

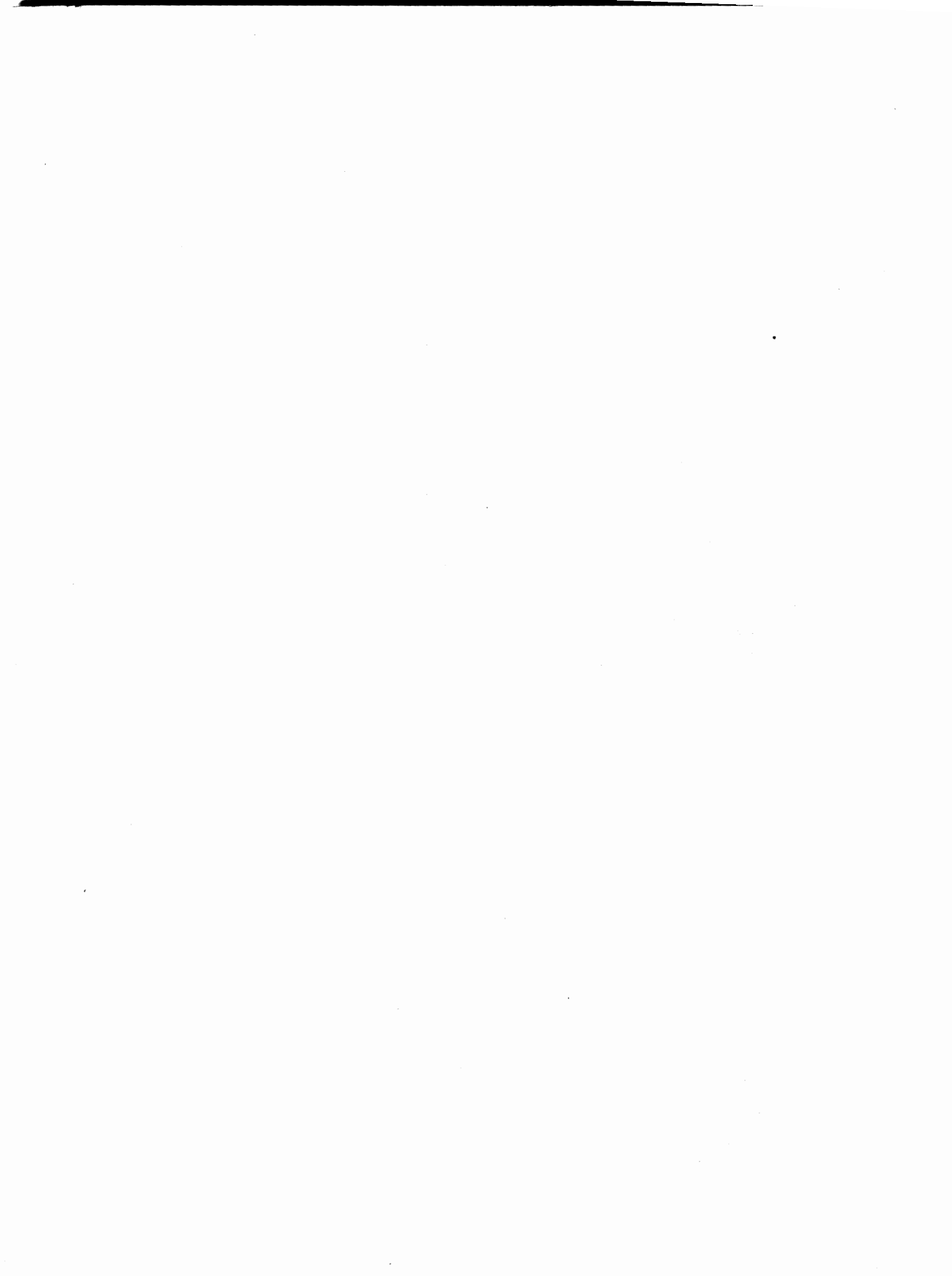
THE ARCADIANs

July 1909



CHAPPELL & CO L^{TD}.

MUSIC BY
LIONEL MONCKTON
and
HOWARD TALBOT.



THE ARCADIANs.

A Fantastic Musical Play in Three Acts.

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MARK AMBIENT

AND

A. M. THOMPSON.

LYRICS BY

ARTHUR WIMPERIS.

MUSIC BY

LIONEL MONCKTON & HOWARD TALBOT.

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Produced by Mr. ROBERT COURTNEIDGE.

THE ARCADIANS.

Dramatis Personæ.

JAMES SMITH (<i>of Smith & Co., Caterers, London</i>) }	MR. DAN ROLYAT.
SIMPLICITAS (<i>an Arcadian</i>)... .. }	MR. ALFRED LESTER.
PETER DOODY (<i>a Jockey</i>) }	MR. HARRY WELCHMAN.
JACK MEADOWS }	MR. NELSON KEYS.
BOBBIE... .. }	MR. AKERMAN MAY.
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CHRYSAEA }	MISS MAY KINDER.
ASTROPHEL }	(By kind permission of Mr. GEORGE EDWARDES.)
STREPHON }	MR. H. E. PEARCE.
DAMETAS }	MR. CHARLES CHARTERIS.
	MR. S. OLIVER.
AND	
SOMBRA }	MISS FLORENCE SMITHSON.

Synopsis of Scenery.

ACT I.—Arcadia	(CONRAD TRITCHLER.)
ACT II.—Askwood	(R. C. McCLEERY.)
ACT III.—The Arcadian Restaurant	(STAFFORD HALL and W. HOLMES.)

ORCHESTRA UNDER THE DIRECTION OF MR. ARTHUR WOOD.

THE ARCADIAN.

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THE ARCADIAN.

Act I.



N^o 1.

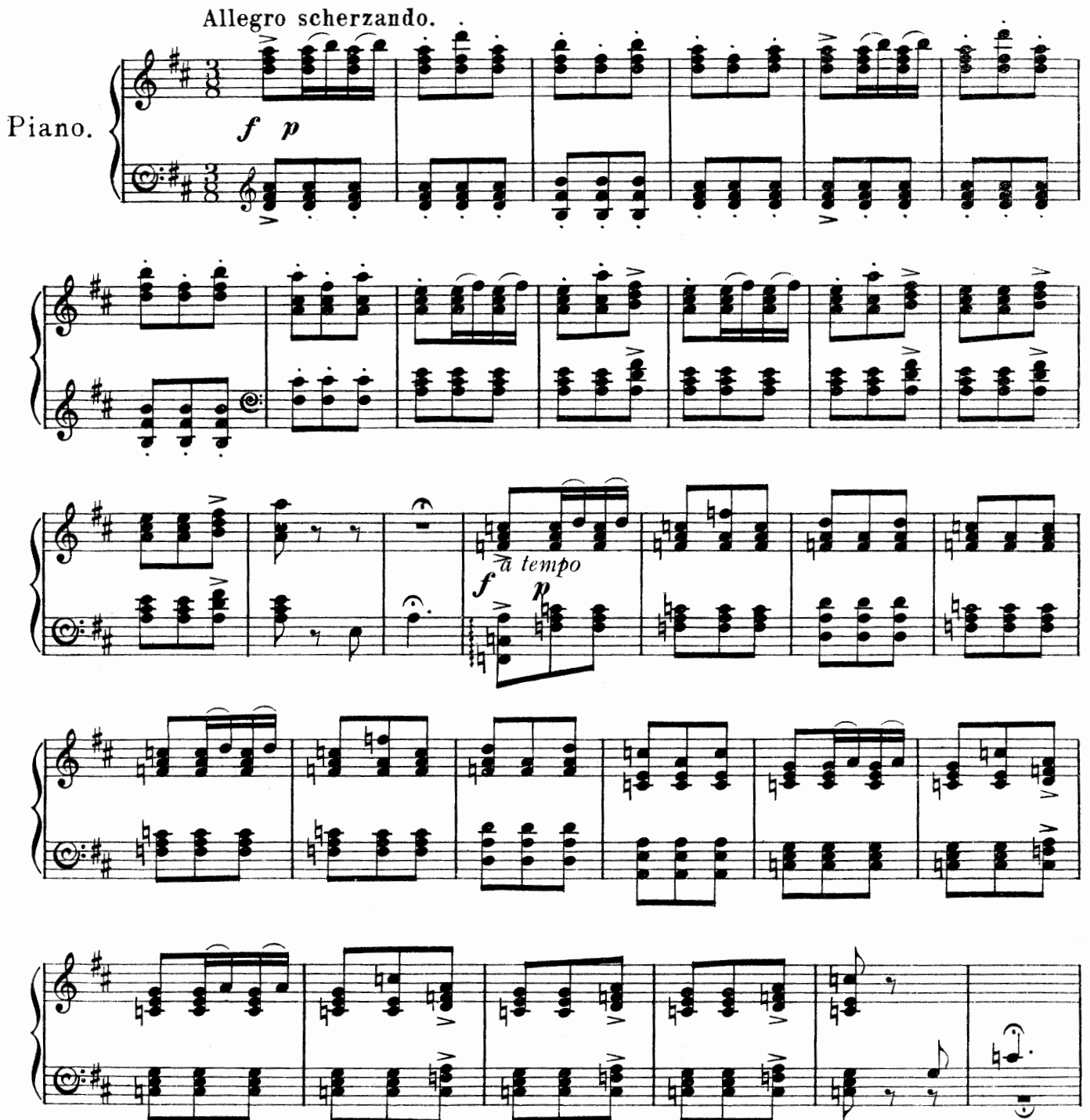
INTRODUCTION and OPENING CHORUS.

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegro scherzando.

Piano.



f p

f a tempo

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melody in the treble clef and a bass line in the bass clef. Performance markings include *cresc. a tempo* in the first measure, *poco* in the second measure, *a* in the fourth measure, and *poco* in the sixth measure.

Second system of musical notation, continuing the grand staff from the first system. It maintains the same key signature and rhythmic patterns.

Third system of musical notation. It includes a dynamic marking of *f* (forte) in the fifth measure. The system concludes with a *Red.* (ritardando) marking and an asterisk (*) in the sixth measure.

Fourth system of musical notation. It features a long melodic line in the treble clef with a slur and a hairpin crescendo. The bass line consists of chords. The system is marked with *Red.* and asterisks (*) at the beginning, middle, and end.

Fifth system of musical notation. It continues the grand staff with chords in both the treble and bass clefs. The key signature changes to one sharp (F#) in the fifth measure.

First system of musical notation, consisting of a grand staff with two staves. The music is in a key signature of two sharps (F# and C#) and a 3/4 time signature. The upper staff features a melodic line with eighth and quarter notes, while the lower staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. It begins with a piano dynamic marking (*p*). The upper staff has a melodic line with some rests, and the lower staff continues with a steady accompaniment of chords.

Third system of musical notation, featuring a crescendo dynamic marking (*cresc.*). The upper staff shows a melodic line with eighth notes, and the lower staff has a consistent accompaniment.

Fourth system of musical notation, starting with a forte dynamic marking (*f*). The upper staff has a melodic line with a slur over several notes. The lower staff includes a *ped.* (pedal) marking and a ** V* marking. The system concludes with a double bar line.

Fifth system of musical notation, the final system on the page. It features a melodic line in the upper staff with various articulations and a final cadence. The lower staff provides accompaniment, ending with a double bar line.

(CURTAIN.)

Piano introduction for the curtain scene, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

CHORUS. SOPRANOS and CONTRALTOS.

CHO. *p* Ar - ca - dians are we, _____ Dame Na - ture

Musical notation for the Soprano and Contralto parts of the chorus. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clef). The lyrics are: "Ar - ca - dians are we, _____ Dame Na - ture".

CHO. blest our birth _____ With spell of Sun and Sea And charm of

Musical notation for the Soprano and Contralto parts of the chorus. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clef). The lyrics are: "blest our birth _____ With spell of Sun and Sea And charm of".

CHO. Mo - ther Earth, _____

TENORS and BASSES.

Musical notation for the Tenors and Basses part of the chorus. The vocal line is on a single staff with a bass clef. The piano accompaniment is on two staves (treble and bass clef). The lyrics are: "Mo - ther Earth, _____".

With free - dom of the weald, _____

Piano accompaniment for the final part of the chorus, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

CHO. *mf* And gold of gar - ner'd

With shel - ter of the woods *pp* *mf* And gold of gar - ner'd

CHO. world - - ly

field For all our world - ly goods. *pp*

field For all our world - - ly goods. *p*

CHO. In Ar - ca - dy life *p*

CHO. flows a - long As care - less as the shep - herd's song That
That

CHO. Strep - hon pipes a - long the lea In Ar - ca - dy, in
Stre - phon pipes a - long the lea In Ar - ca - dy, in

poco rall.

poco rall.

CHO. Ar - ca - dy! In Ar - ca - dy life trips a - long As
Ar - ca - dy!

a tempo

a tempo

CHO. light - some as the Pix - y throng Who sport be - neath the
 Who sport be - neath the

CHO. green - wood tree In Ar - ca - dy, in Ar - ca - dy!
 green - wood tree In Ar - ca - dy, in Ar - ca - dy!

CHO. In Ar - ca - dy! In
 In Ar - ca - dy! In

CHO.

Ar - ca - dy!

Ar - ca - dy!

p

SOPRANO SOLO.

p

Drone of bees a - mong the

p dolce.

flow'rs, Her - ald - ing the sum - mer noon, Songs of

birds a - mid the bow'rs, Lit - an - y of joy - ous

June: _____ Hush _____ and

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a long note on 'June:' followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

mur - mur of the leaves As the Ze - phyr comes and

The second system continues the vocal and piano parts. The vocal line has notes marked with an 'x' above them. The piano accompaniment maintains its rhythmic pattern, with some chords marked with an 'x'.

goes, Green and gold of rip'n - - ing sheaves, Sail - - ing

The third system shows the vocal line with a melodic line and the piano accompaniment continuing its accompaniment. The vocal line has a double dash under 'rip'n - - ing'.

clouds of pearl and rose: _____ The

molto cresc.

The fourth system concludes the page. The vocal line has a long note on 'clouds of pearl and rose:' followed by 'The'. The piano accompaniment includes the instruction 'molto cresc.' and ends with a double bar line.

pp

heart to love, the eye to see!— These are the

p

joys of Ar - - ca - - dy!

CHORUS

The heart to love, the

The heart to love, the

cresc.

CHO

eye to see!— These are the joys of Ar - - ca -

eye to see!— These are the joys of Ar - - ca -

f

CHO. *p*
- dy! Of Ar - ca - dy,
- dy! Of Ar - ca - dy,
mf

CHO. *p*
Of Ar - - ca - - dy!
Of Ar - - ca - - dy!
p

rall e dim.

Andante.

SOLO (ASTROPHEL.)

Eve-ning and the sense of rest, _____ La-bour light-ly laid a -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Eve-ning and the sense of rest, _____ La-bour light-ly laid a -". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The piano part consists of chords and single notes, with some notes marked with a fermata.

AST. -side, _____ Crim-son splen-dour of the West, _____

The second system of music continues the vocal line with the lyrics "-side, _____ Crim-son splen-dour of the West, _____". The piano accompaniment continues with similar chordal textures and some melodic lines in the bass.

AST. Gla - - mour of the twi-light-tide: _____ Scent of mea-dow-sweet and

The third system of music continues the vocal line with the lyrics "Gla - - mour of the twi-light-tide: _____ Scent of mea-dow-sweet and". The piano accompaniment features more complex chordal structures and some melodic movement in the bass.

AST. thyme And a hun - - dred hon - ey'd things, _____

cresc.

The fourth system of music concludes the vocal line with the lyrics "thyme And a hun - - dred hon - ey'd things, _____". The piano accompaniment includes a *cresc.* (crescendo) marking and features more complex chordal textures and melodic movement in the bass.

AST. Phil - o - mel's im - - - pass-ioned rhyme When the moon — her sic - kle

AST. swings: The pass-ing day, the night to be! — These are the joys of

p *cresc.*

AST. CHORUS. *p* *cresc.* *f*

Ar-ca-dy! — The pass-ing day, — the night to be! — These are the joys of

Tempo I?

CHO. Ar - ca - dy! S mer - ry ma - zes tread

So mer - ry ma - zes tread

CHO. And crown your locks with flow'rs, Let Youth with

And crown your locks with flow'rs, Let Youth with

cresc. *poco* *a* *poco*

cresc. *poco* *a* *poco*

CHO. Plea - sure wed, The Joy of Life is ours!

Plea - sure wed, The Joy of Life is ours!

CHO. *f* In

CHO. *p* Ar - ca - dy life flows a - long As care - less as the

CHO. *f* *p* shep - herd's song That Stre - phon pipes a - long the lea In
That Stre - phon pipes a - long the lea In

poco rall. *a tempo*

CHO. Ar - ca - dy, in Ar - ca - dy! In Ar - ca - dy life

Ar - ca - dy, in Ar - ca - dy!

