

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *mf*.

The second system continues the piano introduction with similar textures in both hands, featuring arpeggiated chords and rhythmic accompaniment.

The third system concludes the piano introduction, with the right hand playing a melodic line and the left hand providing harmonic support.

SOP.
TEN.
BASS.

What a most ro - man - tic his - to - ry! Solv - ing all the re - cent mys - te - ry!
 What a most ro - man - tic his - to - ry! Solv - ing all the re - cent mys - te - ry!
 What a most ro - man - tic his - to - ry! Solv - ing all the re - cent mys - te - ry!

The vocal introduction features three staves for Soprano, Tenor, and Bass. Each part begins with a vocal line and is accompanied by piano chords. The lyrics are: "What a most ro - man - tic his - to - ry! Solv - ing all the re - cent mys - te - ry!"

The piano accompaniment for the vocal introduction consists of two staves. It provides harmonic support for the vocal lines with chords and arpeggios.

CH. O. Vi - o - let has played the run - a - way, Mar - ry - ing her mo - ther's choice.

The first system of music consists of four staves. The top staff is the vocal line for the chorus, with lyrics: "Vi - o - let has played the run - a - way, Mar - ry - ing her mo - ther's choice." The second staff is a piano accompaniment. The third and fourth staves are a grand piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

CH. O. Though in thought we did not im - age her Go - ing off with M! — Scri - ma - geour,

The second system of music consists of four staves. The top staff is the vocal line for the chorus, with lyrics: "Though in thought we did not im - age her Go - ing off with M! — Scri - ma - geour,". The second staff is a piano accompaniment. The third and fourth staves are a grand piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

CH. O. Let us send our fair - est one a - way, Cheer - ing her with heart and voice!

The third system of music consists of four staves. The top staff is the vocal line for the chorus, with lyrics: "Let us send our fair - est one a - way, Cheer - ing her with heart and voice!". The second staff is a piano accompaniment. The third and fourth staves are a grand piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

CHIO

Let us send our fair-est one a-way, Let us send our fair-est one a-way,
 Let us send our fair-est one a-way, Let us send our fair-est one a-way,
 Let us send our fair-est one a-way, Let us send our fair-est one a-way,

CHIO

Cheer-ing her with heart and voice!
 Cheer-ing her with heart and voice!
 Cheer-ing her with heart and voice!

CHIO

Cheer-ing her with heart and voice!
 Cheer-ing her with heart and voice!
 Cheer-ing her with heart and voice!

CHO.

Cheer - ing her with heart and voice, Cheer - ing her with heart and

Cheer - ing her with heart and voice, Cheer - ing her with heart and

Cheer - ing her with heart and voice, Cheer - ing her with heart and

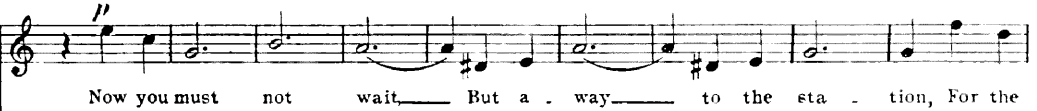
Tempo di Valse.

CHO.

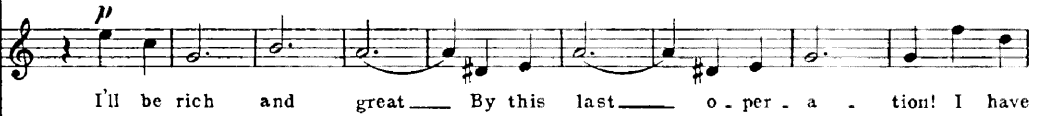
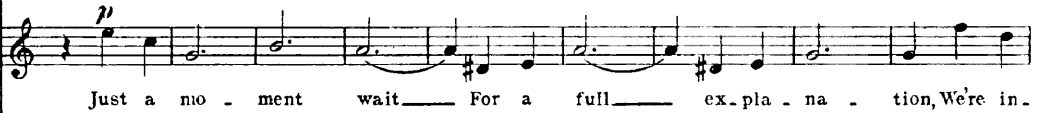
voice!

voice!

voice!

CHES.
&
COUNTESS

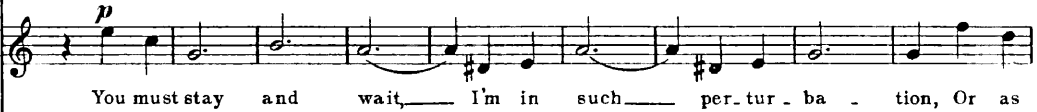
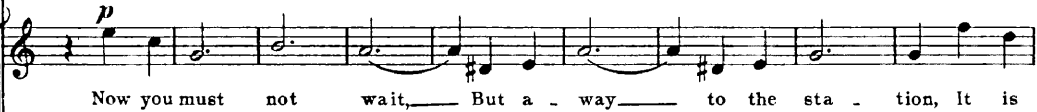
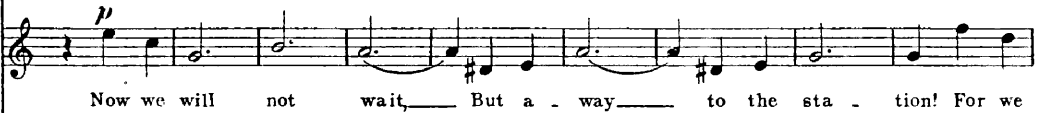
ZAC.

VIO, GUY,
JO &
CHRISTOPHER

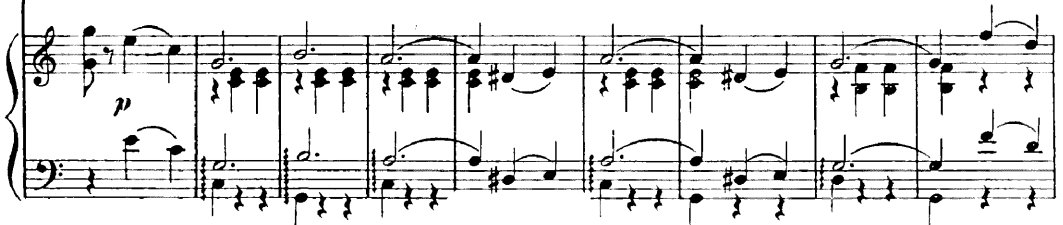
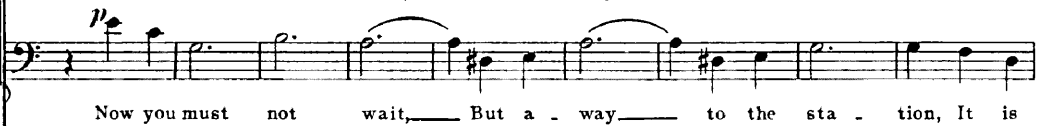
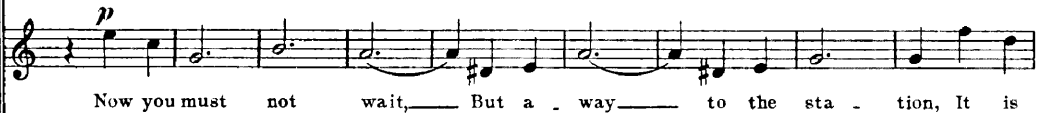
MEAK.



CAR.

EMIL.
&
CAST.

CHO.



CHES. & COUNTESS

time's too late — For our con - grat - u - la - tion! You can -

ZAC.

served my state, — I'm the pride — of my na - tion! And there's

VIO. GUY. JO & CHRI.

- volved by fate — In a odd — com - pli - ca - tion! There's the

MEAK.

soon re - late — All his vile — op - er - a - tion! For he

CAR.

sure as fate — I shall get — pal - pa - ta - tion! Do not

EMIL. & CAST.

loathe and hate — Their ab - surd — ex - ul - ta - tion! But they

far too late — For a long — ex - pla - na - tion! At a

CHO.

far too late — For a long — ex - pla - na - tion! At a

far too late — For a long — ex - pla - na - tion! At a

CHES.
&
COUN'S

-not de - lay — For the sake — of the na - tion. Though you're

ZAC.

more to pay, — It's a sure — ex - pec - ta - tion. I can

VIO, GUY,
JO &
CHRI.

deuce to pay — When each friend — and re - la - tion Gets us

MEAK.

stole a - way — What, in my — ex - pec - ta - tion, Made me

CAR.

go a - way — From my fond — ad - mi - ra - tion; If you

EMIL.
&
CAST.

shall not say — They're the best — of our na - tion. We will

fu - ture date — We will pay — sa - lu - ta - tion, But you

CHO

fu - ture date — We will pay — sa - lu - ta - tion, But you

fu - ture date — We will pay — sa - lu - ta - tion, But you

The musical score is written for a group of vocalists and a piano accompaniment. It consists of ten staves of music. The first nine staves are vocal parts, each with a specific character name on the left. The lyrics are written below the notes. The tenth staff is a piano accompaniment, showing chords and melodic lines in both hands. The key signature has one sharp (F#), and the time signature is common time (C).

CHES.
&
COUNS.

sent a - way — On your bright — wed.ding day! Now you

ZAC.

safe - ly say — This is my — luck.y day! I'll be

VIO. GUY.
JO &
CHRI.

mixed this way — On our bright — wed.ding day! Just a

MFAR.

hope to say — This is my — wed.ding day! Just a

CAR.

like, you may — Name our bright — wed.ding day! You must

FAMIL.
&
CAST.

steal a - way — *Cette af - freuse — or - chi - dée.* Now we

can - not stay — On your bright — wed.ding day! Now you

CHO.

can - not stay — On your bright — wed.ding day! Now you

can - not stay — On your bright — wed.ding day! Now you

ff

CHES.
&
COUN.^{TS}

must not wait, _____ But a - way _____ to the

ZAC.

rich and great _____ By this last _____ o - per -

VIO. GUY.
JO &
CHRI.

mo - ment wait _____ For a full _____ ex - pla -

MEAK.

mo - ment wait _____ For a full _____ ex - pla -

CAR.

stay and wait, _____ I'm in such _____ per - tur -

EMIL.
&
CAST.

will not wait, _____ But a - way _____ to the

_____ must not wait, _____ But a - way _____ to the

CHO.

must not wait, _____ But a - way _____ to the

_____ must not wait, _____ But a - way _____ to the

CHES.
&
COUN'S

sta - tion! For the time's too late _____ For our

ZAC.

- a - tion! I have served my state, _____ I'm the

VTO. GUY.
JO &
CHR.

- na - tion! We're in - volved by fate _____ In a

MEAK.

- na - tion! He will soon re - late _____ All his

CAR.

- ba - tion! Or as sure as fate _____ I shall

EMIL.
&
CAST.

sta - tion! For we loathe and hate _____ Their ab -

sta - tion! It is far too late _____ For a

CHO.

sta - tion! It is far too late _____ For a

sta - tion! It is far too late _____ For a

CHES.
&
COUN.

con - grat - u - la - tion! You can - not de -

ZAC.

pride ——— of my na - tion! And there's more to

VIC. GUY,
JO &
CHRI.

odd ——— com - pli - ca - tion! There's the deuce to

WEAK.

vile ——— op - er - a - tion! For he stole a -

CAR.

get ——— pal - pa - ta - tion! Do not go a -

EMIL
&
CAST.

such ——— ex - ul - ta - tion! But they shall not

long ——— ex - pla - na - tion! At a fu - ture

CHO.

long ——— ex - pla - na - tion! At a fu - ture

long ——— ex - pla - na - tion! At a fu - ture

CHES.
&
COUNTESS

lay ————— For the sake ————— of the na — — — tion, Though you're

ZAC.

pay, ————— It's a sure ————— ex-pec-ta — — — tion, I can

VIO, GUY,
JO &
CHRI.

pay ————— When each friend ————— and re-la — — — tion Gets us

MEAK.

— way ————— What, in my ————— ex-pec-ta — — — tion, Made me

CAR.

— way ————— From my fond ————— ad-mi-ra — — — tion, If you

EMIL.
&
CAST.

say ————— They're the best ————— of the na — — — tion. We will

date ————— We will pay ————— sa-lu-ta — — — tion, But you

CHO.

date ————— We will pay ————— sa-lu-ta — — — tion, But you

date ————— We will pay ————— sa-lu-ta — — — tion, But you

Allegro vivo.

CHES.
&
COUN^{SES}

sent a way — On your bright — wed.ding day.

ZAC.

safe ly say — This is my — wed.ding day.

VIO. GUY.
JO &
CHRI.

mixed this way — On our bright — wed.ding day.

MEAK.

hope to say — This is my — wed.ding day.

CAR.

like you may — Name our bright — wed.ding day.

EMIL.
&
CAST.

steal a way — Cette af - freuse — or - chi - dée.

can - not stay — On your bright — wed.ding day.

CHO.

can - not stay — On your bright — wed.ding day.

can - not stay — On your bright — wed.ding day.

Allegro vivo.

CHO.

So good-bye once more, And may your

So good-bye once more, And may your

So good-bye once more, And may your

CHO.

trip be sun.ny, To the Southern shore we speed a-way! So good-

trip be sun.ny, To the Southern shore we speed a-way! So good-

trip be sun.ny, To the Southern shore we speed a-way! So good-

CHO.

- bye once more, And may your trip be sun-ny, To the South-ern shore we

The first system of the musical score consists of four staves. The top three staves are for a choir (labeled 'CHO.'). Each staff has a vocal line with lyrics: '- bye once more, And may your trip be sun-ny, To the South-ern shore we'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring chords and moving lines.

CHO.

speed a - way! And we hope you'll find the Car - ni -

The second system of the musical score also consists of four staves. The top three staves are for a choir (labeled 'CHO.'). Each staff has a vocal line with lyrics: 'speed a - way! And we hope you'll find the Car - ni -'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring chords and moving lines.

CHO.

...val is fun-ny, And be glad and gay as lov-ers may. For we rep-re-

...val is fun-ny, And be glad and gay as lov-ers may. For we rep-re-

...val is fun-ny, And be glad and gay as lov-ers may. For we rep-re-

CHO.

- sent the na-tion, For we rep-re-sent the na-tion, So we fly a-

- sent the na-tion, For we rep-re-sent the na-tion, So we fly a-

- sent the na-tion, For we rep-re-sent the na-tion, So we fly a-

CHORUS

way with a hip . hip . hip hoo - ray! with a hip - hip -

CHORUS

hip hoo - ray!

hip hoo - ray!

hip hoo - ray!

ff

Act II.

—+—
OPENING CHORUS.

Words by

PERCY GREENBANK.

Music by

LIONEL MONCKTON.

Piano. *Allegro vivace.*

p

cresc.

mf

f

mf

cresc.

22038 o.

SOP.  Up and down, ov . er the town,

TEN.  Up and down, ov . er the town,

BASS.  Up and down, ov . er the town,



CHO.  Mot . ley and mer . ri . ment speed a . long, Ev . ry one

Mot . ley and mer . ri . ment speed a . long, Ev . ry one

Mot . ley and mer . ri . ment speed a . long, Ev . ry one



CHO.  wel . comes the fun, No . bo . dy cares what is right or wrong.

wel . comes the fun, No . bo . dy cares what is right or wrong.

wel . comes the fun, No . bo . dy cares what is right or wrong.



CHO.

Just for to - day Fol - ly is king!

Just for to - day Fol - ly is king!

Just for to - day Fol - ly is king!

CHO.

Let us be gay, That is the thing!

Let us be gay, That is the thing!

Let us be gay, That is the thing!

CHO.

Just for to - day, to - day, Let us be gay, be

Just for to - day, to - day, Let us be gay, be

Just for to - day, to - day, Let us be gay, be

CHO.

gay, Oh! up and down, Ov - er the town,

gay, Oh! up and down, Ov - er the town,

gay, Oh! up and down, Ov - er the town,

CHO.

Mot - ley and mer - ri - ment speed a - long, Ev - 'ry one

Mot - ley and mer - ri - ment speed a - long, Ev - 'ry one

Mot - ley and mer - ri - ment speed a - long, Ev - 'ry one

CHO.

wel - comes the fun, No - bo - dy cares what is right or wrong.

wel - comes the fun, No - bo - dy cares what is right or wrong.

wel - comes the fun, No - bo - dy cares what is right or wrong.

CHO. No - bo - dy cares what is right or wrong, No - bo

The first system of the score consists of four staves. The top three staves are for a three-part vocal choir (Soprano, Alto, and Bass). The lyrics are: "No - bo - dy cares what is right or wrong, No - bo". The bottom staff is for piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

CHO. - dy cares. - dy cares. - dy cares.

The second system continues the vocal choir and piano accompaniment. The lyrics are: "- dy cares. - dy cares. - dy cares.". The piano accompaniment continues with a similar rhythmic pattern, including some dynamic markings like *f* and *mf*.

CHO.

The third system shows the vocal choir and piano accompaniment. The lyrics for the choir are empty. The piano accompaniment continues with a rhythmic pattern, including some dynamic markings like *f* and *mf*.

CHO.

For Car-ni-val's reign-ing, and
For Car-ni-val's reign-ing, and

CHO.

La,
mirth de-rides The gloom-y com-plain-ing of so-ber-sides!
mirth de-rides The gloom-y com-plain-ing of so-ber-sides!

CHO.

la, la, la, la, la, la, la, la, la, la, la, la!
We
We

CHO. want no per-mis-sion to ban-ish hence, The faint-est sus-pic-ion of
 want no per-mis-sion to ban-ish hence, The faint-est sus-pic-ion of

The first system of the score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "want no per-mis-sion to ban-ish hence, The faint-est sus-pic-ion of". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

CHO. La, la, la, la, la, la, la, la, la, la,
 com-mon sense.
 com-mon sense.

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "La, la, la, la, la, la, la, la, la, la, com-mon sense." The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

CHO. la la la la la la!
 Your friends and re-lations no
 Your friends and re-lations no

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "la la la la la la! Your friends and re-lations no". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

CHO.

la,
 doubt con . fess They like the sen . sa . tions of fan cy dress,
 doubt con . fess They like the sen . sa . tions of fan cy dress,

CHO.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

CHO.

la!
 While sweet heart and bro . ther will gai ly throw Con .
 While sweet heart and bro . ther will gai ly throw Con .

CHO. *La, la, la, la,*
 let - ti that smo - ther from top to toe!
 let - ti that smo - ther from top to toe!

CHO. *la. la. la. la. la. la. la. la. la. la!* *f* Just for to - day, Let us be
 Just for to - day, Let us be
 Just for to - day, Let us be

CHO. gay, Let us be gay, be gay, be gay!
 gay, Let us be gay, be gay, be gay!
 gay, Let us be gay, be gay, be gay!

CHO. *f*

Up and down, Ov. er the town, Mot. ley and mer. ri ment speed a. long,

Up and down, Ov. er the town, Mot. ley and mer. ri ment speed a. long,

Up and down, Ov. er the town, Mot. ley and mer. ri ment speed a. long,

CHO.

Ev. 'ry one wel. comes the fun, No. bo. dy cares what is

Ev. 'ry one wel. comes the fun, No. bo. dy cares what is

Ev. 'ry one wel. comes the fun. No. bo. dy cares what is

CHO.

right or wrong, No. bo. dy cares what is right or wrong, No. bo.

right or wrong, No. bo. dy cares what is right or wrong, No. bo.

right or wrong, No. bo. dy cares what is right or wrong, No. bo.

CHO.

dy cares! No . bo . dy cares what is right or wrong, No . bo . dy

dy cares! No . bo . dy cares what is right or wrong, No . bo . dy

dy cares! No . bo . dy cares what is right or wrong, No . bo . dy

CHO.

cares, Right or wrong, No . bo . dy

cares, Right or wrong, No . bo . dy

cares, Right or wrong, No . bo . dy

ff

CHO.

cares!

cares!

cares!

PAS DE TROIS.

Music by
LIONEL MONCKTON.