CHO. trips a - long As light - some as the Pix - y throng Who

Who

CHO. sport be - neath the green - wood tree. In Ar - ca - dy, in

sport be - neath the green - wood tree. In Ar - ca - dy, in

CHO. Ar - ca - dy! In Ar - ca -

Ar - ca - dy! In Ar - ca -

CHO. - dy, in Ar - ca - dy!

- dy, in Ar - ca - dy!

No. 2.

SONG. (Time.) and CHORUS.

"I QUITE FORGOT ARCADIA."

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Allegro moderato.

Piano.

TIME.

Since the

TIME.

days be - fore the flood, When the world was main - ly
- plant - ed Jove and Zeus I've as - sist - ed to re -

TIME.

mud, Where the mam - moth met the might - y mas - to -
 - duce Might - y A - thens' to a lit - tle spot of

TIME.

don - I've been sad - dled with the berth of po -
 Greece I have watch'd the le - gions pass From the

mf *p*

TIME.

- lice - man to the Earth: I'm the man who keeps Cre -
 ranks of shin - ing brass To the plain but so - lid

TIME.

- a - tion mov - ing on - But I've
 "Cop - per" of Po - lice! I have

mf *p*

TIME.

had so much to do That I'd quite for - got - ten
 chang'd the fash - ion's mode From the an - cient Bri - ton's

TIME.

you, Yes, I've skipp'd you as a school - boy skips a
 woad, When they dyed them-selves a love - ly shade of

TIME.

page, _____ So I fear you're in ar -
 blue, _____ To So - ci - e - ty to -

TIME.

- rears Just a - bout three thou - sand years, For with you I see it's
 - day, Which ex - hib - its, strange to say, An a - larm - ing sim - i -

TIME.

still the Gold - en Age. To
 - la - ri - ty of hue.

REFRAIN.

TIME.

ev - 'ry race in ev - 'ry clime I set the pace and call the time, From

a tempo

TIME.

Cam - ber - well to Can - da - har, But I quite for - got Ar - ca - di - a!

CHO.

To
 To

f

CHO. ev - 'ry race in ev - 'ry clime He

ev - 'ry race in ev - 'ry clime He

CHO. sets the pace and calls the time, From Cam - ber - well to

sets the pace and calls the time, From Cam - ber - well to

CHO. Can - da - har, But he quite for - - got Ar - -

Can - da - har, But he quite for - - got Ar - -

CHO.

ca - di - a!

ca - di - a!

CHO.

CHO.

1. TIME. 2.

I've sup-

f₃ *p* *f₃*

N^o 3.

QUARTET. (Sombra, Chrysaëa, Strephon and Astrophel.)

"THE JOY OF LIFE."

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegretto.

Piano.

SOMBRA.

1. The sha - dow - dap - pled
2. The as - pho - del's a -

SOM.

mead Is sweet with scent of thyme, The shep-herd tunes his
- blaze, The crim - son rose a - glow, A - mid the wood - land

ASTROPHEL.

SOM.

reed To rip - pling, rhyth - mic rhyme, The swal - lows swoop and
ways The bree - zes whis - per low: The drow - sy bees drink

AST. fly, deep The grass grows rich and rife, Where hea - ther bel - fries swing,

AST. — The brook goes bab - bling by, A - lilt with laugh - ing The birds their ma - tins keep With joy - ous ca - rol -

rall.

rall.

SOM. So take your plea - sure, Min - gle love with

CHR. So take your plea - sure, Min - gle love with

AST. life! - ling. So take your plea - sure, Min - gle love with

STR. So take your plea - sure, Min - gle love with

a tempo

a tempo

SOM. *Lei - sure, Life's a dain - ty mea - sure For our danc - ing*

CHR. *Lei - sure, Life's a dain - ty mea - sure For our danc - ing*

AST. *Lei - sure, Life's a dain - ty mea - sure For our danc - ing*

STR. *Lei - sure, Life's a dain - ty mea - sure For our danc - ing*

SOM. *feet! For Na - ture's smil - ing With a charm be - *cresc.**

CHR. *feet! For Na - ture's smil - ing With a charm be - *cresc.**

AST. *feet! For Na - ture's smil - ing With a charm be - *cresc.**

STR. *feet! For Na - ture's smil - ing With a charm be - *cresc.**

SOM.  -guil - ing, With the sun on the dew And the lark in the

CHR.  -guil - ing, With the sun on the dew And the lark in the

AST.  -guil - ing, With the sun on the dew And the lark in the

STR.  -guil - ing,



SOM.  blue And the joy of life, _____

CHR.  blue And the joy of life, _____

AST.  blue And the joy _____ of life, _____

STR.  And the joy of life, the joy _____



SOM. *p rall.* the joy of life all the wide world through! 1.

CHR. *p* all the wide world through!

AST. *p* the joy of life all the wide world through!

STR. *p rall.* of life all the wide world through!

p rall. *a tempo*

SOM. 2. through!

CHR. through!

AST. through!

STR. through!

p a tempo

Nº 4.

CHORUS OF FEAR.

"LOOK, WHAT HOVERS THERE?"

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegro.

Piano.

ppp misterioso

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords, primarily triads and dyads, moving in a stepwise fashion. The lower staff is in bass clef with the same key signature and time signature, featuring a simple bass line with quarter notes and rests, often marked with a '7' indicating a fingering.

The second system of piano accompaniment continues the musical texture from the first system. It maintains the same key signature and time signature, with the upper staff playing chords and the lower staff playing a steady bass line.

HO. *ppp* Look, what hov - ers there a - bove us,

ppp Look, what hov - ers there a - bove us,

The vocal line is written for a Soprano (HO.) and consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Look, what hov - ers there a - bove us,". The lower staff is in bass clef with the same key signature and time signature, providing harmonic support for the vocal line with chords and dyads.

The third system of piano accompaniment concludes the musical piece. It follows the same key signature and time signature as the previous systems, with the upper staff playing chords and the lower staff playing a bass line.

CHO. Hang - ing on gi - gan - tic wing!

Hang - ing on gi - gan - tic wing!

HO. O e - ter - nal gods who love us,

O e - ter - nal gods who love us,

CHO. Save us from the aw - - ful thing!

Save us from the aw - - ful thing!

CHO. *cresc.* *poco* - *a* - *poco*

Hark, it's com - ing, hum - ming, thrum - ming,

Hark, it's com - ing, hum - ming, thrum - ming,

cresc. *poco* - *a* - *poco*

CHO. Wheel - ing, reel - ing in its flight,

Wheel - ing, reel - ing in its flight,

CHO. Loop - ing, droop - ing, swoop - ing, whoop - ing,

Loop - ing, droop - ing, swoop - ing, whoop - ing,

CHO. Like a har - py of the night!

Like a har - py of the night!

CHO. *cresc.* See up - on it's back is rid - ing

See up - on it's back is rid - ing

cresc.

CHO. Some - thing in no mor - tal shape,

Some - thing in no mor - tal shape,

CHO. *f* Mop-ping, mow-ing, creep-ing, leap-ing, Frisk-ing like a fren-zied ape!

Mop-ping, mow-ing, creep-ing, leap-ing, Frisk-ing like a fren-zied ape!

CHO. It's up-on us! It's up-on us! Ah!_____

It's up-on us! It's up-on us! Ah!_____

It's up-on us! It's up-on us! Ah!_____

It's up-on us! It's up-on us! Ah!_____

ff

Nº 5.

SONG-(Sombra.)

"THE PIPES OF PAN ARE CALLING."

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Allegretto.

Piano.

mf sempre leggiero

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It features a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note patterns. The dynamic marking *mf sempre leggiero* is placed above the lower staff.

SOM.

With a mel-o - dy en-thral-ling, Loud the woodland ech-oes ring.—

The second system of the piano accompaniment continues the two-staff format. The upper staff has a melodic line with a slur over the first two measures. The lower staff continues the harmonic accompaniment. A dynamic marking *p* is placed above the lower staff. The system concludes with a fermata over the final chord.

dim.

SOM.

Hark! the pipes of Pan are calling With a mer-ry

The third system of the piano accompaniment continues the two-staff format. The upper staff has a melodic line with a slur over the first two measures. The lower staff continues the harmonic accompaniment. The system concludes with a fermata over the final chord.

*

SOM. *lilt and swing.* Hear their joy-ous ca-rol-ling,

SOM. Flow-ing, grow-ing, ris-ing, fall-ing, Youth and Joy— must have their fling

SOM. *rit.* When the pipes of Pan are call-ing— Ah! _____

rit. *espress.*

SOM. _____ The pipes of Pan. _____ So

REFRAIN.

SOM. *a tempo*

fol-low, fol-low, fol-low, The merry, merry, pipes of Pan. The magic reed That

a tempo

SOM.

charms at need The heart of maid and man. Ah! _____ A -

SOM.

- way, a - way, they seem to say, And catch us if you can! Come, fol-low, fol-low,

SOM. *rit.* *a tempo*

Where they lead, The mer-ry, mer-ry pipes of Pan!

rit. *a tempo*

mf

dim.

SOM. Loud they laugh be - side the foun - tain, Shrill they min - gle with the breeze, —

SOM. Sweet they call a - - cross the moun - tain,

SOM. Soft they whis - per through the trees, Low they murmur

SOM. with the bees, Blithe-ly where the brook goes braw-ling; Na-ture's fin-gers

The first system of music features a vocal line (SOM.) and a piano accompaniment. The vocal line consists of a single melodic line with lyrics: "with the bees, Blithe-ly where the brook goes braw-ling; Na-ture's fin-gers". The piano accompaniment is in a 4/4 time signature and includes a treble clef staff with chords and a bass clef staff with a simple bass line.

SOM. touch the keys When the pipes of Pan are call-ing! *rit.*

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "touch the keys When the pipes of Pan are call-ing!". A *rit.* (ritardando) marking is placed above the vocal line at the end of the phrase. The piano accompaniment includes a *rit.* marking in the bass line.

SOM. Ah!

The third system of music features a vocal line with the exclamation "Ah!" and a piano accompaniment. The piano accompaniment is marked *espress* (espressivo) and features a flowing, arpeggiated bass line.

SOM. The Pipes of Pan, So REFRAIN

The fourth system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "The Pipes of Pan, So" followed by the word "REFRAIN" above a final note. The piano accompaniment includes a *rit.* marking in the bass line.

SOM. *fol - low, fol - low, fol - low, The merry, merry pipes of Pan, The mag - ic reed That*

SOM. *charms at need The heart of maid and man! Ah! _____ A -*

SOM. *- way, a - way, they seem to say, And catch us if you can! Come, fol - low, fol - low,*

SOM. *rit. a tempo*
Where they lead, The mer - ry, mer - ry pipes _____

rit. a tempo

*Ed **

SOM. mer - ry, mer - ry pipes

SOM. Ah, fol - low the mer-ry, mer-ry pipes Ah, —

rit.

f rit. *dim.*

SOM. ah, ah, ah, ha, ha, ha, ha! ah! ah! ah!

p

SOM. of Pan!

a tempo

mf *f* *a tempo* *ff*

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegro.

Chorus.

Piano.

All a lie! All a lie!

All a lie! All a lie!

HO.

All a lie! All a lie!

All a lie! All a lie!

HO.

All a lie! All a lie! All a lie! All a lie!

All a lie! All a lie! All a lie! All a lie!

CHO.

mf
All a lie! All a lie!
mf
All a lie! All a lie!

mf

CHO.

What shall we do to him? What is the pen - al - ty prop - er - ly due to him?
What shall we do to him? What is the pen - al - ty prop - er - ly due to him?


mf

CHO.

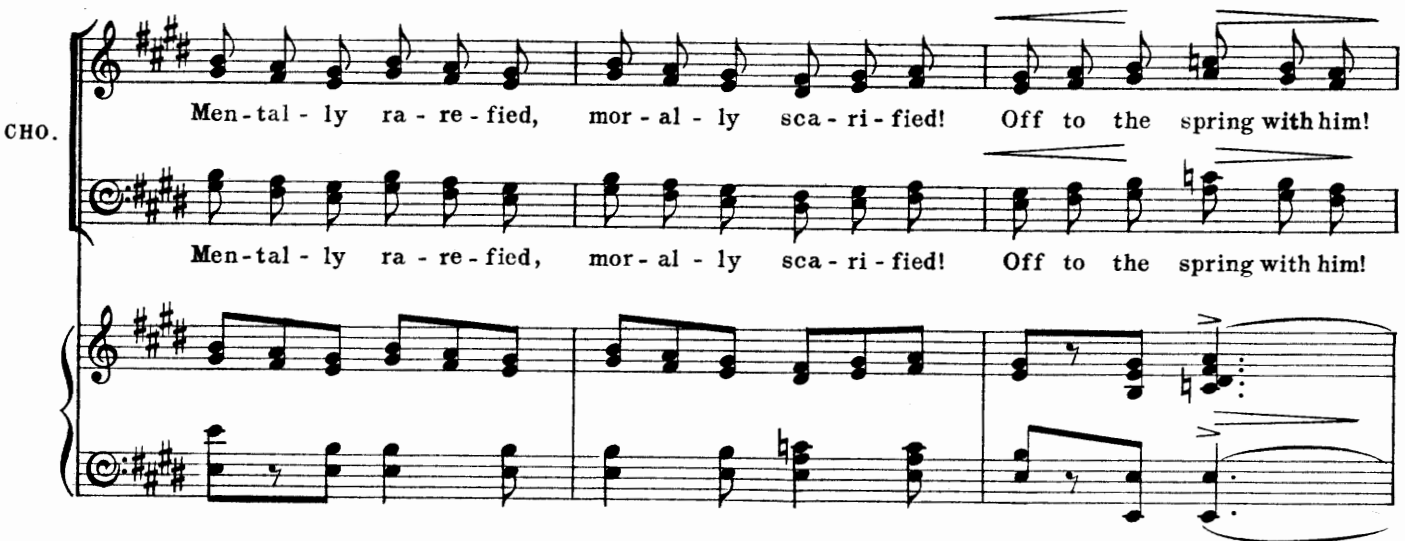
Off and a - way with him! Down with him! Out with him! Ban - ish the taint that he
Off and a - way with him! Down with him! Out with him! Ban - ish the taint that he

mf

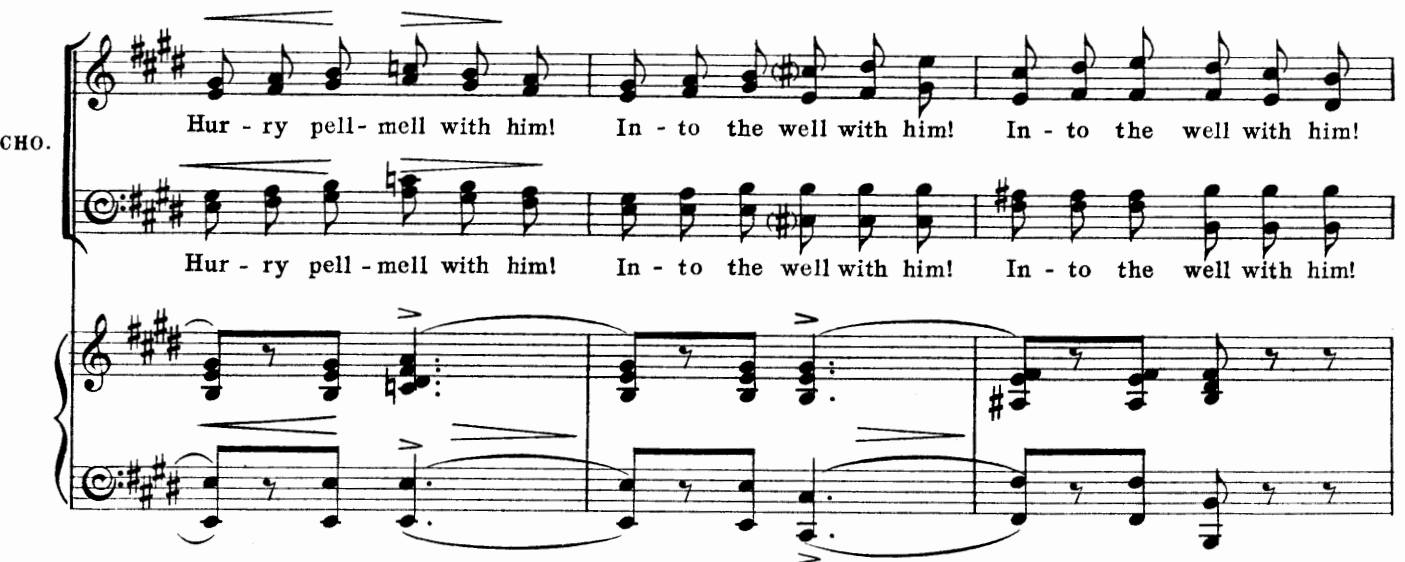
CHO. car-ries a-bout with him! Let him be pu-ri-fied, in-ward-ly clar-i-fied.