Piano.

f

mf

cresc. *f* *mf*

cresc. *f* *mf*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the bass staff. The treble staff continues with a melodic line, and the bass staff has a more active accompaniment.

Third system of musical notation, showing a change in the bass line's texture. The treble staff has a more active melodic line, and the bass staff features a steady accompaniment.

Fourth system of musical notation, continuing the melodic and harmonic development. The treble staff has a melodic line with some rests, and the bass staff provides a consistent accompaniment.

Fifth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the bass staff. The treble staff has a melodic line with some rests, and the bass staff has a more active accompaniment.

Sixth system of musical notation, concluding the piece. It includes dynamic markings of *mf* (mezzo-forte) and *f* (forte) in the bass staff. The treble staff has a melodic line with some rests, and the bass staff has a more active accompaniment.

First system of a piano score in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.

Second system of the piano score. The right hand continues the melodic line. A dynamic marking of *ff* (fortissimo) is placed above the right hand in the fourth measure.

Third system of the piano score. The right hand continues the melodic line. A dynamic marking of *mf* (mezzo-forte) is placed above the right hand in the third measure.

Fourth system of the piano score. The right hand continues the melodic line. A dynamic marking of *f* (forte) is placed above the left hand in the first measure.

Fifth system of the piano score. The right hand continues the melodic line. A dynamic marking of *ff* (fortissimo) is placed above the right hand in the fourth measure.

Sixth system of the piano score, concluding the piece. The right hand features a series of chords and rests, while the left hand continues with eighth-note accompaniment. The system ends with a double bar line.

Nº 15.

SONG (Caroline) and CHORUS.

"FANCY DRESS."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro moderato.

Caroline.

Piano.

♩ CAROLINE.

1. I've a pas-sion for fan-ey dress, More or less!

2. I would dress like a girl of mark, Joan of Arc!

CHORUS.

CAROLINE.

More or less! I look sweet as a sheep-herdless That's
 Joan of Arc! Ri-ding out in St. James's Park, And

CAR.

made by a Dresden pot-ter. I have rib-bons in
 wav-ing a flow-ing ban-ner! I'd have ar-mour in

CAR.

CHORUS.

bows and knots, Lots and lots! Lots and lots!
 love-ly taste, High-ly chased, High-ly chased!

CAROLINE.

Like E-li-za-beth, Queen of Scots, When
 If it pinched me a-bout the waist, I'd

CAR.

O - li - ver Crom - well shot her! Oh, on - ly fan - cy,
loos - en it with a span - ner. Oh, on - ly fan - cy,

CAR.

fan - cy dress, Fan - cy me as Good Queen Bess!
what a lark! Fan - cy me as Joan of Arc!

CAR.

On - ly I ne - ver could get my breath with a waist like Queen E -
I should have ne - ver a bruise or sear If I fell be - neath a

CAR.

CHORUS.

- li - za - beth! On - ly fan - cy, fan - cy dress!
mo - tor ear! On - ly fan - cy, what a lark!

CHO.

Fan - cy her as Good Queen Bess! On - ly she ne - ver could
 Fan - cy her as Joan of Arc! She would have ne - ver a

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano range, with lyrics: "Fan - cy her as Good Queen Bess! On - ly she ne - ver could" on the first line and "Fan - cy her as Joan of Arc! She would have ne - ver a" on the second line. The piano accompaniment is in the right and left hands, with a treble and bass clef respectively. The key signature has one flat (B-flat), and the time signature is common time (C).

CHO.

get her breath with a waist like Queen E - li - za -
 bruise or scar if she fell be - neath a mo - tor

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano range, with lyrics: "get her breath with a waist like Queen E - li - za -" on the first line and "bruise or scar if she fell be - neath a mo - tor" on the second line. The piano accompaniment is in the right and left hands, with a treble and bass clef respectively. The key signature has one flat (B-flat), and the time signature is common time (C).

CHO.

- beth!
 - car!

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano range, with lyrics: "- beth!" on the first line and "- car!" on the second line. The piano accompaniment is in the right and left hands, with a treble and bass clef respectively. The key signature has one flat (B-flat), and the time signature is common time (C).

The fourth system of music consists of a piano accompaniment. It is in the right and left hands, with a treble and bass clef respectively. The key signature has one flat (B-flat), and the time signature is common time (C). The system ends with a double bar line and a repeat sign.

♩ CAROLINE.

3. I might dress as the Em - press Queen, Jo - se - phine!
 4. There's a dress I could wear, I'm sure, Pom - pa - dour,

CHORUS.

CAROLINE.

Jo - se - phine! When a mai - den of se - ven - teen To
 Pom - pa - dour! As she looked in her odd a - mour With

CAR

Ju - li - us Cae - sar wed - ded! I could put on an
 Al - fred, the Young Pre - ten - der! I'd have hoops that would

CHORUS.

CAR.

Em - pire gown, Quite low down! Quite low down!
 stand a - bout Five feet out! Five feet out!

CAROLINE.

And the beau-ti-ful ru-by crown She wore when she was be-
 Mak-ing peo-ple look ra-ther stout, Un-less they are tall and

CAR. - head-ed! Oh, on-ly fan-cy, don't you know, Fan-cy me as
 slen-der! Oh, on-ly fan-cy, if you please, Fan-cy me as

CAR. Em-press Jo! On-ly it would-n't im-prove my charms if I
 La-Mar-quiset! Would-n't the Cav-a-liers make a fuss If they

CHORUS.

CAR. wore my waist just un-der my arms! On-ly fan-cy,
 saw me climb on top of a 'bus! On-ly fan-cy,

CHO.

don't you know, Fan - cy her as Em - press Jo!
if you please, Fan - cy her as La Mar - quise!

CHO.

On - ly it would - n't im - prove her charms If she wore her waist just
Would - n't the Cav - a - liers make a fuss If they saw her climb on

CHO.

un - der her armel
top of a 'bus!

3. 1.

"LITTLE MARY."

Words by
LESLIE MAYNE.

Music by
LIONEL MONCKTON.

Moderato.

Piano. *mf*

LADY VIOLET.

1. There's a cer.tain lit.tle la.dy who's al.rea.dy known to fame As Lit.tle
2. I've a jol.ly sort of un.cle who is ra.ther old and stout, it's all thro'

Lady V.

Ma - ry, ————— Though she
Ma - ry, ————— And the

CHORUS. " "

As Lit - tle Ma - ry. —————
Thro' Lit - tle Ma - ry. —————

Lady V.

may not be ro-man-tic, yet it's such a pret-ty name, Is Lit-tle
on-ly girl he takes with him when-ev-er he goes out, Is Lit-tle

Lady V.

Ma-ry. ————— Now I
Ma-ry. ————— Now he

CHORUS.

Is Lit-tle Ma-ry. —————
Is Lit-tle Ma-ry. —————

Lady V.

want you all to know her when I men-tion her a-gain, But ex-
does-nt buy her di-a-monds or sil-ly things like that, And he

Lady V.

-act-ly who she is it is-nt ea-sy to ex-plain. Let me
nev-er goes and pur-chas-es a pret-ty Pa-ris hat. But he

Lady V.

mere - ly say that ba - by of - ten has a ti - ny pain In Lit - tle
drives her to a re - stau - rant, And, Oh! she's get - ting fat, Is Lit - tle

Lady V.

Ma - ry. — Ma - ry! Ma - ry!
Ma - ry. — Ma - ry! Ma - ry!
CHORUS.

In Lit - tle Ma - ry. —
Is Lit - tle Ma - ry. —

con espressione

CHO.

Dain - ty Lit - tle Ma - ry! She's a fic - kle but a fas - ci - na - ting
Dain - ty Lit - tle Ma - ry! She's a fic - kle but a fas - ci - na - ting

CHO.

fai - ry. — So if ba - by boy should cry, And you
fai - ry. — And my Un - cle, with a sigh, Says he'll

Lady V.

want to find out why, Please enquire of Lit.tle Ma - ry.
live for her or die, He's so fond of Lit.tle Ma - ry.

CHORUS.

Ma - ry! Ma - ry! Dain.ty Lit.tle Ma - ry! She's a fic.kle but a fas.ci.na.ting
Ma - ry! Ma - ry! Dain.ty Lit.tle Ma - ry! She's a fic.kle but a fas.ci.na.ting

mf

CHO.

fai - ry. So if ba - by boy should cry. And you
fai - ry. And my Un - cle, with a sigh, Says he'll

mf

CHO.

want to find out why, Please enquire of Lit.tle Ma - ry.
live for her or die, He's so fond of Lit.tle Ma - ry.

mf

LADY VIOLET.

3. Now mam - ma is ve - ry de - li - cate, as an - y - one can see, Be - cause of

♩ ♪

Lady V.

Ma - ry! _____ And it's

CHORUS.

Of Lit - tle Ma - ry! _____

p *p* *p* *p*

Lady V.

not her fault she's giv - en up her cof - fee and her tea, It's Lit - tle

Lady V. Ma - ry! _____ When we

CHORUS.

It's Lit - tle Ma - ry! _____

Lady V. came a - cross the o - ther day the sun was nice and hot, And I

Lady V. quite en - joy'd the jour - ney, tho' the steam - er roll'd a lot; But mam -

Lady V. - ma lay down and mur - mur'd, "Oh, I wish I had - n't got A Lit - tle

Lady V.

Ma - ry! — Ma - ry! Ma - ry!

CHORUS.

A Lit - tle Ma - ry. —

con espressione

Lady V.

Dain - ty Lit - tle Ma - ry, She's a fic - kle but a fas - ci - na - ting

Lady V.

fai - ry. — When you're cross - ing o'er the Chan - nel, you must

Lady V.

wrap her up in flan - nel; Oh, take care of Lit - tle Ma - ry. —

CHORUS.

Ma - ry! Ma - ry! Dain - ty Lit - tle Ma - ry! She's a fic - kle but a fas - ei - na - ting

mf

CHO. fai - ry. — When you're cross - ing o'er the Chan - nel, You must

CHO. wrap her up in flan - nel, Oh, take care of Lit - tle Ma - ry. —

mf

mf

N^o 17.