CHO. Men-tal-ly ra-re-fied, mor-al-ly sca-ri-fied! Off to the spring with him!



CHO. Hur-ry pell-mell with him! In-to the well with him! In-to the well with him!



CHO. *f*
 All a lie! all a lie! Down with him! In with him! Bear-ing the ter-ri-ble

All a lie! all a lie! Down with him! In with him! Bear-ing the ter-ri-ble

CHO.
 weight of his sin with him! In-to the spring with him! Out with the spell!

weight of his sin with him! In-to the spring with him! Out with the spell!

CHO.
 Off and a-way with him, har-ry him, car-ry him, Wor-ry him, wor-ry him,

Off and a-way with him, har-ry him, car-ry him, Wor-ry him, wor-ry him,

CHO.

wor - ry him, wor - ry him, hur - ry him, hur - - -

wor - ry him, wor - ry him, hur - ry him, hur - - -

CHO.

ry him in - to the well!

- ry him in - to the well!

dim.

trem.

p

CHO.

pp
All a lie!

pp
All a lie!

pp

CHO.

pp
all a lie! all a lie! all a lie!

pp
all a lie! all a lie! all a lie!

pp

CHO.

No. 7.

SONG-(Simplicitas) and CHORUS.

"SWEET SIMPLICITAS."

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegretto moderato.

Piano.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics include *ff* and *mf*. The music features chords and moving lines in both hands.

Second system of piano introduction, continuing the musical texture from the first system.

SIMPLICITAS.

Vocal line and piano accompaniment for the first part of the song. The vocal line has two verses. The piano accompaniment consists of chords and a simple bass line.

1. I'm a case of complete re - form - a - tion, I've drunk of ver -
 2. I am sim - ply cut out for a shep-herd, I'm fashioned for

Vocal line and piano accompaniment for the chorus. The vocal line includes lyrics about a 'cup' and 'bear-skin'. The piano accompaniment continues with chords and bass line.

- a - ci - ty's cup, _____ Though I went through en - forced li - quid - a - tion Be -
 clothes such as these, _____ Though a bear - skin, with trimmings of leo - pard, Leaves

SIM. CHORUS SIMP.

_fore I was ful - ly wound up. He was ful - ly wound up. From
 ra - ther a draught round the knees! Leaves a draught round the knees! I will

He was ful - ly wound up.
 Leaves a draught round the knees!

mf

SIM.

Truth, as Of - fi - cial Re - ceiver, I've got, as you see, a clean sheet, For I've
 cher - ish my flocks thro' the win - ter, And if they should stray from the nest, I shall

SIM.

drunk ev - 'ry drop In her old buck - et - shop, And my new re - con - struc - tion's com -
 clothe them, of course, With a lit - tle mint sauce, That's the way that cold lamb should be

SIM. CHORUS. REFRAIN. SIMP.

- plete, complete. His new re - con - struc - tion's com - plete! Sim -
 dress'd, be dress'd! The way that cold lamb should be dress'd! Sim -

His new re - con - struc - tion's com - plete!
 The way that cold lamb should be dress'd!

mf

SIM.

- pli - ci - tas! Sim - pli - ci - tas! That's what they've chris - tend me. _____ An
 - pli - ci - tas! Sim - pli - ci - tas! That's what they've chris - tend me. _____ An

SIM.

out - and-out Ar - ca - di - an Hence forth I mean to be! _____ Fair
 out - and-out Ar - ca - di - an Hence forth I mean to be! _____ I

SIM.

Am - ar - y - llis I'll pur - sue, I'm ra - ther sweet on Som - bra, too, Chry -
 do so like their mar - riage laws, They've got no nas - ty bind - ing clause, You

SIM.

- sae - a looks a like - ly lass, They call me sweet Sim - pli - ci - tas!
 sim - ply say "A - mo, a - mas," They call me sweet Sim - pli - ci - tas!

SIM.

3. Ov - er

SIM.

mountain and mea - dow I'll wan - der, With Na - ture I love to com - mune,

SIM.

— And there's no - thing of which I am fon - der, Than pluck - ing the snow - drop in

CHORUS.

SIM. June. *p* Than the snow-drop in June. In the shade of the tall Cut- i -

Than the snow-drop in June. *p*

SIM. - cu - ra I'll lie in some shel-ter - ing nook, Where the

SIM. bul-rush is out, And the cow-slips a - bout, And the cuck-oo's be - gin-ning t

CHORUS.

SIM. cook, to cook! *p* The cuck-oo's be - gin - ning to cook! SIMP. Sim -

The cuck-oo's be - gin - ning to cook!

SIM. *p*

- plie - i - tas! Sim - plie - i - tas! That's what they've chris - ten'd me. An

SIM.

out - and-out Ar - ca - di - an Hence - forth I mean to be! How

SIM.

sweet to hear the ring - dove ring, And watch the cric - kets crick - et - ing, In

SIM. *f*

joys like these my time I'll pass, They call me sweet Sim - plie - i - tas!

DANCE.

The musical score consists of six systems of piano accompaniment. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The first system begins with a dynamic marking of *mf*. The second system features a first ending bracket in the bass staff. The third system includes a *v* (accents) marking in the treble staff. The fourth system has a first ending bracket in the bass staff. The fifth system includes a *cresc.* (crescendo) marking in the bass staff. The sixth system concludes with a *f* (forte) dynamic marking in the treble staff. The piece ends with a double bar line.

No. 8.

FINALE—ACT I.

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Piano. *Andante.*

SOMBRA.

To all and each, — Where sin is rife, — We

SOM.

go to teach — The simple life. — To ban-ish lies, — The

cresc.

SOM.

wrong to right, — To dark-end eyes — To bring the light. — To

SOM. *cresc.*
 all _____ on earth To teach the truth, _____ The song _____ of mirth, The

SOM.
 dance of youth, _____ So shall they be In true ac - cord _____ With Ar - ca -

SOM. *p*
 To all and each, _____ Where

CHR. *p*
 To all and each, _____ Where

STRE. *p*
 - dee, _____ Where love is lord. _____ To all and each, _____ Where

AST. *p*
 To all and each, _____ Where

SOM. *cresc.*
 sin is rife, — We go to teach — The sim - ple life. —

CHR. *cresc.*
 sin is rife, — We go to teach — The sim - ple life. —

STRE. *cresc.*
 sin is rife, — We go to teach — The sim - ple life. —

AST. *cresc.*
 sin is rife, — We go to teach — The sim - ple life. — So

SOM. — So shall they be In true ac -

CHR. — So shall they be In true ac -

STRE. — So shall —

AST. — shall they be In true ac - cord — With

SOM. *cord* With Ar - ca-dee, Where Love is lord, With Ar - ca -

CHR. *cord* With Ar - ca-dee, Where Love is lord, With Ar - ca -

STRE. — They be in true ac - *cord* With Ar - ca -

AST. Ar - ca - dee, Where Love is lord, With Ar - ca -

SOM. - dee, Where Love is lord!

CHR. - dee, Where Love is lord!

STRE. - dee, Where Love is lord!

AST. - dee, Where Love is lord!

Andante.

CHO. *mf*
 Stay with us, stay! ——— Seek not a land of stran - gers!
mf
 Stay with us, stay! ——— Seek not a land of stran - gers!

Andante.

mf

CHO. *p*
 The pain of part - ing makes you dou - bly dear;
p
 The pain of part - ing makes you dou - bly dear; ———

p

CHO. *f*
 Fly not a - way ——— to brave un_dream'd of dan - gers,
f
 Fly not a - way ——— to brave un_dream'd of dan - gers, ———

f

Let our true love pre-vail to keep you here.

CHO. Let our true love pre-vail to keep you here.

Let our true love pre-vail to keep you here.

SOMBRA.

Fond hearts and true, though pain it is to sever The

SOM.

bonds of friend-ship and of love the ties,

SOM.

We must pursue the path of high endeavor,

fp *8va bassa*

SOM. *cresc.*
 — And in the great Be-yond our du - - - ty lies! —

Lento e Grandioso. *mf*

SOM. To all and each, ———— Where

CHR. To all and each, ———— Where

STRE. To all and each, ———— Where

AST. To all and each, ———— Where

CHO. To all and each, ———— Where

Lento e Grandioso.

SOM. sin is rife, _____ We go to teach _____ The

CHR. sin is rife, _____ We go to teach _____ The

STRE. sin is rife, _____ We go to teach _____ The

AST. sin is rife, _____ We go to teach _____ The

CHO. sin is rife, _____ They go to teach _____ The

sin is rife, _____ They go to teach _____ The

The score features four vocal parts (Soprano, Alto, Tenor, and Chorus) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "sin is rife, _____ We go to teach _____ The" for the individual parts, and "sin is rife, _____ They go to teach _____ The" for the Chorus. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line.

The image shows a musical score for a choral and piano ensemble. It consists of six staves. The top four staves are for vocal parts: Soprano (SOM.), Alto (AST.), Tenor (STRE.), and Chorus (CHO.). The bottom two staves are for piano accompaniment. The music is in the key of D major (indicated by two sharps) and 4/4 time. The lyrics are: "sim - ple life. To ban - ish lies, The". The word "cresc." is written above the vocal lines and the piano accompaniment at various points, indicating a crescendo. The piano part features a complex, flowing accompaniment with many sixteenth and thirty-second notes, particularly in the right hand.

SOM. *cresc.*
sim - ple life. To ban - ish lies, The

CHR. *cresc.*
sim - ple life. To ban - ish lies, The

STRE. *cresc.*
sim - ple life. To ban - ish lies, The

AST. *cresc.*
sim - ple life. To ban - ish lies, The

CHO. *cresc.*
sim - ple life. To ban - ish lies, The

cresc.

SOM.
wrong to right, _____ To dark - en'd eyes _____ To

CHR.
wrong to right, _____ To dark - en'd eyes _____ To

STRE.
wrong to right, _____ To dark - en'd eyes _____ To

AST.
wrong to right, _____ To dark - en'd eyes _____ To

CHO.
wrong to right, _____ To dark - en'd eyes _____ To

wrong to right, _____ To dark - en'd eyes _____ To

wrong to right, _____ To dark - en'd eyes _____ To

p.

Detailed description: This is a page of a musical score for a choral and solo ensemble. It features five vocal parts: Soprano (SOM.), Contralto (CHR.), Soprano (STRE.), Alto (AST.), and Chorus (CHO.). The Chorus part is written for two voices. The piano accompaniment is at the bottom. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: 'wrong to right, _____ To dark - en'd eyes _____ To'. The vocal lines use various note values, including quarter, eighth, and half notes, with some notes tied across bar lines. The piano part includes chords and a melodic line in the right hand, with a piano dynamic marking (*p.*) at the beginning of the second measure.

SOM.
bring the light. _____ So shall _____ they be In

CHR.
bring the light. _____ So shall _____ they be In

STRE.
bring the light. _____ So shall _____ they be In

AST.
bring the light. _____ So shall _____ they be In


CHO.
bring the light. _____ So shall _____ they be In

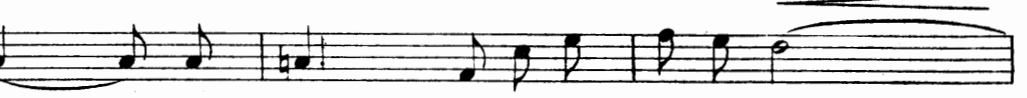
bring the light. _____ So shall _____ they be In

bring the light. _____ So shall _____ they be In

The musical score is for a choral and piano piece. It features five vocal parts: Soprano (SOM.), Chorus (CHR.), Alto (AST.), and a two-part Chorus (CHO.). The piano accompaniment is at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "bring the light. _____ So shall _____ they be In". The vocal parts have long horizontal lines under "light." and "shall" indicating sustained notes. The piano part has a treble and bass clef. The first system shows the vocal entries and the piano accompaniment. The second system continues the vocal parts and piano accompaniment.

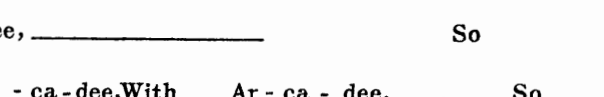
SOM.  true ac - cord _____ With Ar - - - ca-dee,Where Love is lord, _____

CHR.  true ac - cord _____ With Ar - ca - dee, _____ So


STRE.  true ac - cord _____ With Ar - - - ca-dee,Where Love is lord, _____

AST.  true ac - cord With Ar - ca - - dee, _____ With Ar - - - ca-dee.Where

 Ar - - - ca-dee,Where Love is lord, _____

CHO.  true ac - cord _____ With Ar - ca - dee, _____ So
ac - cord _____ With Ar - - - ca-dee,With Ar - ca - dee, _____ So

 true ac - cord With Ar - ca - - dee, _____ With Ar - - - ca-dee,Where



SOM. *f* So shall they be In true ac -

CHR. *f* shall they be In true ac - -

STRE. *f* So shall they be, So shall they be In true ac - -

AST. *f* Love is lord,

CHO. *f* So shall they be In true ac - - cord
f shall they be In true ac - -
f shall they be In true ac - -

Piano: *f* Love is lord,

The musical score is written in G major (one sharp) and 4/4 time. It features five vocal parts: Soprano (SOM.), Chorus (CHR.), Soprano (STRE.), Alto (AST.), and Chorus (CHO.), along with a piano accompaniment. The lyrics are: "So shall they be In true ac - cord. Love is lord, shall they be In true ac - -". The piano part provides harmonic support with chords and melodic lines.

SOM. *poco accel.*
 - cord _____ With Ar - ca - dee, Where Love is lord.

CHR. *poco accel.*
 - cord With Ar - - - ca - dee, Where Love is lord.

STRE. *poco accel.*
 - cord, shall be In true ac - - cord _____

AST. *poco accel.*
 With Ar - - - ca - dee, Where Love is lord.

CHO. *poco accel.*
 - cord With Ar - - - ca - dee, Where Love is lord, So shall they

CHO. *poco accel.*
 - cord With Ar - - - ca - dee, Where Love is lord, So shall they

poco accel.

rall.
SOM. Where Love is

rall.
CHR. Where Love is

rall.
STRE. Where Love is

rall.
AST. Where Love is

rall.
CHO. be In true ac - cord With Ar - ca - dee, Where Love is
Ar - ca - dee,

be In true ac - cord With Ar - ca - dee, Where Love is

rall.

Detailed description: This is a page of a musical score for a choir and piano. It features five vocal parts: Soprano (SOM.), Chorus (CHR.), Strepsand (STRE.), Alto (AST.), and a full Chorus (CHO.). The music is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked 'rall.' (rallentando). The lyrics are: 'be In true ac - cord With Ar - ca - dee, Where Love is Ar - ca - dee,'. The piano accompaniment is shown at the bottom of the page.

SOM. *rall.*
 lord, _____ In Ar - ca - dee, Where Love _____ is

CHR. *rall.*
 lord, _____ In Ar - ca - dee, Where Love _____ is

STRE. *rall.*
 lord, _____ In Ar - ca - dee, Where Love _____ is

AST. *rall.*
 lord, _____ In Ar - ca - dee, Where Love _____ is

CHO. *rall.*
 lord, _____ In Ar - ca - dee, Where Love _____ is

CHO. *rall.*
 Love _____ is
 lord, _____ In Ar - ca - dee, Where Love _____ is

ff rall.

a tempo poco lente

SOM. *lord!*

CHR. *lord!*

STRE. *lord!*

AST. *lord!*

CHO. *lord!*

CHO. *lord!*

(CURTAIN.)

ff a tempo poco lente

END OF ACT I.

Act II.

OPENING CHORUS.

No. 9.

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Allegro vivace.

Piano. *p*

cresc. *sempre cresc.* *f*

CHO. *f* That's all o ver.

f That's all o ver,

ff *mf*

CHO. bar the shout - ing, A's in clo - ver, B. is doubt - ing,

bar the shout - ing, A s in clo - ver, B. is doubt - ing,

CHO. How he's ev - er going to pay, When he set - tles up with A.

How he's ev - er going to pay, When he set - tles up with A.

CHO. When you have a jol - ly out - ing, What's it mat - ter, a - - ny -

When you have a jol - ly out - ing, What's it mat - ter, a - - ny -

The first system of the musical score consists of three staves. The top staff is a vocal line for a choir, with lyrics: "When you have a jol - ly out - ing, What's it mat - ter, a - - ny -". The middle staff is a bass line for the choir, with lyrics: "When you have a jol - ly out - ing, What's it mat - ter, a - - ny -". The bottom two staves are a piano accompaniment, with a treble clef on top and a bass clef on the bottom. The piano part includes a melodic line in the right hand and a harmonic line in the left hand. A dynamic marking of *mf* is present above the piano part.

CHO. - way? _____ Where are hors - es like the pres - ent?

- way? _____ Where are hors - es like the pres - ent?

The second system of the musical score consists of three staves. The top staff is a vocal line for a choir, with lyrics: "- way? _____ Where are hors - es like the pres - ent?". The middle staff is a bass line for the choir, with lyrics: "- way? _____ Where are hors - es like the pres - ent?". The bottom two staves are a piano accompaniment. The piano part includes a melodic line in the right hand and a harmonic line in the left hand. A dynamic marking of *mf* is present above the piano part.

CHO. Where are cours - es half so pleas - ant? Not a race wed care to miss:

Where are cours - es half so pleas - ant? Not a race wed care to miss:

The third system of the musical score consists of three staves. The top staff is a vocal line for a choir, with lyrics: "Where are cours - es half so pleas - ant? Not a race wed care to miss:". The middle staff is a bass line for the choir, with lyrics: "Where are cours - es half so pleas - ant? Not a race wed care to miss:". The bottom two staves are a piano accompaniment. The piano part includes a melodic line in the right hand and a harmonic line in the left hand.

CHO. We re - peat with em - pha - sis!

We re - peat with em - pha - sis!

CHO. Where's the sport for peer or peas - ant Fit to be com -

Where's the sport for peer or peas - ant Fit to be com -

CHO. - pared with this? That's all o - ver, bar the shout - ing, A's in clo - ver,

- pared with this? That's all o - ver, bar the shout - ing, A's in clo - ver,

CHO. B. is doubt - ing How he's ev - er going to pay, When he set - tles

B. is doubt - ing How he's ev - er going to pay, When he set - tles

CHO. up with A. When you have a jol - ly out - ing,

up with A. When you have a jol - ly out - ing,

CHO. What's it mat - ter a - ny - - way? _____

What's it mat - ter a - ny - - way? _____

Moderato.

SORANOS & CONTRALTOS.

We bow at the

SOP.
&
CON.

al - tar of Fash - ion. ——— We're vowed to the vogue of the

SOP.
&
CON.

hour, ——— The Rite of the Robe is our pass - ion, The

SOP. & CON.

Might of the Mode is _____ our pow'r. _____ Leave

SOP. & CON.

dow - dies their home - spun and "Har - ris" _____ Your Ve - nus of

SOP. & CON.

breed - ing and birth, _____ De - fers to the judg - ment of

SOP. & CON.

Pa - ris, A mix - ture of Beau - ty _____ and Worth! _____ We

CHORUS:
TENORS & BASSES. *f*

They

CHO. bow at the al - tar of Fash - ion, We're vowed to the
 bow at the al - tar of Fash - ion. They're vowed to the

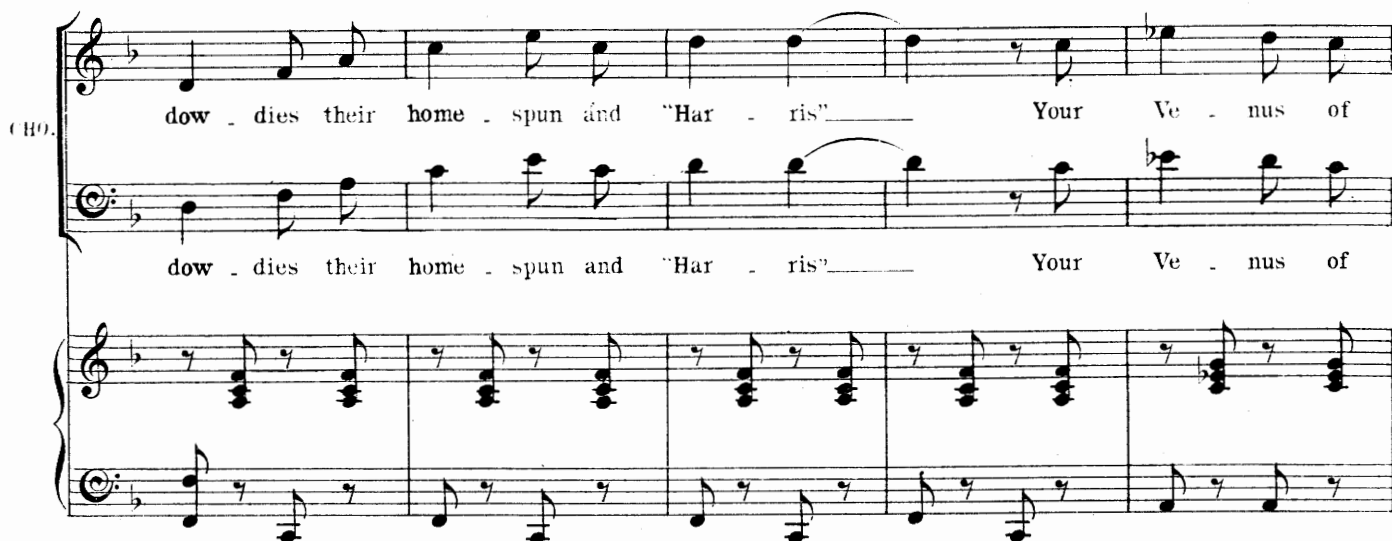
The first system of the musical score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves are in a common time signature with a key signature of one flat. The lyrics are: "bow at the al - tar of Fash - ion, We're vowed to the" for the first line and "bow at the al - tar of Fash - ion. They're vowed to the" for the second line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CHO. vogue of the hour, The Rite of the Robe is our
 vogue of the hour, The Rite of the Robe is their

The second system continues the musical score. The vocal staves have the lyrics: "vogue of the hour, The Rite of the Robe is our" and "vogue of the hour, The Rite of the Robe is their". The piano accompaniment continues with similar rhythmic patterns, including some chromatic movement in the bass line.

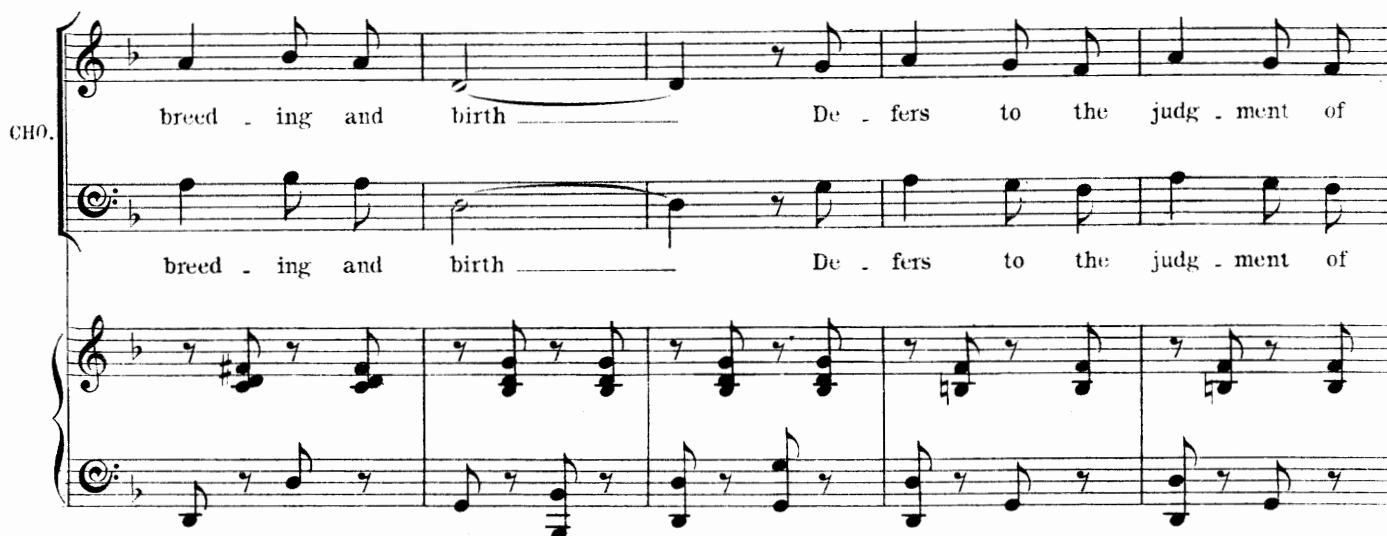
CHO. pass - ion, The Might of the Mode is our powr. Leave
 pass - ion, The Might of the Mode is their powr. Leave

The third system concludes the musical score. The vocal staves have the lyrics: "pass - ion, The Might of the Mode is our powr. Leave" and "pass - ion, The Might of the Mode is their powr. Leave". The piano accompaniment features more complex chordal textures and chromaticism in the final measures.

CHO. 

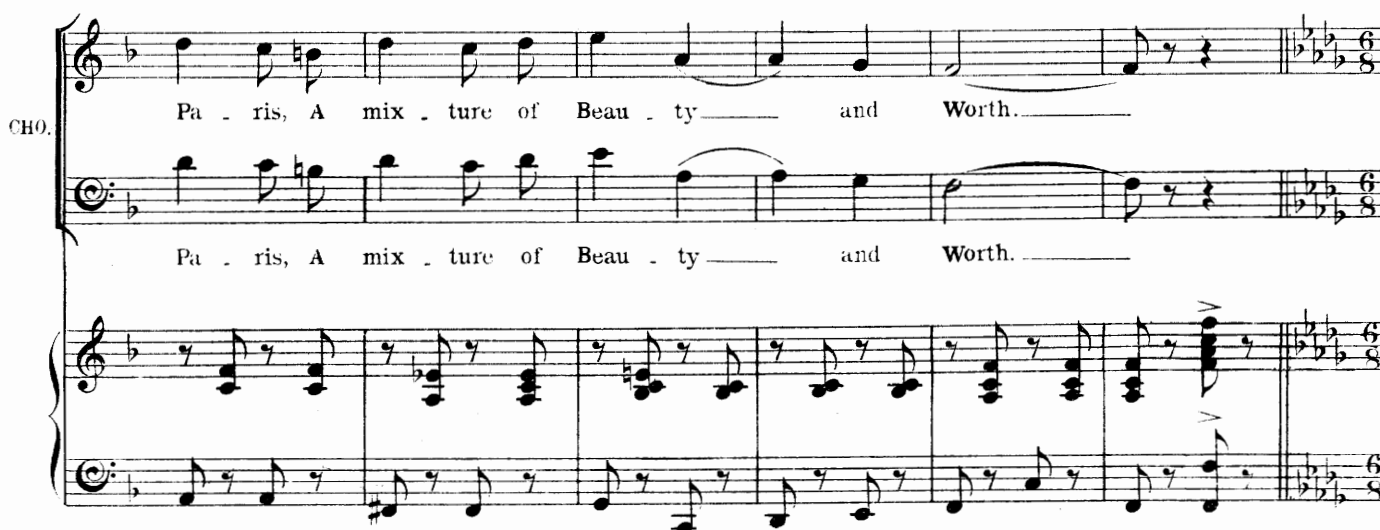
dow - dies their home - spun and "Har - ris" Your Ve - nus of

dow - dies their home - spun and "Har - ris" Your Ve - nus of

CHO. 

breed - ing and birth De - fers to the judg - ment of

breed - ing and birth De - fers to the judg - ment of

CHO. 

Pa - ris, A mix - ture of Beau - ty and Worth.

Pa - ris, A mix - ture of Beau - ty and Worth.

Allegro.

TEN. & BASS.

Musical score for the first system, featuring a vocal line for Tenor and Bass and a piano accompaniment. The piano part has a forte (*f*) dynamic marking.

TEN. & BASS.

Of ——— the Smart Set were the

Musical score for the second system, including the vocal line and piano accompaniment. The piano part has a mezzo-forte (*mf*) dynamic marking.

TEN. & BASS.

sci ons, ——— Plain and weal - thy, ——— poor but come - ly, ———

Musical score for the third system, including the vocal line and piano accompaniment.

TEN. & BASS.

————— Here ——— are Mon - ta - gue and Ly - ons, ——— Here are

Musical score for the fourth system, including the vocal line and piano accompaniment.

TEN. & BASS

Marjori - banks, — Meux and Cholmonde ley. — — — — — Though — the

TEN. & BASS

spell - ing of our names is — — — — — Quite e - nough to — — — — — drive you

TEN. & BASS

sil - ly — — — — — Were the Johnnies of St James's, Were the pick of

TEN. & BASS

Pic - ca - dil - ly, Were the pick — — — — — of Pic - ca - dil - ly! — — — — —

SOP. & CON. *f*

CHORUS

They're in De - Brett _____ And al - so deep in debt _____
 Of _____ the smart set were the sci - - ons _____ Plain and

The first system of the musical score. It features a vocal line for Soprano and Contralto (SOP. & CON.) and a piano accompaniment. The vocal line starts with a rest followed by the lyrics 'They're in De - Brett' and 'And al - so deep in debt'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 7/8.

CHORUS

_____ We've sel - dom met Such a fine hap - py - go - luck - y a set!
 weal - thy, _____ poor but come - ly, _____

The second system of the musical score. The vocal line continues with the lyrics 'We've sel - dom met Such a fine hap - py - go - luck - y a set!' and 'weal - thy, poor but come - ly,'. The piano accompaniment continues with the same chordal structure as the first system.

CHORUS

Blood that is blue _____ Means a - zure mor - als too! _____
 Here _____ are Mon - ta - gue and Ly - - ons _____ Here are

The third system of the musical score. The vocal line concludes with the lyrics 'Blood that is blue Means a - zure mor - als too!' and 'Here are Mon - ta - gue and Ly - - ons Here are'. The piano accompaniment continues with the same chordal structure.

CHO. — We nev - er knew Such a gay rick - e - ty, rack - e - ty crew!

Marjori - banks, _____ Meux and Cholmonde - ley. _____

CHO. Though high - ly bred _____ Be - neath them they will wed, _____

Though _____ the spell - ing of our names is _____ Quite e -

CHO. — And then, it's said, They will soon ve - ry much ra - ther be dead!

_____ - nough to _____ drive you sil - ly, _____

CHO. They're the John - nies of St James - 's They're the pick of Pic - ca - dil - ly,
We're the John - nies of St James - 's We're the pick of Pic - ca - dil - ly,

CHO. They're the pick of Pic - ca - dil - ly!
We're the pick of Pic - ca - dil - ly!

Tempo I.

CHO. That's all o - ver, bar the shouting, A's. in clo - ver, B. is doubt - ing,
That's all o - ver, bar the shouting, A's. in clo - ver, B. is doubt - ing,

CHO. How he's ev - er going to pay, When he set - tles up with A.

How he's ev - er going to pay, When he set - tles up with A.

This system contains a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "How he's ev - er going to pay, When he set - tles up with A." The piano accompaniment consists of two staves, a treble and a bass clef, with chords and moving lines.

CHO. When you have a jol - ly out - ing, What's it mat - ter a - - ny - -

When you have a jol - ly out - ing, What's it mat - ter a - - ny - -

This system continues the vocal line and piano accompaniment. The lyrics are: "When you have a jol - ly out - ing, What's it mat - ter a - - ny - -". The piano accompaniment features a steady harmonic accompaniment.

CHO. - way? What's it mat - ter a - ny - way?

- way? What's it mat - ter a - ny - way?

This system concludes the vocal line and piano accompaniment. The lyrics are: "- way? What's it mat - ter a - ny - way?". The piano accompaniment includes some dynamic markings like *fz* and *mf*.

Nº 10.

SONG.—(Bobbie) and CHORUS.

“BACK YOUR FANCY!”

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Allegro comodo.

Piano. *f*

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a 6/8 time signature. The music starts with a forte (*f*) dynamic and includes accents and slurs.

Continuation of the piano introduction, ending with a *dim.* (diminuendo) marking.

BOBBIE.

BOB.

1. I've tried ev - 'ry sort and kind of sport, And
2. When first you be - gin you risk your tin Ac -

Musical notation for the vocal line and piano accompaniment for the first line of the song.

BOB.

rac - ing is quite the best; _____ Just give me a horse, and
- cord - ing to "Cap - tain Coe;" _____ And swear you've a cert, and

Musical notation for the vocal line and piano accompaniment for the second line of the song.

BOB.

name the course, And you can have all the rest! _____ A
 put your shirt On something you think you know. _____ It's

BOB.

jol - ly good thing, a sport - ing ring, A tip on the strict Q.
 part of the game— we've done the same When bet - ting we first be -

BOB.