DUET (Guy and Meakin.)

"THE UNEMPLOYED."

Words by
GEORGE GROSSMITH JUN^r

Music by
IVAN CARYLL.

Piano.

1. We're true Brit-ish la-bour-ers hon-est and free, but a -
2. We was mending a hole in the roof of a house at

- las, we are both un - em - ployed, ——— It's not the least use of us
mid-night, one eve-ning last year; ——— And I hap-pened to car-ry some

try - ing to work, for the "cop - pers" at once get an - noyed, _____ They
fa - mi - ly plate that be - long'd to my poor Mo - ther dear, _____ A po.

shove us in gaol with - out a kind word, and I'm cer - tain there's
- lice man come up with a hor - ri - ble face I gave it just

no luck a - bout, _____ For the mo - ment we both of us get set - tled
one or two rubs, _____ What was the re - sult? Twelve bright sum - mer

down, I'm blest if they don't let us out. _____ When will jus - tice be
months, _____ wast - ed in Worm - wood Scrubbs. _____ When will jus - tice be

done to Eng-land? — Why don't they al - low us to earn our own
 done to Eng-land? — Oh, here are we shiv - er - ing out in the

bread. It ain't much en - joy - ment To ask for em - ploy - ment And
 rain, And both of our sis - ters, Are pas - sive re - sis - ters, And

on - ly get work in - stead!
 Mo - ther's got married a - gain.

3. One
 4. One

morn-ing last win-ter we asked an old la-dy who lives at a house close to
 day we was starv-ing, no mor-sel of food we had touch'd for a hour or

here, For a small drop of some-thing to keep out the cold as we'd
 two, When an old gent who no-ticed our pit-i-ful plight said he'd

both of us come ov-er queer. Said she, 'Here's a sho-vel, now
 try and see what he could do, We went to his house, He

clear off the snow and you'll both have some nice lem-on-ade!" My
 gave us a meal, The sa-lad was all full of oil, We

heart was so brim-ful of ho-nest dis-gust— I walked off with her bloom-ing
gave him a pit-i-ful look of re-proach and drove straight to the Ca-fé Roy-

spade. When will jus-tice be done to Eng-land? The
- al. When will jus-tice be done to Eng-land? We

pure milk of kind-ness we will not dis-cuss But we dont want a dai-ry For
lay down at night with a sigh and a tear, At Row-ton's doss-hou-ses, We

our Lit-tle Ma-ry, It does-nt a-gree with us.
take off our waist-coats, And dream that the Thames is beer.

No. 18.

SONG. (Zaccary) and CHORUS.

THE EMPEROR OF SAHARA.

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Allegro.

Piano.

First system of piano introduction. Treble clef, 6/8 time signature. The music begins with a forte (*f*) dynamic. The right hand plays a series of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Second system of piano introduction. The right hand continues with eighth notes, and the left hand features a more complex accompaniment with some chords and eighth notes.

ZAC.

Vocal line: I'm monarch of ma - ny a
Piano accompaniment: *dim.*

ZAC.

Vocal line: mil - lion, Es - pe - cial - ly put in francs; My
Piano accompaniment: *b*

ZAC.

re - ve - nue comes to fab - u - lous sums, My cap - i - tal bursts the

ZAC.

banks! ——— Though on - ly a com - mon ci - vi - lian, I

ZAC.

mean to do some - thing grand, ——— By hav - ing a throne That's

ZAC.

all on my own, And build - ing it up on sand! sand!

CHO.

ZAC.

Plen - ty of palms and sand. I'm the

ZAC.

Em - per - or of Sa - ha - ra, Ta - ra - ra, Ta -

CHO.

CHO.

ZAC.

- ra - ra, His Ma - jes - ty Jacques of li - ons and blacks, The

ZAC.

prince of the pres - ent day. I'll rule to the far At -

ZAC. *CHO.* *ZAC.*

- ba - ra, Ta - ra - ra, Ta - ra - ra, So

ZAC.

give me room, For Sa - ha - ra boom, The Sa - ha - ra boom - de -

ZAC.

- ay.

SOP.
CON.

TEN.

BASS.

He's the Em-per-or of Sa - ha - ra, Ta - ra - ra! Ta.

He's the Em-per-or of Sa - ha - ra, Ta - ra - ra! Ta.

He's the Em-per-or of Sa - ha - ra, Ta - ra - ra! Ta.

SOP.
CON.

- ra - ra, His Ma-jes-ty Jacques of li-ons and blacks, The prince of the pre-sent

TEN.

- ra - ra, His Ma-jes-ty Jacques of li-ons and blacks, The prince of the pre-sent

BASS.

- ra - ra, His Ma-jes-ty Jacques of li-ons and blacks, The prince of the pre-sent

SOP.
CON.

day. — He'll rule to the far At - ba - ra, Ta - ra - ra, Ta -

TEN.

day. — He'll rule to the far At - ba - ra, Ta - ra - ra, Ta -

BASS.

day. — He'll rule to the far At - ba - ra, Ta - ra - ra, Ta -

SOP.
CON.

TEN.

BASS.

- ra - ra, So give it room, The Sa - ha - ra boom, The Sa -

- ra - ra, So give it room, The Sa - ha - ra boom, The Sa -

- ra - ra, So give it room, The Sa - ha - ra boom, The Sa -

ZAC.

SOP.
CON.

TEN.

BASS.

- ha - ra boom - de - ay!

- ha - ra boom - de - ay!

- ha - ra boom - de - ay!

dim. *p*

ZAC. buy - ing a big pop - u - la - tion, And wel - come re - cruits with

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "buy - ing a big pop - u - la - tion, And wel - come re - cruits with".

ZAC. joy! ——— If you would come too, You've noth - ing to do But

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "joy! ——— If you would come too, You've noth - ing to do But".

ZAC. tel - e - graph "Sand, Sa - voy!" ——— And la - dies of rank and of

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "tel - e - graph 'Sand, Sa - voy!' ——— And la - dies of rank and of".

ZAC. sta - tion, Had bet - ter ap - ply in haste; ——— I

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "sta - tion, Had bet - ter ap - ply in haste; ——— I".

ZAC.

mean to im - port A beau - ti - ful Court, To su - gar the sand - y

ZAC.

CHO. ZAC.

waste! waste! Tak - ing them round the waste.

ZAC.

CHO.

I'm the Em - per - or of Sa - ha - ra, Ta - ra - ra! Ta.

CHO.

ZAC.

- ra - ra, You'll find you have less to spend up - on dress. The climate is built that

ZAC. CHO.

way! ——— So tod_dle a_long, mia ca - ra! Ta - ra - ra, Ta -

CHO. ZAC.

- ra - ra, So give me room for Sa - ha - ra boom, The Sa - ha - ra - boom - de -

ZAC.

- ay.

SOP.
CON. *f* So we'll come and see Sa - ha - ra, Ta -

TEN. *f* So we'll come and see Sa - ha - ra, Ta -

BASS. *f* So we'll come and see Sa - ha - ra, Ta -

SOP.
CON.

- ra - ra! Ta - ra - ra, We'll find we have less to spend up - on dress, The

TEN.

- ra - ra! Ta - ra - ra, We'll find we have less to spend up - on dress, The

BASS.

- ra - ra! Ta - ra - ra, We'll find we have less to spend up - on dress, The

SOP.
CON.

cli - mate is built that way. _____ So tod - dle a long, *mia*

TEN.

cli - mate is built that way. _____ So tod - dle a long, *mia*

BASS.

cli - mate is built that way. _____ So tod - dle a long, *mia*

SOP.
CON.

ca - ra, Ta - ra - ra, Ia - ra - ra, And

TEN.

ca - ra, Ta - ra - ra, Ta - ra - ra, And

BASS.

ca - ra, Ta - ra - ra, Ta - ra - ra, And

SOP.
CON.

give him room for Sa - ha - ra boom, The Sa - ha - ra boom.de - ay!

TEN.

give him room for Sa - ha - ra boom, The Sa - ha - ra boom.de - ay!

BASS.

give him room for Sa - ha - ra boom, The Sa - ha - ra boom.de - ay!

DANCE.

The image displays a musical score for a dance piece, consisting of six systems of piano accompaniment. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece features a consistent rhythmic pattern in the bass line, often using a dotted quarter note followed by an eighth note. The melody in the treble clef is more varied, incorporating eighth and sixteenth notes, and sometimes rests. There are several dynamic markings, including accents (v) and hairpins (crescendo and decrescendo). In the fifth system, there are some unusual markings, possibly indicating a change in texture or a specific performance instruction, such as a double bar line with a repeat sign and some vertical lines. The overall style is characteristic of early 20th-century dance music.

This page of musical notation is for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'V' and 'f'. The piece concludes with a double bar line and a repeat sign.

N^o 19.

DUET. (Ronald and Jo.)

"A-LACK-A-DAY."

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Andante.

Jo.

Piano.

mf

Jo.

1. I nev - er was so tho - rough - ly wretch - ed and
2. For six - and - thir - ty hours - I have - n't had

p

Jo.

sad in all my life, — Ah mel A -
half a chance to flirt. — Ah mel A -

JO

-lack - a - day - A - las! It's
-lack - a - day - A - las! A

RON.

such a nuis - ance hav - ing to tra - vel with some - one el - se's
hon - ey-moon's not quite so ro - man - tic as fool - ish folk as -

RON.

wife. Ah me! A - lack - a - day! A -
-sert. Ah me! A - lack a - day! A -

JO.

RON.

- las! Though rude - ness as a
- las! . We look a most at -

JO.

ge - ne - ral thing I ve - ry much de - plore, You'll
_trac - tive young pair, As ev - 'ry one a - grees, But

This system contains the first musical staff for JO. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves.

JO.

par - don me for men tion - ing that I find you such a
what's the use in hav - ing a "hub" You're not al - lowed to

This system contains the second musical staff for JO. It continues the vocal line and piano accompaniment from the first system.

RONALD.