T. _____ And give us a run at Ten to One To
 -gan; _____ The "win - ner" you spot a name has got, - They

BOB.

win it, or One, _____ Two, _____ Three. _____
 call it the "Al - - - - - so - - - - - ran!" _____

REFRAIN.

BOB.

Back your fan - - cy, Back your fan - - cy!

BOB.

Come and have a gam - - ble, But look at the price just

BOB.

once or twice Be - fore you join the scam - - ble.

BOB.

Wait un - til your chicks are hatched Be - fore you count them

BOB.

up, ————— There's ma - ny a slip be -

Detailed description: This block contains the first line of music for Bob. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'up,' followed by a melodic line for 'There's many a slip be -'. The piano accompaniment consists of chords and moving lines in both hands.

BOB.

- tween the tip And the horse that wins the Cup! —————

Detailed description: This block contains the second line of music for Bob. The vocal line continues from the previous line, with a long note on 'Cup!' followed by a melodic line. The piano accompaniment continues with chords and moving lines.

CHORUS. *unis.*

Back your fan - cy, Back your fan - cy! Come and have a

Detailed description: This block contains the first line of the chorus. The vocal line starts with a melodic line for 'Back your fan - cy, Back your fan - cy! Come and have a'. The piano accompaniment features a strong dynamic marking 'f' and consists of chords and moving lines.

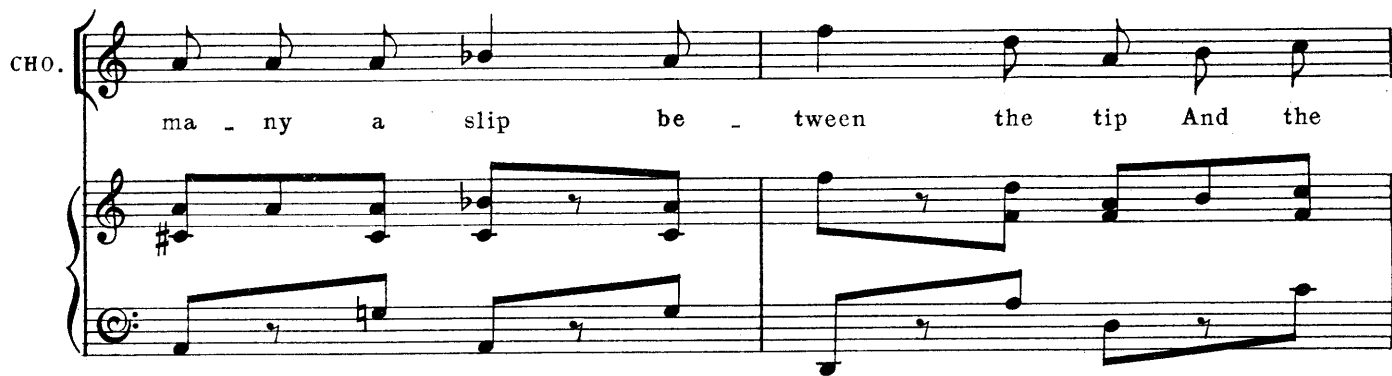
CHO.

gam - ble! But look at the price just once or twice Be -

Detailed description: This block contains the second line of the chorus. The vocal line continues with 'gam - ble! But look at the price just once or twice Be -'. The piano accompaniment continues with chords and moving lines.

CHO.  *fore* you join the scam - ble. Wait un - til your

CHO.  chicks are hatched Be - fore you count them up, ——— There's

CHO.  ma - ny a slip be - tween the tip And the

CHO.  horse that wins the Cup! ——— Cup! ——— *mf*

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody of eighth notes with some beamed pairs. The lower staff is in bass clef and contains a bass line of eighth notes, often in pairs, with some rests.

The second system of musical notation consists of two staves. The upper staff features a melodic line with a slur over the first two measures and a sharp sign (#) in the second measure. The lower staff continues the bass line with eighth notes.

The third system of musical notation consists of two staves. The upper staff has a slur over the second and third measures and a sharp sign (#) in the second measure. The lower staff continues the bass line.

The fourth system of musical notation consists of two staves. The upper staff has a slur over the third and fourth measures and a flat sign (b) in the third measure. The lower staff continues the bass line.

The fifth system of musical notation consists of two staves. The upper staff has a slur over the first two measures and a flat sign (b) in the first measure. The lower staff continues the bass line.

First system of musical notation. The right hand (treble clef) plays a sequence of eighth notes, starting with a quarter rest. The left hand (bass clef) plays a sequence of eighth notes, starting with a quarter rest. A dynamic marking *viv.* is present in the left hand.

Second system of musical notation. The right hand continues with eighth notes, including a half note. The left hand continues with eighth notes, including a half note.

Third system of musical notation. The right hand continues with eighth notes, including a half note. The left hand continues with eighth notes, including a half note.

Fourth system of musical notation. The right hand continues with eighth notes, including a half note. The left hand continues with eighth notes, including a half note.

Fifth system of musical notation. The right hand continues with eighth notes, including a half note. The left hand continues with eighth notes, including a half note. A dynamic marking *v* is present in the left hand.

No 11.

SONG. (Eileen) and CHORUS.

"THE GIRL WITH A BROGUE"

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Tempo di Valse.

Eileen.

Piano.

EILEEN.

1. E - rin's a spot Fa - mous for green - er - y,
2. Soft are her eyes, Sweet is the speech of her;

dim. *p*

EIL.

But we do not Match with our scen - er - y, We're not so green!
Still, if you're wise, Keep out of reach of her, She can be - guile

EIL. *rit.*

We can make hay with you! Says the col - leen, "Ah, get a -
 Each mo - ther's son of you; Shure, all the while, She's mak - ing

EIL. *a tempo*

- way with "you!" Ah, now, stop your phi - lan - der - in! You
 fun of you! }

EIL.

can't cap - ture the rogue! She's heard your blar - ney From Clare to Kil -

EIL.

- lar - ney, The dear lit - tle girl with a bit of a brogue!

CHORUS.

Ah, now, stop your phi - lan - der - ing, You can't

CHO. cap - ture the rogue! She's heard your blar - ney From Clare to Kil -

CHO. - lar - ney, The dear lit - tle girl with a bit of a brogue!

EILEEN.

3. Chase her in vain,

EIL. She'll get the start of you. Leav - ing a pain Right at the

EIL. heart of you. When fast and free She's car - ried on with you,

EIL. "Mar - ry?" says she, "Ar - rah! Be - gone with you!" Ah, now,

rit. *a tempo*

rit. *a tempo*

EIL. stop your phi - lan - der - in! You cant capture the rogue!

EIL.

She's heard your blarney From Clare to Kil - larney, The dear lit - tle girl with a

EIL.

CHORUS.

bit of a brogue! Ah, now, stop your phi - lan - der - ing,

CHO.

You can't cap - ture the rogue! She's heard your blarney From

CHO.

Clare to Kil - larney, The dear lit - tle girl with a bit of a brogue!

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 flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff provides a rhythmic accompaniment with chords and eighth notes. A *dim.* (diminuendo) marking is present, followed by a *mf* (mezzo-forte) dynamic.

The second system continues the piece with two staves. The upper staff has a melodic line with various note values and rests. The lower staff continues the accompaniment with chords and eighth notes. A long horizontal line is drawn under the lower staff, spanning several measures.

The third system consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a rhythmic accompaniment with eighth notes and chords.

The fourth system consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a rhythmic accompaniment with eighth notes and chords. A *mf* dynamic marking is present.

The fifth system consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a rhythmic accompaniment with eighth notes and chords. There are some markings above the upper staff, possibly indicating articulation or dynamics.

The sixth system consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a rhythmic accompaniment with eighth notes and chords. The system ends with a double bar line.

Nº 12.

SHOWER CHORUS.

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegro.

Piano. *p*



The piano introduction consists of two staves in 2/4 time with a key signature of one sharp (F#). The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The music is marked with a piano (*p*) dynamic.



The piano accompaniment continues with two staves. The right hand features a melodic line with eighth notes and some grace notes, while the left hand provides a steady accompaniment. The dynamic remains piano (*p*).

CHO. *p*

This is real_ly al_to_gether Too pro_vok_ing of the weather, Spoiling

This is real - ly al - to -



The chorus section features a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The music is marked with a piano (*p*) dynamic.



The piano accompaniment concludes with two staves. The right hand plays a series of chords, while the left hand plays a simple accompaniment. The dynamic remains piano (*p*).

CHO. fur - be - low and fea - ther, Frock and frill. Hel - ter -

- geth - er Too pro - vok - ing of the

CHO. - skel - ter, hel - ter - skel - ter, See the peo - ple run for shel - ter Thro' the

wea - ther, This is

CHO. rain- a per - fect wel-ter-Damp and chill! See our dress - es-

real-ly al-to-gether Too pro - vok-ing of the wea-ther

CHO. ev - 'ry one done By the fore - most firms in Lon - don,

CHO. All their hand - i - work is un - done, Ev - 'ry

CHO. *mf* Swan from Ed - gar swims a - sun - der,

shred!

CHO. Stag has got her Man - tle un - der,

p Pooles in pud - dles slip and

CHO. blun - der, Hope has fled.

CHO. Each "cre - a - tion" in - un - da - tion Un - der - goes.

p

CHO. *p*
 Do not think us shock_ing If the frill_ing of the frock_ing And the

p

CHO. clock_ing of the stock_ing We ex - pose!

CHO. What a cli - mate! We could rhyme it, Say, with

CHO. Still the tor - rents swell - ing In a

"jam!" Still the tor - rents swell - ing In a

CHO. flood there's no re - pell - ing With the or - din - a - ry spell - ing Of a

flood there's no re - pell - ing With the or - din - a - ry spell - ing Of a

CHO. dam!

dam!

f (a flash of lightning.) *fp*

Rev.

Andante.

(The sky clears and the Arcadians are discovered.)

Presto.

(The Chorus chatter, in astonishment, loudly till the end of Number.)

No. 13.

SONG (Sombra.) and CHORUS.

"ARCADY IS EVER YOUNG."

Words by
LIONEL MONCKTON and ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Andante.

Piano. *mf espress.*

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and a half note, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante' and the dynamics are 'mf espress.'.

SOM.

Far a - way in Ar - ca - dy Sum - mer nev - er pass - es.

The first system of the song features a vocal line (SOM.) and piano accompaniment. The vocal line has a melody with a mix of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are 'Far a - way in Ar - ca - dy Sum - mer nev - er pass - es.'

SOM.

Warm the wind that wan - ders free Thro' the bend - ing grass - es;


The second system continues the song with a vocal line (SOM.) and piano accompaniment. The vocal melody is similar to the first system. The piano accompaniment includes a prominent bass line in the left hand. The lyrics are 'Warm the wind that wan - ders free Thro' the bend - ing grass - es;'

SOM.

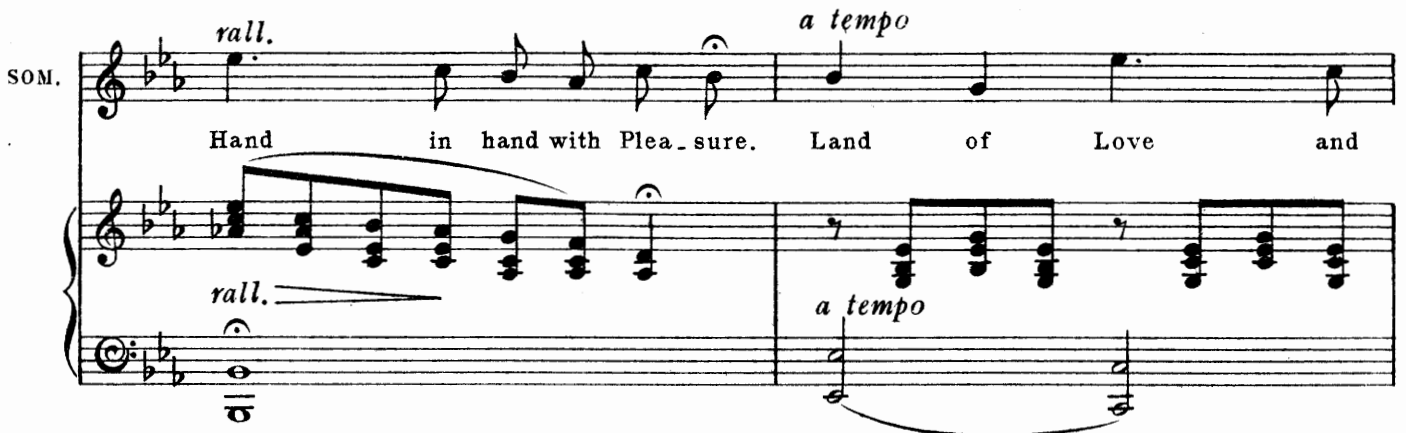
Sun - beams peep - ing thro' the shade Mint a gold - en trea - sure;

The third system concludes the song with a vocal line (SOM.) and piano accompaniment. The vocal line ends with a half note. The piano accompaniment features a more active bass line in the left hand. The lyrics are 'Sun - beams peep - ing thro' the shade Mint a gold - en trea - sure;'

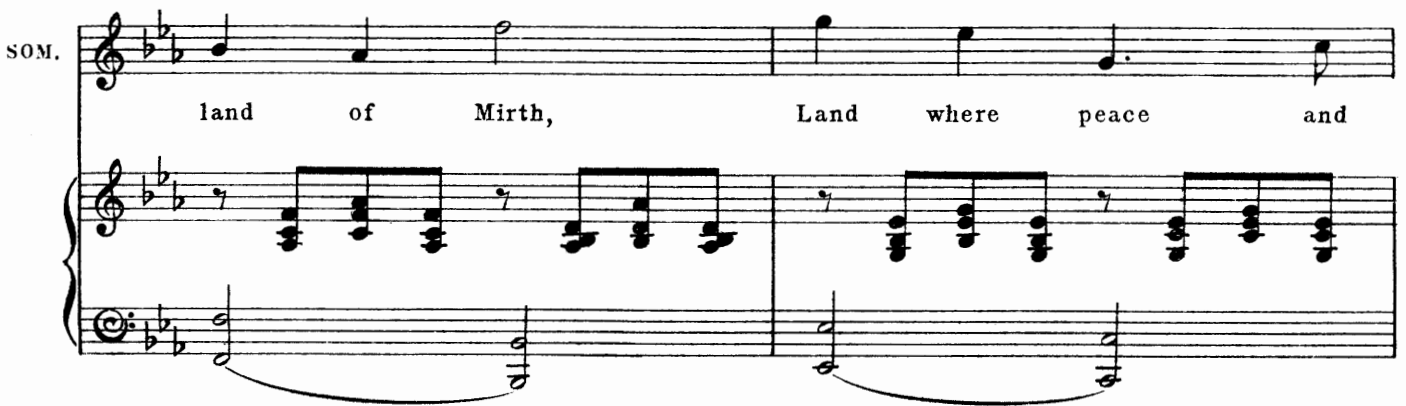
SOM. Dim - pled Youth goes down the glade Hand in hand with Plea - sure!



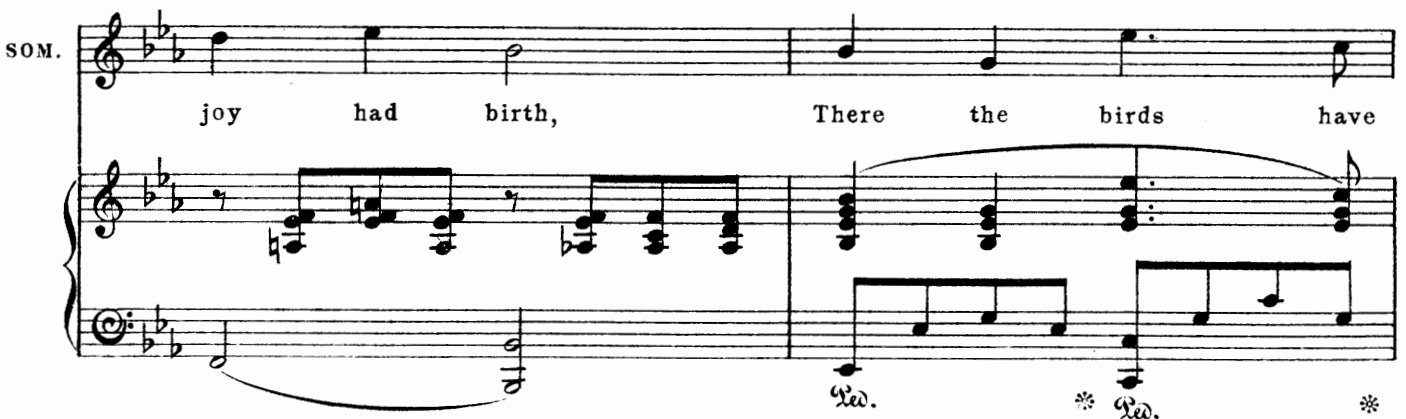
SOM. *rall.* Hand in hand with Plea - sure. *a tempo* Land of Love and



SOM. land of Mirth, Land where peace and



SOM. joy had birth, There the birds have



SOM. *f* *dim.*
 ev - er sung: Ar - ca - dy, Ar - ca - dy is al - ways young!