JO.

bore! I feel the same, but did - n't see how I could
squeeze? There's not much fun in hav - ing a wif - ey who

This system contains the third musical staff, starting with the label 'RONALD.' above the staff. The vocal line for JO. begins with the lyrics 'bore!' and continues with 'I feel the same, but did - n't see how I could squeeze? There's not much fun in hav - ing a wif - ey who'.

BOTH.

RON.

tell you so be - fore. Ah me! A -
won't sit on your knees. Ah me! A -

This system contains the fourth musical staff, starting with the label 'BOTH.' above the staff. The vocal line for RON. begins with the lyrics 'tell you so be - fore. Ah me! A - won't sit on your knees. Ah me! A -'.

Jo.

- lack - a - day! ___ A - las!
- lack - a - day! ___ A - las! ___

mf

Allegro.

BOTH.

But we must re - lieve our feel - ings just a

mf

BOTH.

lit - tle, lit - tle bit, There are such a lot of

BOTH.

things we want to see. As we

BOTH.

find it rather slow, You and

BOTH.

I had better go On the spree, spree,

BOTH.

spree, spree, spree!

DANCE.

The first system of musical notation for 'DANCE.' consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, with some accidentals (sharps and naturals). The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes, often beamed in pairs.

The second system of musical notation continues the piece. The upper staff features more complex chordal textures, including some sixteenth-note patterns. The lower staff maintains the eighth-note accompaniment.

The third system of musical notation shows a change in the upper staff's melody, with a flat (b) appearing in the first measure. The lower staff continues with the eighth-note accompaniment.

The fourth system of musical notation concludes the 'DANCE.' section. The upper staff has a final chord with a fermata. The lower staff ends with a half note. A dynamic marking of *mf* is present in the lower staff.

Tempo I^o

The fifth system of musical notation begins the 'Tempo I^o' section. The upper staff features a more active melody with eighth and sixteenth notes. The lower staff continues with the eighth-note accompaniment.

The sixth system of musical notation concludes the 'Tempo I^o' section. The upper staff features a final chord with a fermata. The lower staff ends with a half note. A dynamic marking of *f* and the word 'Fine.' are present in the lower staff.

Nº 20.

DUET (Lady Violet and Zaccary)

"LIZA ANN."

Words by
LESLIE MAYNE.

Music by
LIONEL MONCKTON.

Moderato.

Lady Violet.

Piano.

The first system of the musical score shows the piano accompaniment. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is two sharps (D major), and the time signature is common time (C). The tempo is marked 'Moderato'. The piano part begins with a forte (*f*) dynamic and includes a melodic line in the right hand and a harmonic accompaniment in the left hand. A *mf* dynamic marking appears later in the system.

LADY VIOLET.

1. There's a York-shire town, ve-ry bleak and brown, Where your
2. Now there's work to do all the long day through, And it's

The second system of the musical score features the vocal line for Lady Violet. It consists of a single treble clef staff with lyrics written below the notes. The piano accompaniment continues in the two staves below. The lyrics are: "1. There's a York-shire town, ve-ry bleak and brown, Where your / 2. Now there's work to do all the long day through, And it's". The piano part provides a steady accompaniment for the vocal line.

ZACCARY.

Lady V.

Life is not too gay. — For the wheels go round with a
Li-za does her share; — For you must have bread and a

The third system of the musical score features the vocal line for Zaccary. It consists of a single treble clef staff with lyrics written below the notes. The piano accompaniment continues in the two staves below. The lyrics are: "Life is not too gay. — For the wheels go round with a / Li-za does her share; — For you must have bread and a". The piano part provides a steady accompaniment for the vocal line.

LADY VIOLET.

ZAC.

buz - zing sound, And the chim - neys smoke all day. But
nice warm bed, And you must have clothes to wear. But

Lady V.

there's a lass, in that dull place, Who liv-en's up the neigh-bours with her
af - ter work there's a time for play, And Li - za Ann's a good 'un at a

Lady V.

ZACCARY.

sun - ny lit - tle face, And the lads all stare as she
sum - mer hol - i - day, Oh, you should just see her in

ZAC.

BOTH.

runs a - long, When the old mill bell goes ding, ding, dong!
May or June On a nice fine Sa.turday af - ter - noon!

LADY VIOLET.

Musical score for 'LADY VIOLET.' featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with the lyrics 'Liz - a Ann is a neat young lass, And she's'.

Liz - a Ann is a neat young lass, And she's

Lady V.

Musical score for 'Lady V.' featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line continues with the lyrics 'work - ing up at Briggs - 's mill,'.

work - ing up at Briggs - 's mill,

ZACCARY.

Musical score for 'ZACCARY.' featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with the lyrics 'Ev - 'ry morn - ing at six o' clock you can'.

Ev - 'ry morn - ing at six o' clock you can

ZAC.

Musical score for 'ZAC.' featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line continues with the lyrics 'see her walk - ing up the hill.'.

see her walk - ing up the hill.

LADY VIOLET.

ZACCHARY.

There she goes, with her turn'd up nose! And her

ZAC.

din - ner in a nice tin can, Oh, you'll

BOTH.

all of you be mad When you see an - o - ther lad Is a -

BOTH.

- tak - ing out Liz - a Ann! Ann!

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a melody of eighth and quarter notes with some rests. The lower staff is in bass clef with a common time signature (C) and provides a harmonic accompaniment of quarter and eighth notes.

The second system of musical notation continues the piece with two staves. The upper staff maintains the melodic line with eighth and quarter notes. The lower staff continues the accompaniment with quarter and eighth notes.

The third system of musical notation shows the melody in the upper staff becoming more active with eighth notes and some slurs. The lower staff accompaniment remains consistent with quarter and eighth notes.

The fourth system of musical notation features a more complex melodic line in the upper staff with sixteenth notes and slurs. The lower staff accompaniment continues with quarter and eighth notes.

The fifth system of musical notation concludes the piece. The upper staff has a melodic line that ends with a double bar line. The lower staff accompaniment also concludes with a double bar line. The key signature changes to two sharps (D major) at the end of the system.

Più vivo.

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 two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. A dynamic marking of *ff* is present in the first measure of the right hand.

The second system continues the musical piece. It maintains the same key signature and rhythmic structure. The right hand continues with eighth and sixteenth note patterns, while the left hand provides a consistent accompaniment. The system concludes with a melodic flourish in the right hand.

The third system of the score shows a change in dynamics, with a marking of *mf* in the first measure of the right hand. The musical texture remains consistent with the previous systems, featuring rhythmic patterns in the right hand and a steady bass line in the left hand.

The fourth system continues the piece. The right hand features a more complex rhythmic pattern with sixteenth notes and rests. The left hand continues with a steady accompaniment. The system ends with a final note in the right hand.

Andante pesante.

The fifth and final system of the score is marked *f* and *Andante pesante*. The right hand features a slow, heavy melodic line with wide intervals and a dynamic accent (>). The left hand provides a simple, steady accompaniment. The piece concludes with a *Fine* marking in the right hand.

Nº 21.

SONG (Guy.)

"BEDELIA"

New Gaiety Version of William Jerome's Song by
 GEORGE GROSSMITH Jun!

Music by
 JEAN SCHWARTZ.

Allegro.

Guy.

Piano.

The musical score is presented in two systems. The first system includes a vocal line for 'Guy' and a piano accompaniment. The piano part starts with a forte (f) dynamic. The second system continues the piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegro'.

By arrangement with Shapiro, Bernstein & C^o New York and Francis, Day & Hunter, London, W.C.

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§ GUY.
 1. There's a charm - ing lit - tle
 2. She de - clares that Char - lie
 3. She says that In "Da -

§ *Till ready.*

GUY.
 la - dy who's a pa - tron of the play, She goes
 Haw - trey is the on - ly Ro - me - o, She's in
 - ho - mey" is by far her fav - 'rite play, But ad -

GUY.
 to the a - tres ev - 'ry night, and
 - love with Wil - son Bar - ret - that's a
 - mits that on the whole it's ve - ry

GUY.
 ev - ry ma - ti - née. Her
 lit - tle fact I know. Of his
 like "The on - ly Way." In

GUY.

name it is Be - de - lia, and I wish she were my
man - ly head and should - ers he sent her a pho - to -
mu - sic there is no one more con - ser - va - tive than

GUY.

own, But her eyes are al - ways on the ba - ri -
graph, And she's now gone out to buy the o - ther
she, For she loves the "Ho - ney - suck - le and the

GUY.

poco rit.

- tone, half, Bee;" Oh! Be - de - lia, can't you
But she says his Ham - let But she wants to hear it

poco rit.

GUY.

let the man a - lone?
nev - er made her laugh.
sung by Beer - bohms Tree.

REFRAIN.
a tempo

GUY.

Be - de - lia, I'm going to steal yer! Be - de - lia,
 Be - de - lia, I'm going to steal yer! Be - de - lia,
 Be - de - lia, I'm going to steal yer! Be - de - lia,

a tempo *mf* 2nd time *f*

GUY.

— you are a Queen! I'll be your Hay - den
 — next Sa - tur - day, I'll be your Mau - rice
 — the way is clear, I'll be your Mar - tin

GUY.

Cof - fin, If you'll be my E - vie Greene.
 Far - koa, If you'll be my Ed - na May.
 Har - vey, If you'll be my Lou - ie Freear.

GUY.

Say some thing sweet, Be - de - lia,
 Be kind to me, Be - de - lia,
 For you, my sweet Be - de - lia,

GUY. Your voice — I want to hear,
 I've got — a pain just here. } Oh! Be - de - lia, e - lia,
 I've wait - ed half the year,

GUY. e - lia, I've made up my mind to steal yer, steal yer, Steal yer, — Be - de - lia,

GUY. 1. dear! — Be - dear! 2. — — — — —

Fine. *p* *v* *D.C.*

No 22

SONG. —(Jo)

I MUST PROPOSE TO YOU.

Words and Music by

PAUL A. RUBENS.

Very slowly.

Jo.

Piano.

pp

Lively.

Jo.