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

SOM. *mf a tempo* *p*
 Fly - ing nymph and laughing faun

SOM. Sport a - mid the ro - ses, Flo - ra, fresh with dew - y dawn,

SOM. Binds her fair - est po - sies: Beau - ty in the shin - ing pool

SOM. *Mir - rors all her grac - es Where the li - lies, white and cool,*

The first system of music consists of a vocal line for the Soprano (SOM.) and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Mir - rors all her grac - es Where the li - lies, white and cool,". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The piano part features a series of chords in the right hand and a simple bass line in the left hand.

SOM. *Lift their gleam.ing fac - es, Lift their gleam.ing fac - es.* *rall.*

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Lift their gleam.ing fac - es, Lift their gleam.ing fac - es." and is marked with a *rall.* (rallentando) instruction. The piano accompaniment also features a *rall.* instruction and includes a crescendo hairpin leading to a *rall.* marking. The piano part continues with chords and a bass line.

SOM. *a tempo*
Land of Love and land of Mirth, Land where peace and

CHO. *pp*
Ah! Ah!

The third system of music introduces a choral part (CHO.) and continues the vocal line and piano accompaniment. The vocal line is marked *a tempo* and includes the lyrics "Land of Love and land of Mirth, Land where peace and". The choral part consists of two staves (treble and bass clefs) with the lyrics "Ah! Ah!". The piano accompaniment is marked *p* (piano) and *a tempo*. The piano part features a series of chords in the right hand and a bass line in the left hand.

SOM. joy had birth, There the birds have ev - er sung:

CHO. Ah! Ah!

cresc. *cresc.*

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

SOM. *f.* Ar - ca - dy, *dim.* Ar - ca - dy is al - ways young! *rall.* Ar - ca - dy! Ar - cady! Ah! _____

CHO. Ah! Ah!

dim. *dim.*

f. *dim.* *p* *rall.* *pp*

ped. * *ped.* * *ped.* * *ped.* *

No. 14.

SONG.—(Simplicitas.)

"SOMEWHERE."

Words by
ARTHUR WIMPERIS.Music by
LIONEL MONCKTON.

Andante espressivo.

Piano.

The piano introduction is in common time (C) and consists of two staves. The right hand features a melodic line with a series of eighth notes and quarter notes, often beamed together, with some notes marked with a sharp sign. The left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic.

SIMPLICITAS.

1. Dear - est, let us hie a - way to - geth - er

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a whole rest followed by a series of eighth notes. The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a simple bass line. Dynamics include *dim:* and *p*.

SIM. Some - where in the Back - woods of Be - yond, Far from Lon - don's hub - bubs, And the

The second system continues the vocal and piano accompaniment. The vocal line has a similar rhythmic pattern. The piano accompaniment continues with chords and a steady bass line.

SIM. seeth - ing of the sub - bubs, Some - where with a wil - low and a pond.

The third system concludes the vocal and piano accompaniment. The vocal line ends with a quarter rest. The piano accompaniment features a *rit.* (ritardando) marking in the final measures.

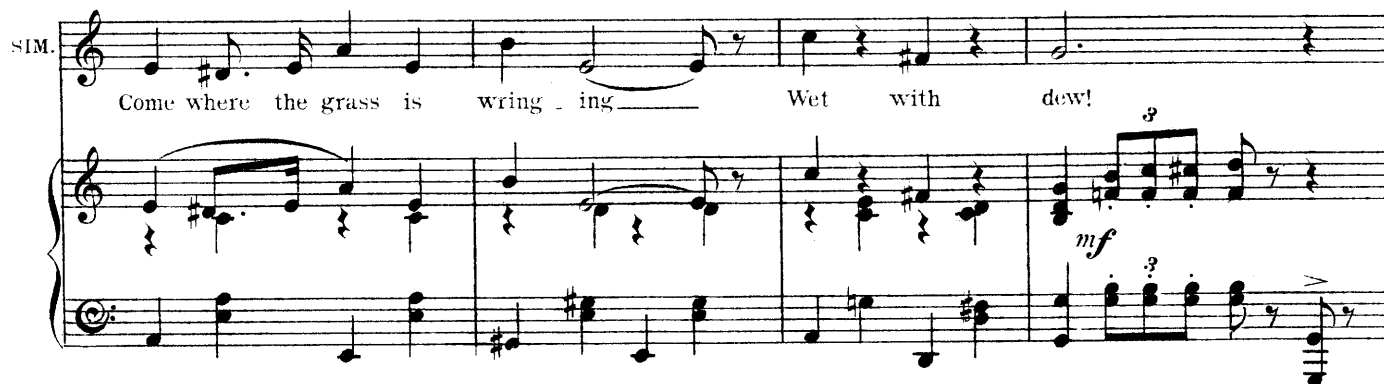
REFRAIN.

a tempo

SIM. 

Come where the birds are sing - ing, ——— Come where the skies are blue,

p a tempo

SIM. 

Come where the grass is wring - ing ——— Wet with dew!

mf

SIM. 

Come where the wave - let wash - es, ——— Come where the hor - nets hum,

p

SIM. 

Come in your boots or your best go - losh - es, On - ly come, come, come!

SIM.

SIM.

2. Sweet heart, let us wan - der on for ev - er

SIM.

Some where on the Bor - ders of Be - tween, Let us build a grot - to, Such as

SIM.

Par - kins has - nt got, oh, Some where in the land of Might-have-been!

a tempo

SIM. Come where the stream goes wend - ing, ——— Come 'neath the droop - ing

p a tempo

SIM. trees. Come, let us catch them bend - ing ———

SIM. In the breeze! Come where the lamb - kin

mf *p*

SIM. ca - pers, ——— Come where the doves yum - yum,

SIM.

Come, if you like, with your hair in pa-pers, On-ly come, come, come!

The first system 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 contains the lyrics: "Come, if you like, with your hair in pa-pers, On-ly come, come, come!". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a 2/4 time signature.

DANCE.
Più vivo.

The second system is a piano accompaniment for a dance section. It begins with a dynamic marking of *mf* (mezzo-forte). The music is written for two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The tempo is indicated as *Più vivo*.

The third system continues the piano accompaniment. It features a treble clef on the upper staff and a bass clef on the lower staff. A triplet of eighth notes is marked with a '3' above it in the final measure of the system.

The fourth system continues the piano accompaniment. It features a treble clef on the upper staff and a bass clef on the lower staff. The music concludes with a double bar line.

The fifth system continues the piano accompaniment. It features a treble clef on the upper staff and a bass clef on the lower staff. The music concludes with a double bar line.

No 15.**SONG.— (Jack.) and CHORUS.**

"FICKLE FORTUNE."

Words by
ARTHUR WIMPERIS.Music by
LIONEL MONCKTON.


Moderato.

Jack. 


Piano. 


1. Tho'
2. While

Allegretto.


JACK. 

cranks may all de - clare That luck's an emp - ty name, She
you've a sport - ing chance - Put up your stake and play At



JACK. 

seems to me The gold - en key Of Love and Wealth and Fame! For
pitch and toss With gain or loss, And let the los - er pay. Young



JACK.

Life's a game of chance Where For - tune holds the bank, So
 blood will have its fling, Let eld - ers save and screw, 'Tis

JACK.

show your pluck And back your luck And meet your fate like a gay young buck, If you
 touch and go For weal or woe, So risk your all on a sin - gle throw, And your

JACK.

rit.
 chance to draw a blank, you chance to draw a blank. } Oh,
 luck will pull you through, your luck will pull you through. }

REFRAIN.
 Moderato.

JACK.

here's to For - tune, fic - kle jade, Who sets us up or down, By

JACK. *rit:*
 her our fate is marred or made, As she may smile, may smile or frown. So

JACK. *a tempo*
 fol - low her through thick and thin, When luck is out, when luck is in, And

JACK. *rit:* 1. 2. *f*
 in the end you're bound to win A smile from fic.kle For - tune. - tune. Oh.

TENORS. *mp*
 Oh.

BASSES. *mp*
 Oh.

colla voce *f* *mp*

JACK.
here's to For - tune, fic - kle jade, Who sets us up or down, By

TENORS.
here's to For - tune, fic - kle jade, Who sets us up or down, *mp* By
Who sets us up or

BASSES.
here's to For - tune, fic - kle jade, Who sets us up or down, By
here's to For - tune, fic - kle jade, Who sets us up or down, By

JACK.
her our fate is marred or made, As she may smile, may smile or frown. So

TENORS.
her our fate is marred or made, As she may smile, may smile or frown. So
down, Is marred or made, As she may smile, may smile or frown. So

BASSES.
her our fate is marred or made, As she may smile, may smile or frown. So
her our fate is marred or made, As she may smile, may smile or frown. So

JACK.
fol - low her through thick and thin, When luck is out, when luck is in. And

TENORS.
fol - low her through thick and thin, When luck is out, when luck is in, And
fol - low her when luck is out or in, And

BASSES.
fol - low her through thick and thin, When luck is out, when luck is in. And
fol - low her through thick and thin, When luck is out, when luck is in. And

JACK. *rall:*
in the end you're sure to win. A smile from fic.kle fic.kle For - tune!

TENORS.
in the end you're sure to win. For - tune!

BASSES.
in the end you're sure to win. For - tune!

mf rall

No. 16.

DUET.— (Eileen and Jack.)

"CHARMING WEATHER"

Words by
LIONEL MONCKTON &
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Allegretto. §

Eileen.

Piano. *mf* L.H.

(EIL.) 1. You're tak - ing such good
(JACK.) 2. Thank good - ness, they have

care of me, I'm not in - clined to set you free. (JACK) There's
gone a - way, I've some - thing I should like to say. (EIL.) I

noth - ing that I would - nt do To win a kind - ly word from you. (EIL) Oh, want to hear it, I con - fess; I'm sure that I could nev - er guess! (JACK) It's

ve - ry well, then, I'll ad - mit I like you - just a ti - ny bit! (JACK) When all the world to me, al - though The an - swer's sim - ply "yes" or "no." (EIL) You

first I saw your face I vowed You were the dear - est - *rit.* Dash the crowd! have - nt made it ve - ry plain - Oh bo - ther! Here they are a - gain! *rit.*

REFRAIN.
a tempo

(JACK) It's nice and warm, I think that we shall have a love - ly day.

EILEEN.

JACK.

EILEEN.

Ve - ry, ve - ry warm for May! Eigh - ty in the shade, they say. Just fan - cy!

JACK.

It al - most looks as though the sun had real - ly come to stay!

BOTH.

Oh, what ve - ry charm - ing wea - ther!

BOTH.

a tempo

It's nice and warm, I think that we shall have a love - ly day.

BOTH.  Ve - ry, ve - ry warm for May, Eigh - ty in the shade, they

BOTH.  say. Just fan - cy! It al - most looks as though The

BOTH.  sun had real - ly come to stay! Oh, what

BOTH.  ve - ry charm - ing wea - ther. ther. *mf*

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. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and slurs. The bass line is particularly active with frequent eighth-note patterns.

The second system of musical notation continues the piece. It maintains the same two-staff structure and key signature. The melodic lines in both staves show some chromatic movement and are often grouped with slurs. The bass line continues its rhythmic accompaniment.

The third system of musical notation shows a change in texture. The upper staff features more complex chordal structures and some sixteenth-note runs. The bass line remains steady with eighth-note patterns. There are some rests in the upper staff, suggesting a melodic phrase in the bass.

The fourth system of musical notation continues with similar textures. The upper staff has some chords with slurs, and the bass line provides a consistent rhythmic foundation. The overall feel is that of a light, danceable piece.

The fifth system of musical notation includes a dynamic marking of *f* (forte) in the upper staff. The music becomes more rhythmic and energetic here, with more frequent sixteenth-note patterns in both staves. The bass line is very active.

The sixth and final system of musical notation concludes the piece. It features a mix of textures, including some chords and melodic lines. The piece ends with a final cadence in the bass staff, marked with a double bar line and repeat dots.

No. 17.

FINALE—ACT II.

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegro.

Piano.

ff *mf*

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G2, followed by quarter notes A2, B2, and C3. Dynamics include a fortissimo (*ff*) marking and a mezzo-forte (*mf*) marking.

The second system continues the piano introduction with similar rhythmic patterns in both hands.

The third system continues the piano introduction with similar rhythmic patterns in both hands.

CHO.

The chorus vocal line begins with a treble clef, key signature of one sharp (F#), and 6/8 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are: "The horses are out— See, there they go! The fun is a_bout To". Dynamics include a fortissimo (*f*) marking.

The second system of the chorus vocal line continues the melody with the lyrics: "The horses are out— See, there they go! The fun is a_bout To". Dynamics include a fortissimo (*f*) marking.

CHO. start, and so We hus_tle and screw To get a good view, Or storm a pos_i-tion for

start, and so We hus_tle and screw To get a good view, Or storm a pos_i-tion for

CHO. see_ing the show! The start_er is there, He takes his stand, With

see_ing the show! The start_er is there, He takes his stand, With

CHO. bus_ness-like air, And flag in hand, He's lin_ing them up, To

bus_ness-like air, And flag in hand, He's lin_ing them up, To

CHO. run for the Cup, He's lin - ing them up To run for the Cup. His
 run for the Cup, He's lin - ing them up To run for the Cup. His

CHO. or - ders are curt _____ Tho' his man - ners are bland, His or - ders are
 or - ders are curt _____ Tho' his man - ners are bland, His or - ders are

CHO. curt Tho' his manners are bland, are curt _____ Tho' his manners are bland!
 curt Tho' his manners are bland, are curt _____ Tho' his manners are bland!

First system of musical notation. The right hand (treble clef) plays a melody with eighth and quarter notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes with a bass line that descends from G4 to D3.

Second system of musical notation. The right hand continues the melody. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. The right hand melody includes a chromatic descent. The left hand accompaniment continues with the same rhythmic pattern.

Fourth system of musical notation. The right hand melody features a series of eighth-note chords. The left hand accompaniment continues with the same rhythmic pattern.

Fifth system of musical notation. The right hand melody consists of eighth-note chords. The left hand accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line and a 2/4 time signature.

THE RACE.

Molto Allegro.

p

Con Ped.

The first system of the piece, marked *p* (piano) and *Con Ped.* (with pedal). It features a treble and bass clef in 2/4 time with a key signature of one sharp (F#). The right hand plays a rhythmic pattern of eighth notes with slurs, while the left hand plays a steady eighth-note accompaniment.

The second system continues the musical theme, maintaining the same rhythmic and melodic patterns in both hands.

The third system continues the musical theme, maintaining the same rhythmic and melodic patterns in both hands.

The fourth system continues the musical theme, maintaining the same rhythmic and melodic patterns in both hands.

f

The fifth system continues the musical theme, marked *f* (forte). The right hand features a more complex, rapid eighth-note pattern, while the left hand continues its accompaniment.

gra ad lib...

The sixth system concludes the piece, marked *gra ad lib...* (gracefully ad libitum). It features a final flourish in the right hand and a steady accompaniment in the left hand.

8

cresc. poco

a poco

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and arpeggiated figures in both staves.

Second system of musical notation, continuing the piece with similar chordal and arpeggiated textures.

Third system of musical notation, showing more complex melodic lines in the treble clef alongside the bass clef accompaniment.

Fourth system of musical notation, featuring a repeat sign and a double bar line, indicating a section of the music.

Fifth system of musical notation, characterized by a dense, flowing melodic line in the treble clef.

Sixth system of musical notation, concluding with a dynamic marking of *ff* (fortissimo) and a final cadence.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and melodic lines in both staves.

Second system of musical notation, including the instruction *accel al fine.* in the middle of the system.

Third system of musical notation, including the instruction *(CURTAIN)* above the staff.

Fourth system of musical notation, continuing the piece with various chordal textures.

Fifth system of musical notation, featuring a more complex harmonic structure with some chromaticism.

Sixth system of musical notation, concluding the piece with a final chord and the instruction *ff* (fortissimo).

END OF ACT II.

Act III.

Nº 18.

OPENING CHORUS.—(Waitresses)
and Entrance of Men, with SONG and CHORUS.

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Vivace. Tempo di Valse.

Piano. *p*

cresc.

(CURTAIN.)

f

WAITRESSES.

CHO. *p* SOPRANO.
 Plant your po - sies, rue and ro - ses, Flow'rs of ev - 'ry

CHO. *p* CONTRALTO.
 Plant your po - sies, rue and ro - ses, Flow'rs of ev - 'ry

CHO. hue; Pink a - za - leas, crim - son dah - lias,

CHO. hue; Pink a - za - leas, crim - son dah - lias,

CHO. Li - lac white and blue. See the bare trees,

CHO. Li - lac white and blue. See the bare trees,

CHO. plum and pear - trees, Bear - ing while you wait; _____

plum and pear - trees, Bear - ing while you wait; _____

CHO. Good to look on, made to hook on, That's Ar - ca - di - a,

Good to look on, made to hook on, That's Ar - ca - di - a,

CHO. *p* Ar - ca - di - a up - to - date! _____

p Ar - ca - di - a up - to - date! _____

f *p*

CHO. Ma - ry, Ma - ry, quite con - trair - - y, How does your
 Ma - ry, Ma - ry, quite con - trair - - y, How does your

CHO. gar - den grow? With flow - ers and fruits with -
 gar - den grow? With flow - ers and fruits with -

CHO. - out an - y roots From Mes - srs. X. Ot - ick. &
 - out an - y roots From Mes - srs. X. Ot - ick. &

CHO. *mf* Ma - ry, Ma - ry, quite con -

CHO. *p* - trai - ry, How does your gar - den grow? With

CHO. *cresc.* plants on hire, and ro - ses on wire And wai - tres - ses

WAITRESSES.

CHO.

all in a row! _____ Plant your po - sies, rue and

all in a row! _____ Plant your po - sies, rue and

poco rall.

p

CHO.

ro - ses, Flow'rs of ev - 'ry hue; _____ Pink a -

ro - ses, Flow'rs of ev - 'ry hue; _____ Pink a -

CHO.

- za - leas, crim - son dah - lias, Li - lac white and blue. _____

- za - leas, crim - son dah - lias, Li - lac white and blue. _____

CHO. *cresc.* See the bare trees, plum and pear - trees,
cresc. See the bare trees, plum and pear - trees,

CHO. Bear - ing while you wait; Good to
 Bear - ing while you wait; Good to

CHO. look on, made to hook on, That's Ar - ca - di - a,
 look on, made to hook on, That's Ar - ca - di - a,

CHO. Ar - ca - di - a up - to - date! _____

Ar - ca - di - a up - to - date! _____

CHO. Good to look on made to hook on, That's Ar - ca - di - a

Good to look on made to hook on, That's Ar - ca - di - a

pp poco rall.

CHO. up - to - date! _____

up - to - date! _____

Allegro moderato.

MEN-ABOUT-TOWN.

Here they are, the dear lit - tle girls, Sweet Ar - ca - di - an

MEN. peaches and pearls, Dain - ty maids, all blush - es and curls, To

MEN. flirt with and tease and ban - ter! Here's a show that

MEN. knocks in - to fits Pic - ca - dil - ly, Carl - ton, or Ritz!

MEN. *Ev - 'ry chap who's tried it ad-mits It romps a-way in a*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "Ev - 'ry chap who's tried it ad-mits It romps a-way in a". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

MEN. *can - ter!*

The second system continues the vocal line with the lyrics "can - ter!". The piano accompaniment includes a dynamic marking of *f* (forte) at the beginning.

The third system shows the piano accompaniment with dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte).

SOLO.
We are

The fourth system features a *SOLO.* section for the piano accompaniment with a dynamic marking of *p* (piano).

wea - ry of Pic - ca - dil - ly, For Ar - ca - di - an life we
done with the dash - ing beau - ties Who as - sist - ed to spend our

yearn; _____ If you're will - ing to teach A pu - pil each Were
cash, _____ We are sick of the kind Of girl you find, Who

rea - dy to live and learn. _____ We're
helps you to come to smash! _____ True

fair - ly fed up with Lon - don, From bore - dom we seek re -
love is the thing we're af - ter, Af - fec - tion is what we

MEN.

lease, _____ And we're keen as a knife On the Sim - ple life - The
 miss, _____ So we're keen as a knife On the Sim - ple life - The

GIRLS.

SOLO.

Sim - ple life, The Sim - ple life, We're keen as a knife On the
 Sim - ple life, The Sim - ple life, We're keen as a knife On the

MEN.

Sim - ple life With a dear lit - tle nymph a - piece. A dear lit - tle
 Sim - ple life With a sweet lit - tle maid to kiss. A sweet lit - tle

SOLO.

nymph _____ a - piece. _____ We
 maid _____ to kiss. _____

want to be Ar - ca - di - an, If you'll kind - ly show the

way, ————— We want to start to - day ————— With -

- out the least de - lay, ————— In half a jiff we'll

join — you if You'll on - ly show us how; —————

Wo-men and Wine we'll all re-sign For Nymphs and Nec-tar

now. _____ *ALL.* {They We} want to be Ar-ca-di-an; If {We'll You'll}

kind-ly show the way, _____ {They We} want to start to -

- day _____ With-out the least de-lay, _____ In

half a jiff {they'll} join— {us} if {We'll} on - ly show {them} {we'll} {you} {You'll} {us}

how; _____ Wo - men and Wine {they'll} all re - sign For {we'll}

1. Nymphs and Nec - tar now. _____ *f*₂

SOLO. *p* 2. We have

2.

Nymphs and Nec - tar now.

Nymphs and Nec - tar now.

ff *mf*

The first system of the score features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are marked with a '2.' and the lyrics 'Nymphs and Nec - tar now.'. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. Dynamic markings *ff* and *mf* are present in the piano part.

The second system continues the vocal and piano parts from the first system. The vocal lines are mostly rests, and the piano accompaniment continues with chords and a melodic line.

The third system shows the piano accompaniment continuing with a steady melodic and harmonic progression.

dim. al fine.

The fourth system of the score includes the instruction *dim. al fine.* in the piano part, indicating a gradual decrease in volume towards the end of the piece.

pp

The fifth system concludes the piece with a piano accompaniment marked *pp* (pianissimo). The piano part features a final melodic flourish and a sustained chord.

SONG. (Chrysaëa.)

"I LIKE LONDON?"

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegretto moderato.

Piano.

sempre p

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It begins with a series of chords and eighth notes, marked with accents and a dynamic of *sempre p*. The left hand starts with a bass clef and provides a simple accompaniment of eighth notes.

This block shows the continuation of the piano accompaniment from the previous system, maintaining the same key signature and time signature. It features a mix of chords and moving lines in both hands.

CHR.

CHRYSAEA.
p

The vocal line for Chrysaëa begins with a treble clef and a key signature of two flats. It starts with a rest followed by a melodic line of eighth and quarter notes.

1. When first I came to
2. Each man who comes with - -

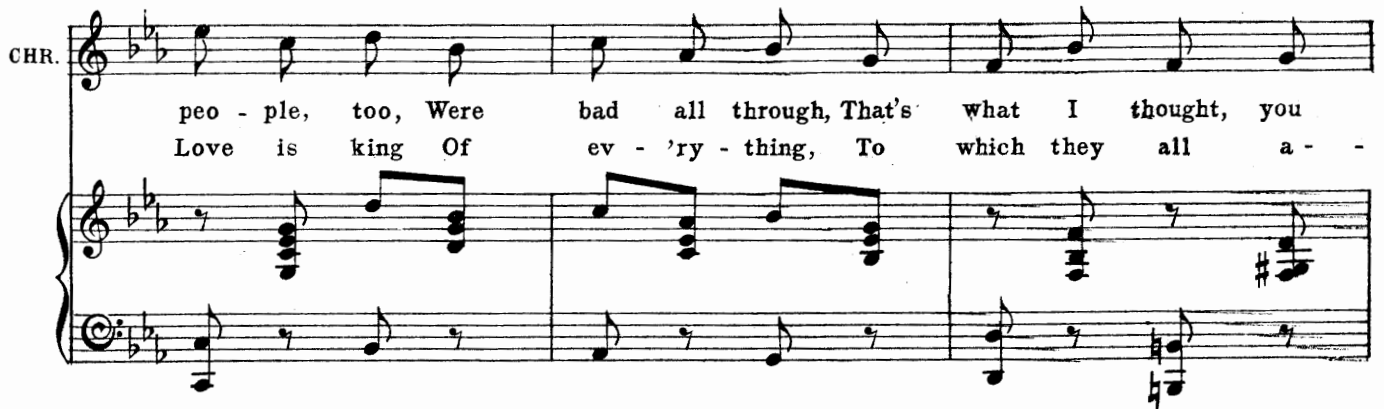
The piano accompaniment continues under the first two lines of the vocal line, providing harmonic support with chords and moving lines.

CHR.

The vocal line continues with a melodic line of eighth and quarter notes.

Lon - don Town I thought it ug - ly, old, and brown, The
- in my reach I do my ve - ry best to teach That

The piano accompaniment continues under the third line of the vocal line, ending with a final chord in the right hand.

CHR. 

peo - ple, too, Were bad all through, That's what I thought, you
Love is king Of ev - 'ry - thing, To which they all a - -

CHR. 

see! But on ac - quaint - ance - ship I find The Lon - don men are
- gree! The ru - di - ments they learn at once, I have - n't met a

CHR. 

good and kind, For when I meet Them in the street They al - ways smile at
sin - gle dunce; The kiss - ing partⁿ They know by heart, They start by lov - ing

CHR. 

me!
me!

CHR. I like Lon-don, I like Town, I can-not un-der-

CHR. -stand why peo-ple Run it down! Al-though it does the

CHR. wick-ed things, And leaves the good things un--done, I'm ve-ry,

rall. *a tempo*

CHR. ve-ry fond of Lon--don! -don!

1. 2.

D.C.

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*pp*) dynamic marking. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a steady accompaniment with eighth notes.

The second system continues the piece with two staves. The upper staff has a more active melody with eighth notes and some rests, while the bass line continues with a consistent eighth-note accompaniment.

The third system shows the continuation of the dance. The upper staff features a melodic line with some grace notes and slurs, and the bass line maintains its accompaniment.

The fourth system introduces a more complex texture. The upper staff has a series of chords and arpeggiated figures, some marked with accents (*>*) and slurs. The bass line continues with eighth-note accompaniment.

The fifth system concludes the piece. The upper staff features a melodic line with a final cadence, and the bass line ends with a few final notes. A piano (*pp*) dynamic marking is present near the end of the system.

No. 20

SONG.—(Doody.)

"MY MOTTER."

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Tempo di Valse.

Piano. *mf* *p*

DOODY

1. I've al . ways been, since
2. Trou . ble may be up .

quite a lad, Chee . ry and gay when things were bad— That is a
. on the mat, I nev . er care two straws for that, I sim . ply

way I've al . ways 'ad— I look on the bright side!
whis . tle and cock my hat— Im 'or . ri . bly reck . . less!

REFRAIN.

D00. I've got - ter mot - ter Al - ways

The first system of the refrain features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line begins with a dotted quarter note on 'I've', followed by eighth notes for 'got - ter' and 'mot - ter', and ends with a half note on 'Al - ways'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

D00. mer - ry and bright! Look a - round and

The second system continues the refrain. The vocal line has a dotted quarter note on 'mer - ry', an eighth note on 'and', and a half note on 'bright!'. It then has a quarter note on 'Look', an eighth note on 'a -', and a half note on 'round and'. The piano accompaniment continues with similar chordal accompaniment.

D00. you will find Ev - e - ry cloud is sil - ver -

The third system continues the refrain. The vocal line has a quarter note on 'you', a quarter note on 'will', and a half note on 'find'. It then has a quarter note on 'Ev -', an eighth note on 'e -', a quarter note on 'ry', a quarter note on 'cloud', a quarter note on 'is', and a half note on 'sil - ver -'. The piano accompaniment continues with similar chordal accompaniment.

D00. - lined; The sun will shine Al -

The fourth system concludes the refrain. The vocal line has a quarter note on '- lined;', a quarter note on 'The', a half note on 'sun', a quarter note on 'will', a half note on 'shine', and a half note on 'Al -'. The piano accompaniment continues with similar chordal accompaniment.

E00.

-tho' the sky's a gray one. I've of ten said to me -

The first system of music features a vocal line starting on E4 and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand.

D00.

- self, I've said, Cheer up. cul - ly, you'll soon be

The second system continues the vocal line and piano accompaniment. The piano part maintains a steady accompaniment with chords and a bass line.

D00.

dead! A short life and a gay one!"

mf *D.C.*

The third system concludes the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* and a *D.C.* (Da Capo) instruction. The system ends with a double bar line and repeat dots.

f *f*

The fourth system shows a vocal line with rests and a piano accompaniment. The piano part features a dynamic marking of *f* and includes some grace notes. The system ends with a double bar line.

No. 21.

CHORUS OF BELGRAVIANS.

“CHEER FOR SIMPLICITAS!”

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Allegro vivace.

Piano.

CHO.

f Cheer for Sim - pli - ci - tas, cheer! _____

f Cheer for Sim - pli - ci - tas, cheer! _____

CHO.

Tell him Bel - gra - vi - as here, _____ Ea - ger - ly cla - mour - ing,

Tell him Bel - gra - vi - as here, _____ Ea - ger - ly cla - mour - ing,

CHO. Shout - ing and ham - mer - ing, Wait - ing for him to ap -

Shout - ing and ham - mer - ing, Wait - ing for him to ap -

CHO. - pear! _____ Tell him we won't go a - way, _____

- pear! _____ Tell him we won't go a - way, _____

CHO. Go to our he - ro and say: _____ We of the Smart Set Have

Go to our he - ro and say: _____ We of the Smart Set Have

CHO. all got our hearts set On see - ing our i - dol to -

all got our hearts set On see - ing our i - dol to -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "all got our hearts set On see - ing our i - dol to -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble.

CHO. - day! *LADIES.* Come, we en - treat, All the é - lite

- day! _____

The second system of music features a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "- day! *LADIES.* Come, we en - treat, All the é - lite". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble. The word "LADIES." is written above the vocal line, and the dynamic marking "mf" is placed above the piano accompaniment.

CHO. La - dies of Lon - don are here at your feet!

Jol - ly old sport,

The third system of music features a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "La - dies of Lon - don are here at your feet!". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble. The dynamic marking "mf" is placed above the piano accompaniment.

CHO.

You're a good sort! Don't dis - ap - point us, the

CHO.

times' get - ting short! *f* Cheer for Sim - pli - ci - tas,

CHO.

cheer! Tell him Bel - gra - vi - a's here,

CHO. Ea - ger - ly cla - mour - ing, Shout - ing and ham - mer - ing,
Ea - ger - ly cla - mour - ing, Shout - ing and ham - mer - ing,

CHO. Wait - ing for him to ap - pear! ————— Tell him we won't go a -
Wait - ing for him to ap - pear! ————— Tell him we won't go a -

CHO. - way, ————— Go to our he - ro and say: —————
- way, ————— Go to our he - ro and say: —————

CHO. We of the Smart Set Have all got our hearts set On

We of the Smart Set Have all got our hearts set On

This system contains the first two systems of music. The first system has two vocal staves with lyrics and a piano accompaniment. The second system continues the piano accompaniment.

CHO. see_ing our i_dol to_day! Give him a cheer, a cheer, a

see_ing our i_dol to_day! Give him a cheer, a cheer, a

This system contains the third and fourth systems of music. The third system has two vocal staves with lyrics and a piano accompaniment. The fourth system continues the piano accompaniment.

CHO. cheer, a cheer!

cheer, a cheer!

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves with lyrics and a piano accompaniment. The sixth system continues the piano accompaniment.

No 22.

SONG.— (Eileen.) and CHORUS.

"BRING ME A ROSE"

Words by
LIONEL MONCKTON &
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Allegro commodo.

Piano.

The piano introduction is written for a grand piano in a 7/8 time signature. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music starts with a forte (*f*) dynamic and features a series of chords and melodic lines in both hands. A first ending bracket is marked with an asterisk (*) and the word "Led." below it.

EILEEN.

When I wan - der in my gar - den, Each lit - tle
I've seen ev - ry ba - by blos - som, Tuck'd in its

The vocal line for Eileen is written in a treble clef with a key signature of two flats. The lyrics are: "When I wan - der in my gar - den, Each lit - tle I've seen ev - ry ba - by blos - som, Tuck'd in its". The piano accompaniment is in a grand staff with a piano (*p*) dynamic.

EIL.

flow'r I see; _____ Sun - shine makes them, ev - 'ry
nice warm bed, _____ Glow - ing, ev - 'ry col - our

The vocal line for Eileen continues with the lyrics: "flow'r I see; _____ Sun - shine makes them, ev - 'ry nice warm bed, _____ Glow - ing, ev - 'ry col - our". The piano accompaniment continues in a grand staff.