I've been wait - ing for some

p

Jo.

sort of sign That you want this lit - tle heart of

Jo.

mine; Dail - - y, week - ly, hum - bly, meek - ly,

10 I've been wait - ing - won't you an - swer? Love is

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "I've been wait - ing - won't you an - swer? Love is". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady, rhythmic accompaniment with chords and moving lines in both hands.

10 blind, but I can plain - ly see You are real - ly quite in

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "blind, but I can plain - ly see You are real - ly quite in". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.


10 love with me. I love you, dear, That you


The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "love with me. I love you, dear, That you". The piano accompaniment continues with its steady accompaniment.


10 knew, dear; Won't you say one word?

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "knew, dear; Won't you say one word?". The piano accompaniment includes a *rall.* (rallentando) marking in the final measures. The system ends with a fermata over the final chord.

REFRAIN. *very slowly and softly.*

JO.  You're fond of me I know, And I'm fond of you;

JO.  What is the only thing for us two to do?

JO.  If you do not propose what you mean to do, *rall.*

JO.  I must propose to you. 1 2 you.

Lively.

10.  *p*
Don't you think you're just the least un-kind,

10. 
Though I beg you fond-ly, You don't mind.

10. 
Sweet-ly, gent-ly, in-cent-ly,

10. 
I im-plore you. don't ig-nore me;

10. Won't you, please, find me an answer soon?

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Won't you, please, find me an answer soon?". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

10. Shall it be the end of May, or June?

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "Shall it be the end of May, or June?". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

10. Must you grieve me, Won't you leave me —

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "Must you grieve me, Won't you leave me —". The piano accompaniment continues with the same accompaniment pattern.

10. Time to order things! —

rall.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "Time to order things! —". The piano accompaniment includes a *rall.* (ritardando) marking in the bass line towards the end of the system.

REFRAIN. very slowly and softly.

10. You're fond of me I know, And I'm fond of you;

10. What is the only thing for us two to do?

10. If you do not propose What you mean to do, *rall*

10. I must propose to you. 1 you. 2

DANCE.
Lively.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic marking. The melody starts with a quarter note, followed by eighth notes, and then features chords with grace notes. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth notes and chords.

The second system continues the piece. The upper staff features a melodic line with eighth notes and chords. The lower staff continues the accompaniment with eighth notes and chords, maintaining the lively character of the piece.

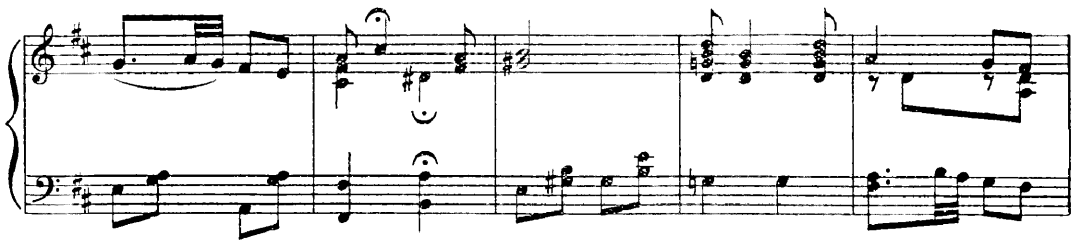
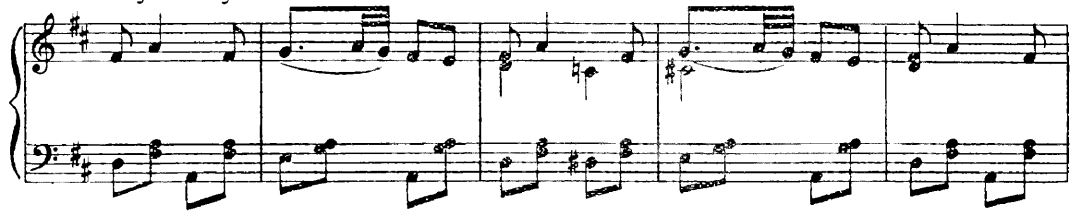
The third system shows further development of the melody and accompaniment. The upper staff has a melodic line with eighth notes and chords, while the lower staff provides a steady accompaniment with eighth notes and chords.

The fourth system includes a piano (*p*) dynamic marking in the upper staff. The melody continues with eighth notes and chords, and the accompaniment remains consistent with eighth notes and chords.

The fifth system concludes the piece. The upper staff features a melodic line with eighth notes and chords, and the lower staff provides a final accompaniment with eighth notes and chords.



Very slowly.



No. 23.

CHORUS.

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro.

Chorus.

Musical score for the Chorus introduction. The top staff (Chorus) contains a whole rest. The piano accompaniment (Piano.) is in 2/4 time, marked *mf*. The key signature has two flats (B-flat and E-flat).

CHO.

Musical score for the Chorus introduction. The vocal line (CHO.) contains a whole rest. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

CHO.

Musical score for the Chorus. The vocal line (CHO.) begins with the lyrics: "We are go - ing to the Ball all in white,". The piano accompaniment provides harmonic support. The dynamic is marked *mf*.

CHO.

Musical score for the Chorus. The vocal line (CHO.) continues with the lyrics: "For the crown of Car - ni - val is to night;". The piano accompaniment continues with the same rhythmic pattern.

CHO. We're in white be - low, But we go, we go In the

The first system of music consists of a vocal line and a piano accompaniment. 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 "We're in white be - low, But we go, we go In the". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of three flats. The melody is simple and rhythmic, with a steady beat.

CHO. glow - ing Dom - i - no, Dom - i - no.

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "glow - ing Dom - i - no, Dom - i - no." with a long note on "no" that spans across the end of the system. The piano accompaniment continues with the same rhythmic pattern.

CHO. We are go - ing to the Ball All in white,

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "We are go - ing to the Ball All in white,". The piano accompaniment includes some dynamic markings like accents (>) on certain notes.

CHO. For the crown of Car - ni - val is to - night.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "For the crown of Car - ni - val is to - night." The piano accompaniment continues with the same rhythmic pattern and includes dynamic markings.

CHO. To the mea - sures of the mu - sic As they rise and

cresc.

CHO. fall. Step - ping light, step - ping light, To the bright,

dim:

dim:

CHO. white ball.

CHO.

p

pp

No. 24.

SONG. -(Thisbe.)

"ROSE-A RUBIE"

Written and Composed by

BERNARD ROLT.

Allegro moderato.

Thisbe.

Piano.

f

sempre legato

p

There's a girl I

p ben marcato

want you all to know. Rose - a - Ru - bie is her name,

Just be - cause her skin is pink and snow.

And her lips are like a flame. All night long, when .

. ev - er she's the chance, Shell get out and go and

play. All the boys want her to dance,

This is what you hear them say:

rit:

§ (2nd time ad lib. with Chorus.)

Rose - a - Ru - bie, D'you mean to dance to - night? The

a tempo

bands a - play in', and the feet move light. All the

oth - er boys and girls are there, And if you are not

rea - dy, Do be! Steal out soft - ly, We

hav'nt far to go, And bring your slip-pers with the

poin-ted toe. When you start trip-ping, It's sim-ply

rip-ping, Come a-long, my Rose-a-Ru-

-bie. -bie.

sempre legato

In and out shall pirouette and whirl.

p ben marcato

Detailed description: This system contains the first two measures of the piece. The vocal line is in a soprano register, starting on a whole note 'In' and moving through 'and', 'out', 'shall', 'pirouette', and 'and whirl'. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line. The tempo/mood is marked 'p ben marcato'.

Hold ing up her pret ty gown,

Detailed description: This system contains the next two measures. The vocal line continues with 'Hold ing up her pret ty gown,'. The piano accompaniment maintains the same rhythmic pattern of eighth-note chords in the right hand and a steady bass line in the left hand.

Much more like a feath er than a girl,

Detailed description: This system contains the next two measures. The vocal line continues with 'Much more like a feath er than a girl,'. The piano accompaniment continues with the same rhythmic accompaniment.

Or a piece of this tle down.

Detailed description: This system contains the final two measures. The vocal line concludes with 'Or a piece of this tle down.' The piano accompaniment concludes with the same rhythmic accompaniment.

If she comes to Lon - don bye - and - bye,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a quarter note on G4, followed by quarter notes on A4, B-flat4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

When you see her fresh and sweet,

The second system continues the vocal line with a quarter note on D5, followed by quarter notes on E5, F5, and G5. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

Ev - 'ry one of you will sigh,—

The third system continues the vocal line with a quarter note on G4, followed by quarter notes on A4, B-flat4, and C5. The piano accompaniment maintains the eighth-note accompaniment in the right hand.

Kneel - ing at her dain - ty feet:

The fourth system concludes the vocal line with a quarter note on D5, followed by quarter notes on E5, F5, and G5. The piano accompaniment includes a *rit:* marking and ends with a double bar line. The system concludes with a 2/4 time signature.

♩ (2nd time ad lib. with Chorus)

Rose - - a - Ru - bie, D'you mean to dance to - night? The

a tempo

bands a - - play - in', and the feet move light,

All the oth - er boys and girls are there, And

if you are not rea - dy, Do be!

Steal out soft ly, we hav 'nt far to go. And

bring your slip - pers with the point - ed toe, When

you start trip - ping, It's sim - - ply rip - ping,

Come a - long, my Rose - a - Ru - - - - - bie. - - - - - bie.

OCTET.

No 25

"OFF TO THE BALL"

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Allegro.

Piano.

The score is written in G major (one sharp) and 6/8 time. It consists of four systems. The first system shows the piano introduction with a treble clef staff and a grand staff (treble and bass clefs). The tempo is marked 'Allegro.' and the dynamics are 'Piano.' with a forte 'f' marking. The second and third systems continue the piano accompaniment. The fourth system introduces a vocal line with the lyrics: 'Oh dear! ——— have you heard of it? There's a ball we MEAKIN.' The vocal line is on a treble clef staff, and the piano accompaniment continues below it.

MEAKIN.

Oh dear! ——— have you heard of it? There's a ball we

ZELIE.

ought to see. I knew not a word of it,

DE CASS.

Tell me what it is to be! All white

— you must wear at it, Please your self a - bout the rest!

CAROLINE.

Then I will be there at it, I'm al - rea - dy

un - der - dressd!

mf

ALL.
We're go - ing to see the fa - mous ball in

white, _____ to - night! _____ We hope they will think of

send - ing all the right _____ in - vite!

Ma - ny a girl is sure to go, Dress'd as a flee - cy

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

flake of snow, Won't she be mel - ted then you know, Not

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a series of eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

quite, ——— to - night! I'll go as a moon - beam
She'll

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a series of eighth and quarter notes. The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano).

all as - lant, so bright ——— And light! ——— And

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a series of eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern as the previous systems.

{He} as a big white e - le - phant, All right and

tight. {I'll} be a plas - ter cast or bust, {He'll}

{I'll} be a mil - ler white as dust, {She'll} be a mil - ler's

daugh - ter, just To - night, in white!

f

ZELIE.

Oh my! ——— how de light-ful-ly,

FRON. & MER.

ZELIE.

I shall flirt with all the men! Some girls ——— will be fright-ful-ly

ZAC.

FRON. & MER.

Jeal-ous if they see you then! I'll take ——— the Prin.ces.ses on,

LYDIA.

ZAC.

That's the sort to touch my heart! Come then, ——— get your dres.ses on,

L.V.D.

Or we all shall miss the start!

ALL.
We're off to the great and splen - did ball To -

- night, in white! The cream and the crown of

Car - ni - val When quite at height!

Some will be dress'd as White Hus - ears, All o - ver rib - bons,

lace and stars, Gal - lant and gor - geous sons of Mars, Who

fight _____ at sight! *f* { I'll } She'll go as a can - die *p*

with a wick A - light _____ to - night. _____ Then

I'll be the chin - a can - dle stick, what bright de -

He'll be the chin - a can - dle stick, what bright de -

- light!

I'll be a sum - mer cloud of dew,

He'll be a sum - mer cloud of dew,

Up in a sky ex - treme - ly blue, Pos - si - bly that may

just show through The white to - night.

f

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 two sharps (F# and C#). The music begins with a piano (*pp*) dynamic marking. The melody in the upper staff features eighth and sixteenth notes with slurs and accents. The bass line consists of chords and single notes.

The second system continues the piece with two staves. The upper staff has a melodic line with slurs and accents, while the lower staff provides harmonic support with chords and moving lines.

The third system shows the continuation of the dance piece. The upper staff features a melodic line with slurs and accents, and the lower staff continues with chords and moving lines.

The fourth system continues the piece. The upper staff has a melodic line with slurs and accents, and the lower staff continues with chords and moving lines.

The fifth system continues the piece. The upper staff has a melodic line with slurs and accents, and the lower staff continues with chords and moving lines. A piano (*p*) dynamic marking appears in the lower staff.

The sixth system concludes the piece. The upper staff has a melodic line with slurs and accents, and the lower staff continues with chords and moving lines.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of dynamic markings, with 'ff' (fortissimo) appearing in the second and sixth systems. The notation includes various accidentals, such as sharps and naturals, and some notes are tied across measures. The piece concludes with a double bar line at the end of the sixth system.

No. 26.

CHORUS.- BAL BLANC.

Allegro.

Piano.

First system of the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The music begins with a forte (*ff*) dynamic and includes a fermata over the first measure.

Second system of the piano introduction, continuing the rhythmic accompaniment.

Third system of the piano introduction, showing the continuation of the piano accompaniment.

Fourth system of the piano introduction, concluding the instrumental introduction.

CHO.

Vocal introduction and first line of lyrics. The vocal line is written in a single staff with a treble clef. The piano accompaniment is shown in a grand staff (treble and bass clefs). The lyrics are: "Car - ni - val is near - ly end - ed, Now we drop our co - lours splen - did,"

Piano accompaniment for the chorus, continuing the rhythmic accompaniment from the introduction.

CHO.

And to night dance in white, Blue for in no cence in tend ed,

And to night dance in white, Blue for in no cence in tend ed.

And to night dance in white, Blue for in no cence in tend ed,

The first system of music includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "And to night dance in white, Blue for in no cence in tend ed,". The piano part features a steady bass line and chords in the right hand.

CHO.

Dance un til the room is reel ing, And the lights a round the ceil ing

Dance un til the room is reel ing, And the lights a round the ceil ing

Dance un til the room is reel ing, And the lights a round the ceil ing

The second system of music includes three vocal staves and a piano accompaniment. The lyrics are: "Dance un til the room is reel ing, And the lights a round the ceil ing". The piano part continues with a consistent accompaniment.

CHO.

Are like you, danc ing too, Glid ing, leap ing, whirl ing, wheel ing,

Are like you, danc ing too, Glid ing, leap ing, whirl ing, wheel ing,

Are like you, danc ing too, Glid ing, leap ing, whirl ing, wheel ing,

The third system of music includes three vocal staves and a piano accompaniment. The lyrics are: "Are like you, danc ing too, Glid ing, leap ing, whirl ing, wheel ing,". The piano part features a more active accompaniment with eighth notes in the bass and chords in the treble.

CHO

Vlan! et dan - sons au bal blanc, Vlan au bal blanc du
 Vlan! et dan - sons au bal blanc, Vlan au bal blanc du
 Vlan! et dan - sons au bal blanc, Vlan au bal blanc du

CHO

Car - na - val Vlan! et dan - sons au bal blanc,
 Car - na - val Vlan! et dan - sons au bal blanc,
 Car - na - val Vlan! et dan - sons au bal blanc,

CHO

Au bal - blanc du Car - na - val. Vlan! et dan - sons
 Au bal - blanc du Car - na - val. Vlan! et dan - sons
 Au bal - blanc du Car - na - val. Vlan! et dan - sons

CHO.

au bal blanc, Vlan! au bal blanc du Car - na - val.

au bal blanc, Vlan! au bal blanc du Car - na - val.

au bal blanc, Vlan! au bal blanc du Car - na - val.

CHO.

Vlan! et dan - sons au bal blanc du Car - na - val,

Vlan! et dan - sons au bal blanc du Car - na - val,

Vlan! et dan - sons au bal blanc du Car - na - val,

CHO.

Vlan!

Vlan!

Vlan!

No. 27

DUET- (Jo and Guy)

"WALTZING".

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Jo.

Piano.

Jo.

When I

Jo.

go to a ball, al - though I'm the keen - est of the dan - cers, I sit

Jo.

still through a dull quad - rille, And I sim - ply loathe the lan - cers! I re -

GUY.

treat from the pol - ka beat, For I nev - er can keep in it. When it

GUY.

halts, and they start a waltz, I am on it in a minute!

Tempo di Valse

BOTH.

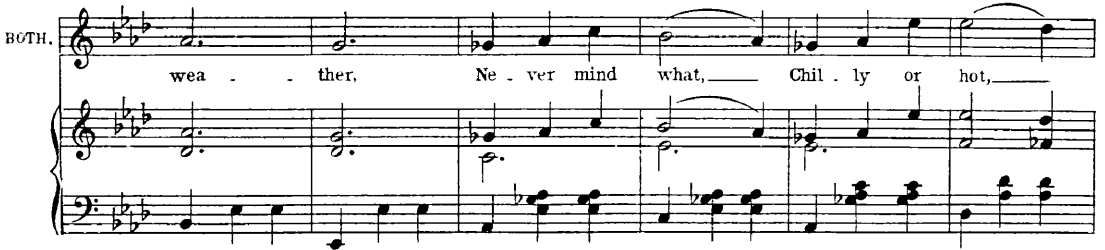
Waltz - - ing, waltz - - ing,

BOTH.


Swing - ing in time to - ge - - ther, Do not stop

BOTH.  Till you drop, or the mu - - sic halts.

BOTH.  Sway - - ing, say - - ing Some - thing a - bout the

BOTH.  wea - - ther, Ne - ver mind what, — Chil - ly or hot, —

BOTH.  That is the way we waltz. —
Waltz - - ing,

CHO.  Waltz - - ing,
Waltz - - ing,



Waltz - - - ing, swing - ing in time to - ge -

CHO. Waltz - - - ing, swing - ing in time to - ge -

Waltz - - - ing, swing - ing in time to - ge -

- ther, Do not stop till you drop, or the

CHO. - ther, Do not stop till you drop, or the

- ther, Do not stop till you drop, or the

mu - sic halts. Sway -

CHO. mu - sic halts. Sway -

mu - sic halts. Sway -

ing, Say ing some thing a bout the

ing, Say ing some thing a bout the

ing, Say ing some thing a bout the

wea ther, Nev er mind what, Chil ly or

wea ther, Nev er mind what, Chil ly or

wea ther, Nev er mind what, Chil ly or

hot, That is the way we waltz.

hot, That is the way we waltz.

hot, That is the way we waltz.

No. 28.

SONG (Lady Violet.) and CHORUS.

"COME ALONG WITH ME."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegretto.

Lady Violet.

Piano.

LADY VIOLET.

1. When I was ex - treme - ly small, On - ly three or four,
2. I was at a school while young, With a gar - den fair,

Lady V.

I did no-thing wrong at all For a week or more.
Ro-sy ap-ples o-ver-hung, From the or-ard there.

Lady V.

Aun-tie brought my cloak and hood, Brush'd my hair out neat,
But we knew they must be-long To the o-ther side,

Lady V.

Say-ing, you have been so good, You shall have a treat! I will
So to ga-ther them was wrong, Yet I fear we tried. When we

Lady V.

go with you, To the Zoo! Zoo, Zoo.
went to play, Some one used to say:

Lady V.

Come a - long with me, To the Zoo, dear;
Come a - long with me, By the wall, dear;

Lady V.

El - e - phants you'll see, Great big bears and ti - gers,
No - bod - y you'll see, I hear Mam' - selle snor - ing.

Lady V.

We will have some tea, Tea for two, dear!
You can reach the tree, You're so tall, dear;

Lady V.

You've been a good lit - tle girl, So come a - long with me!
Ap - ples are just get - ting ripe, So come a - long with me!

CHORUS.

mf

Come a - long with me, To the Zoo, dear!
Come a - long with me, By the wall, dear!

CHO.

El - e - phants you'll see, Great big bears and ti - gers,
No - bod - y will see, I hear Mam' - selle snor - ing.

CHO.

We will have some tea, Tea for two, dear.
You can reach the tree, You're so tall, dear;

CHO.

You've been a good lit - tle girl, So come a - long with me!
Ap - ples are just get - ting ripe, So come a - long with me!

mf

dim.

LADY VIOLET.

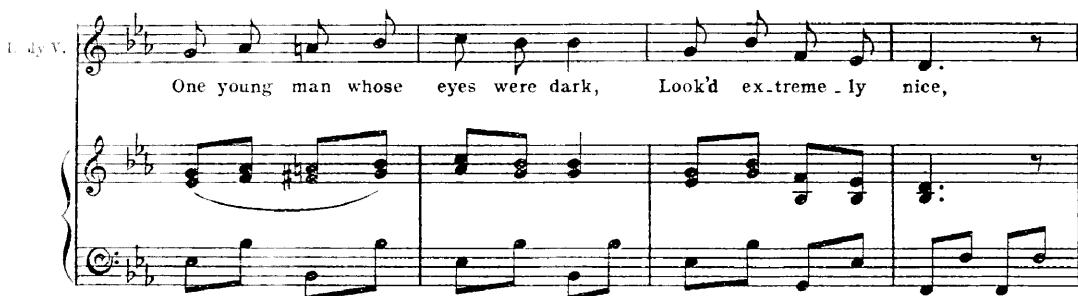
3. When I grew an

p

Lady V.

old - er girl, Ea - ger for ro - mance,

V.  I was in a per - fect whirl At my first big dance!

1. 4. V.  One young man whose eyes were dark, Look'd ex - treme - ly nice,

1. 4. V.  And I meet him in the Park On - ly once or twice! But I

1. 4. V.  turn'd so red When one day he said;

Lady V.

Come a - long with me, Will you not, dear?

Lady V.

Mar - ried we will be, Then go hon - ey - moon - ing;

Lady V.

It - al - y we'll see, That's the spot, dear!

Lady V.

You've been a good lit - tle girl, So come a - long with me.

CHORUS.

mf

Come a - long with me, Will you not, dear?

CHO.

Mar - ried we will be, Then go hon - ey - moon - ing;

HO.

It - al - y we'll see, That's the spot, dear!

CHO.

You've been a good lit - tle girl, So come a - long with me!

DANCE.

First system of musical notation. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The music is marked *mf* (mezzo-forte). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues the melodic line with various rhythmic patterns, including eighth and sixteenth notes. The left hand maintains the accompaniment, with some chords in the bass line.

Third system of musical notation. This system includes first and second endings. The first ending is marked '1.' and the second ending is marked '2.'. The right hand has a more active melodic line, and the left hand continues the accompaniment.

Fourth system of musical notation. The piece is marked *mf*. The right hand features a melodic line with a slur over the final two measures. The left hand continues the accompaniment with eighth notes.

Fifth system of musical notation. The piece is marked *dim.* (diminuendo). The right hand has a melodic line with a slur over the first three measures. The left hand continues the accompaniment, ending with a final chord.

N^o 29.

SONG.- (Ronald.)

"I'M JUST AN ORDINARY MAN"

Word and Music by

PAUL A. RUBENS.

Moderato.

Ronald.

Piano.

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a common time signature. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass line with eighth notes. The key signature has one sharp (F#).

RON.

1. There are lots of fel - lows in the
2. I can't give you all the par -

The first system of the vocal melody (RON.) is in 4/4 time. The lyrics are: "1. There are lots of fel - lows in the" and "2. I can't give you all the par -". The piano accompaniment (Piano) is in 4/4 time, marked *p* (piano). It features a simple harmonic accompaniment with chords and eighth notes.

RON.

world to day, But there's ve - ry few a - bout like me. I don't
ti - cu - lars Of La - dy So - and - so's new hat, Or

The second system of the vocal melody (RON.) is in 4/4 time. The lyrics are: "world to day, But there's ve - ry few a - bout like me. I don't" and "ti - cu - lars Of La - dy So - and - so's new hat, Or". The piano accompaniment (Piano) is in 4/4 time, marked *p* (piano). It continues the harmonic accompaniment with chords and eighth notes.

RON.

mind a - but what I do or say, I'm as sim - ple as a man can
drive o - ver peo - ple in mo - tor cars, Like the av - er - age a - ris - to -

The third system of the vocal melody (RON.) is in 4/4 time. The lyrics are: "mind a - but what I do or say, I'm as sim - ple as a man can" and "drive o - ver peo - ple in mo - tor cars, Like the av - er - age a - ris - to -". The piano accompaniment (Piano) is in 4/4 time, marked *p* (piano). It continues the harmonic accompaniment with chords and eighth notes.

RON.
 be. My tai - lor's an or - di - na - ry man who makes Ve - ry
 - crat. I can't owe a bill for a year or so, And

RON.
 or - di - na - ry clothes, like these, With all the or - di - na - ry
 ne - ver pay a sin - gle cent: For— I'm such a com - mon - place

RON.
 bad mis - takes, And ex - traor - di - na - ry bag - gy at the knees. Oh!
 fool, I know That I should go and pay by ac - ci - dent. For

rall:

RON.
 I'm not the sort of man to go by, I'm not the
 I'm not the sort of man to go by, I'm not the

RON
 kind of man you know by New boots of black and tan. No, I'm just an
 kind of man you know by New boots of black and tan. I'm not a

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "kind of man you know by New boots of black and tan. No, I'm just an kind of man you know by New boots of black and tan. I'm not a". The piano accompaniment features a steady bass line and chords in the right hand.

RON
 or - di - na - ry man, Yes, I'm quite a com - mon sort of pen - ny thing.
 sport - ing kind of man, Why, I've ne - ver ev - en shot a keep - er.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "or - di - na - ry man, Yes, I'm quite a com - mon sort of pen - ny thing. sport - ing kind of man, Why, I've ne - ver ev - en shot a keep - er." The piano accompaniment includes some chordal textures with a box around a specific section in the right hand.

RON
 I'm not par - tic - lar good at a - ny - thing, I'm just - well
 I find that rab - bits work out cheap - er, I know it

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "I'm not par - tic - lar good at a - ny - thing, I'm just - well I find that rab - bits work out cheap - er, I know it". The piano accompaniment features a box around a section in the right hand.

RON
 what on earth am I? I'm I'm just an or - di - na - ry man.
 is n't half as smart, But I'm such an or - di - na - ry man.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "what on earth am I? I'm I'm just an or - di - na - ry man. is n't half as smart, But I'm such an or - di - na - ry man." The piano accompaniment features a box around a section in the right hand.

RON.

ff

RON.

3. There are lots of ve . ry de . cent

p

RON.

chaps I've met Who have no i . dea what hard . ships mean; There are

RON.

lots of fel . lows who are quite up . set If they have . n't got a fly . ing ma .

RON.
 chine. There are men who make a cab-man drive like mad, And

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "chine. There are men who make a cab-man drive like mad, And". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

RON.
 al-ways pay them half-a-crown. I — must con-fess I'm al-ways

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "al-ways pay them half-a-crown. I — must con-fess I'm al-ways". The piano accompaniment includes a fermata over a chord in the right hand.

RON.
 de-u-ced glad if the sil-ly horse don't tum-ble down. Oh!

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "de-u-ced glad if the sil-ly horse don't tum-ble down. Oh!". The piano accompaniment includes a "rall:" marking in the right hand.

Slower.
 RON.
 I'm not the sort of man to go by, I'm not the

The fourth system of music begins with the tempo marking "Slower." and continues the vocal line and piano accompaniment. The lyrics are: "I'm not the sort of man to go by, I'm not the". The piano accompaniment features a boxed-in section in the right hand.

RON.
 kind of man you know by New boots, of black and tan, No, I'm just an

The first system of music 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 begins with a series of eighth notes, followed by a quarter note, and ends with a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

RON.
 or - di - na - ry man. Yes, In pol - i - ties there's late - ly been a stir,

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes a prominent eighth-note bass line and chords in the right hand, with some chords marked with a box.

RON.
 And things are look ing ra - ther sin - is - ter. Why can't they

The third system of music shows the vocal line with a slight change in rhythm. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

RON.
 just make me Prime Min - is - ter?— I'm quite an or - di - na - ry man.

The fourth and final system of music on this page. The vocal line concludes with a half note. The piano accompaniment ends with a final chord in the right hand and a sustained bass note.

Nº 30.

FINALE ACT II.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL and LIONEL MONCKTON.

Chorus.

At the fan - cy,

Piano. *f*

CHO.

fan - cy ball, Hap - pi - ness has come to all,

CHO.

So we may hope that in an - y case You're con - tent - ed with the

CHO. or - chid chase At the fan - cy, fan - cy ball,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "or - chid chase At the fan - cy, fan - cy ball,". The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a steady eighth-note bass line and chords in the right hand.

CHO. Hap - pi - ness has come to all, So we may hope that in

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Hap - pi - ness has come to all, So we may hope that in". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

CHO. an - y case — You're sat - is - fied with the

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "an - y case — You're sat - is - fied with the". The piano accompaniment continues with the same accompaniment pattern.

CHO. or - chid chase! — So we

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "or - chid chase! — So we". The piano accompaniment features a final chord and a double bar line.

CHO. join in a ta - ra - ra, Ta - ra - ra, Ta -

CHO. - ra - ra, And mer - ri - ly sing, "Long life to the King, And

CHO. Pres - i - dent Lou - bet!" Till we're dry as the Sa -

CHO. - ha - ra, Ta - ra - ra, Ta - ra - ra, We'll

CHO.  This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "dis - si - pate gloom with Ta - ra - ra - boom, With Ta - ra - ra - boom - de -". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

CHO.  This system contains the second vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "- ay." The piano accompaniment consists of five staves (treble and bass clefs) with chords and moving lines, including some complex textures with many notes.