EIL.

one, shine, All nod their heads at me; _____ There are
show - ing, Pur - ple and green and red, _____ There are

The vocal line for Eileen concludes with the lyrics: "one, shine, All nod their heads at me; _____ There are show - ing, Pur - ple and green and red, _____ There are". The piano accompaniment concludes in a grand staff.

EIL.

pan - sies and pinks, There's a dai - sy that winks At a vi - o - let
 dah - lias and stocks, There are tall hol - ly - hocks, There's a pe - o - ny

EIL.

un - der the wall, _____ Each is fair in a way, You can
 blush - ing and fair, _____ All are charm - ing, I know, But where -

EIL.

choose which you may, But for me there's a Queen of them all!
 - ev - er I go, There is one that's be - yond all com - pare!

EIL.

CHO.

mf But for me there's a Queen of them all!
mf There is one that's be - yond all com - pare!

But for me there's a Queen of them all!
 There is one that's be - yond all com - pare!

dim.

REFRAIN.

E.I.L. *p*

I'm so tired of vi - o - lets, ———— Take them all a - -

E.I.L.

- way, ———— Lil - ies are frail And a tri - fle pale, While the

E.I.L.

tu - lips much too gay. ———— Just one

E.I.L.

blos - som I a - dore, ———— Fair - est flow'r that grows, ————

E.I.L.

— If my heart you would win, And you want to be - gin,

EIL. *mf*
Bring me a rose!

CHO. *mf*
I'm, so tired of vi-o-lets.
mf
I'm so tired of vi-o-lets.

CHO. Take them all a-way, Lilies are frail, And a
Take them all a-way, Lilies are frail, And a

CHO. tri - fle pale, While the tu - lips much too gay.
tri - fle pale, While the tu - lips much too gay.

CHO. Just one blos - som I a - dore, Fair - est

Just one blos - som I a - dore, Fair - est

CHO. flow'r that grows, If my heart you would win, And you

flow'r that grows, If my heart you would win, And you

CHO. want to be - gin, Bring me a rose!

want to be - gin, Bring me a rose!

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 two flats (B-flat and E-flat). The music begins with a dynamic marking of *mf*. The upper staff features a melody with a long note in the first measure, followed by eighth and sixteenth notes. The lower staff provides a rhythmic accompaniment with eighth notes.

The second system continues the piece. The upper staff has a melody with a slur over the first two measures. The lower staff continues with eighth-note accompaniment.

The third system shows the upper staff with a more active melody, including a slur and a fermata. The lower staff continues with eighth-note accompaniment.

The fourth system features a complex passage in the upper staff with a slur and a fermata. The lower staff continues with eighth-note accompaniment.

The fifth system concludes the piece. The upper staff has a melody with a slur and a fermata. The lower staff continues with eighth-note accompaniment. A dynamic marking of *mf* appears in the final measure of the lower staff.

The first system of music features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody in the treble clef begins with a half note chord, followed by quarter notes and eighth notes. A dynamic marking of *f* (forte) is placed above the staff. The bass clef accompaniment consists of a steady eighth-note pattern.

The second system continues the piece, showing a melodic line with some slurs and a fermata over a chord in the treble clef. The bass clef accompaniment remains consistent with the eighth-note pattern.

The third system introduces a more complex melodic line in the treble clef, including a sharp sign (#) on a note. The bass clef accompaniment continues with the eighth-note pattern.

The fourth system features a melodic line with a fermata over a chord in the treble clef. The bass clef accompaniment continues with the eighth-note pattern.

The fifth and final system on the page shows the concluding melodic phrases in the treble clef and the final bass clef accompaniment. The piece ends with a double bar line.


No. 23.

QUINTET.— (Simplicitas, Jack, Bobbie, &c.)

“TRUTH IS SO BEAUTIFUL”

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.


Tempo di Marcia.

Jack.

Piano.



The instrumental introduction consists of two staves. The top staff is for Jack, showing a series of rests. The bottom staff is for Piano, featuring a rhythmic accompaniment with chords and single notes. The piano part begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

JACK.

1. Though Truth is not in great de - - mand
2. Where love - ly wo - man reigns su - - preme,

JACK.

For dai - ly use through - out the land, So
Of false - hood one would nev - er dream, Yet

JACK.

high our mor - al bi - as is That ways like An - a -
 scan - dal, by some od - di - ty, When giv - ing an - y -

JACK.

- ni - as - 's We can - not un - der - stand! _____
 ho - dy tea, Ap - pears to add the cream! _____

BOBBIE.

JACK.

_____ Al - though when you are in a hole _____
 _____ So, la - dies, who the truth a - mend _____

SIMPLICITAS.

BOB.

_____ A false - hood plays a use - ful - rôle: _____ To
 _____ And fact with fic - tion free - ly blend, _____ In

SIM.

meet all such dis - cre - pan - cies, We find a fine of three - pence is Ef -
- cum - bent up - on you it is, To check such in - con - gru - i - ties When

SIM.

ALL.

- fec - tive as a toll, _____ It's most ef - fec - tive
you dis - cuss a friend, _____ When you dis - cuss, dis -

REFRAIN.

ALL.

as a toll. _____ } Truth is so beau - ti - ful, _____
- cuss a friend. _____ }

ALL.

— if on - ly peo - ple would be - lieve it.

ALL. 
 Though ra - ther dif - fi - cult, with per - se - ver - ance you'll a -

ALL. 
 - chieve it; E - ven So - ci - e - ty with tol - er -

ALL. 
 - a - tion will re - ceive it; So, if it

ALL. 
 real - ly does.n't hurt you, Do tell the truth!
 1. 2.

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *f* (forte). The melody features a series of eighth and sixteenth notes, with some chords and a fermata over a measure. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth notes.

The second system continues the piece. The upper staff shows a melodic line with some rests and a fermata. The lower staff continues with a steady eighth-note accompaniment.

The third system features a melodic line in the upper staff with a fermata and a dynamic marking of *f*. The lower staff continues with eighth-note accompaniment.

The fourth system shows a melodic line in the upper staff with a fermata. The lower staff continues with eighth-note accompaniment.

The fifth and final system on the page. The upper staff has a melodic line with a fermata. The lower staff concludes with eighth-note accompaniment and a final cadence.

No 24.

DUET.—(Eileen and Jack.)

“HALF-PAST TWO.”

Words by
PERCY GREENBANK &
ARTHUR WIMPERIS.


Music by
HOWARD TALBOT.

Allegretto moderato.

Piano. *p delicatissimo*



The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two flats and a common time signature. It begins with a triplet of eighth notes (G4, A4, B4) followed by a series of eighth notes (B4, A4, G4, F4, E4, D4) and a quarter note (C4). The bass clef accompaniment starts with a whole note chord (C4, F4) and continues with a series of chords and single notes. The second system continues the melodic line in the treble clef with more triplets and eighth notes, while the bass clef accompaniment provides harmonic support with chords and single notes.



The second system of piano accompaniment continues the melodic line in the treble clef with more triplets and eighth notes, while the bass clef accompaniment provides harmonic support with chords and single notes.

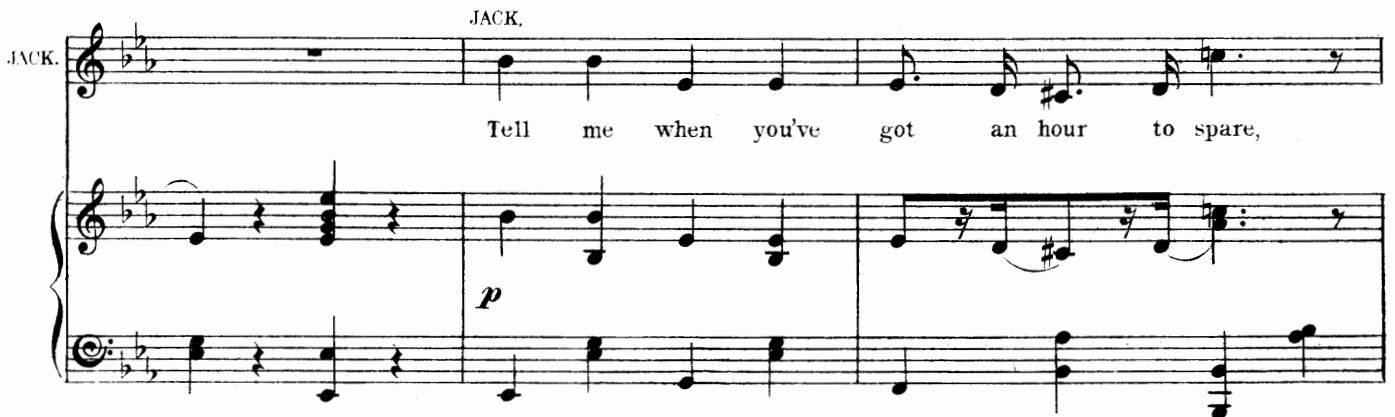


The third system of piano accompaniment continues the melodic line in the treble clef with more triplets and eighth notes, while the bass clef accompaniment provides harmonic support with chords and single notes.

JACK.

Tell me when you've got an hour to spare,

p



The vocal part for Jack begins with a whole rest followed by a melodic line of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. The piano accompaniment starts with a whole note chord (C4, F4) and continues with a series of chords and single notes. The tempo marking *p* is placed below the piano accompaniment.

JACK.

Then we'll fix up when to meet and where.

EILEEN.

I should like to make it ve - ry soon— Say, per - haps, to -

EILEEN.

- mor - row af - ter - noon.

BOTH.

We'll com - pare en -

BOTH.

- gage - ment - books, and see What day both of us are free. — On

JACK.

EILEEN. JACK. EILEEN.

JACK
 Mon - day I must go shop - ping, — On Tues - day I've calls to

JACK. EILEEN. JACK.

EIL.
 pay — On Wednes - day I'm asked out to lunch - eon, — On

EILEEN. JACK. EILEEN.

JACK
 Thurs - day I'm booked all day, — On Fri - day I've heaps of ap -

pause EILEEN.

EIL.
 - point - ments, — That some - how I must get through, — But I've

pause

ETH. BOTH.

noth - ing much to do on Sa - tur - day, — So I'll meet you at half - past

p

BOTH.

two! —

p delicatissimo

(EILEEN) 2. Shall I come and meet you all a-lone. Or do you think I
 (JACK) 3. Now that our en-gage-ment's ra-ti-fied, Fix the date when

need a chap-er-ôn? (JACK) Chap-er-ôns should nev-er be al-lowed,
 you'll be-come a bride (EILEEN) Real-ly you are go-ing ra-ther fast.

Three is al-ways such a fear-ful crowd! (JACK) What a-bout the
 Praps you might get jilt-ed at the last! (JACK) You don't mean to

place of ren-dez-vous? (EILEEN) That's a thing I leave to you. (JACK) I'll
 leave me in the lurch? (EILEEN) Sil-ly boy! Let's choose the church. (JACK) We

meet you at Hyde Park Cor - ner, (JACK) I'll meet you in Rot - ten
 might pa - tron - ize the Ab - bey, (EILEEN) Oh, that's such a swell af -

Row, (EIL.) We might try the Brit - ish Mu - se - um But
 - fair! (JACK) The mu - sic is good at St. Geor - ge's (EIL.) Or St.

praps that's a tri - fle slow, (JACK) Shall we go to the Tower of
 Pe - ter's in Hat - ton Square. (JACK) Of course there's St Pauls at

Lon - don? Un - less you pre - fer the Zoo? (EIL.) Why, the
 Knights - bridge (EIL.) Well, an - y of those would do, (JACK) But

pause.

a - ni - mals are fed there on Sa - tur - day, (BOTH) So we'll
an - y - how, we'll meet at St. Some - bo - dy's (BOTH) And the

p

lunch there at half - past two!
time will be half - past two!

DANCE.

p

3

3

The first system of music features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady harmonic accompaniment with chords and single notes.

The second system continues the piano accompaniment. The right hand has a more active melodic line with some grace notes. The left hand maintains the harmonic support.

The third system of music shows the piano accompaniment. The right hand features a prominent melodic phrase with a slur. The left hand continues with chords and moving lines.

The fourth system of music includes the piano accompaniment. The right hand has a melodic line that ends with a final note. The left hand provides the harmonic accompaniment.

mf BOTH.

Oh, I

The fifth system shows the vocal line for both characters. The melody is in a major mode and features a mix of eighth and sixteenth notes. The lyrics are: "am looking forward to Saturday, — And I'll meet you, at half-past two! —"

p

(business.)

am looking forward to Saturday, — And I'll meet you, at half-past two! —

The sixth system of music features the piano accompaniment. The right hand has a melodic line with a slur. The left hand provides the harmonic accompaniment.

p

p

No 25.

SONG.—(Sombra.)

"LIGHT IS MY HEART."

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Tempo di Valse.

Sombra.

Musical score for piano introduction in 3/4 time, key of B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. 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. A dynamic marking of *f* (forte) is present at the beginning.

SOM.

Musical score for the first vocal line (SOM.) in 3/4 time, key of B-flat major. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics "Light is my heart as a" are written below the vocal staff. A dynamic marking of *p* (piano) is present.

SOM.

Musical score for the second vocal line (SOM.) in 3/4 time, key of B-flat major. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics "fea - - ther, Borne on the wings of the wea - - ther," are written below the vocal staff.

SOM.

Blithe as the lay Thrushes in May Carol in chorus to -

rall:

SOM.

- ge - - ther! Life is a song worth the sing - - ing,

a tempo

a tempo

SOM.

Mer - ry and mirth - ful and ring - - ing, Stir - ring and strong,

SOM.

Lilt - ing a - long, Driv - ing a - way all sad - ness and sor - row, And

rall:

rall:

SOM. *p a tempo* hea - ven - ward hap - pi - ly wing - ing! *p scherzando* Ah! _____

SOM. _____

SOM. _____ So be hap - py while you

SOM. _____ may, _____ While the sun - beams play - so mer - ri - ly. *rall:*

a tempo

SOM. Ah!

p a tempo

SOM. And skies are cloud less and

SOM. clear In the Sweet o' the Year. Love and life and

mf rall.

mf rall.

SOM. laugh - - ter, Take them in their May - - time,

SOM. *pp*

Care not what comes af - - - ter, Youth's the hour of

SOM. *p a tempo*

play - - - time! Ah!

SOM.

SOM. *mf*

Maid and man, re - - - joice while you can In the

SOM. *f molto rall.* Tempo I. Ah! *f molto rall.* Tempo I.

Spring of your pleasure and pride! Light is my heart as a

SOM. fea - - ther, Borne on the wings of the wea - - ther,

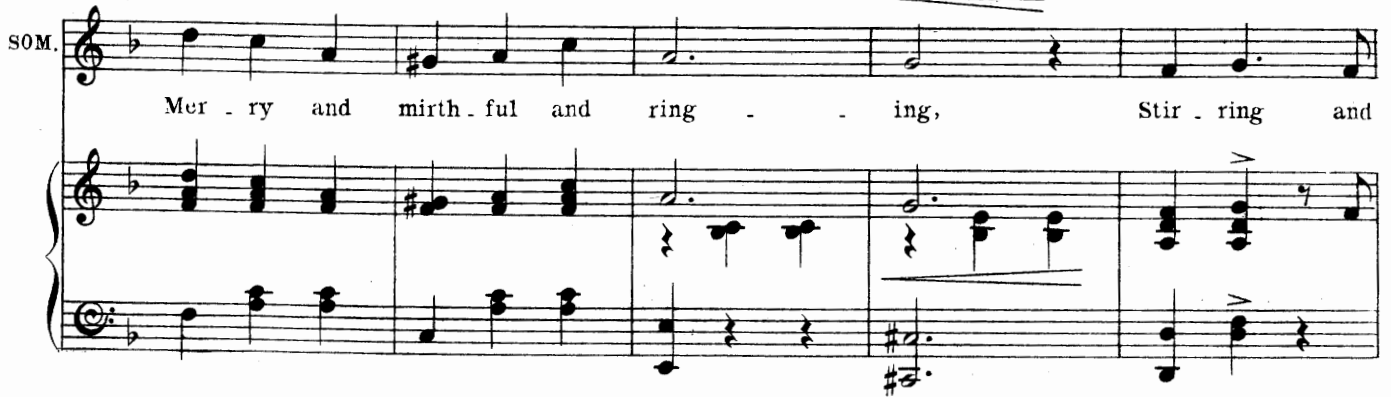
SOM. Blithe as the lay Thrushes in May Car - ol in chor - us to -

rall.

SOM. - ge - - ther! Life is a song worth the sing - - ing,

a tempo

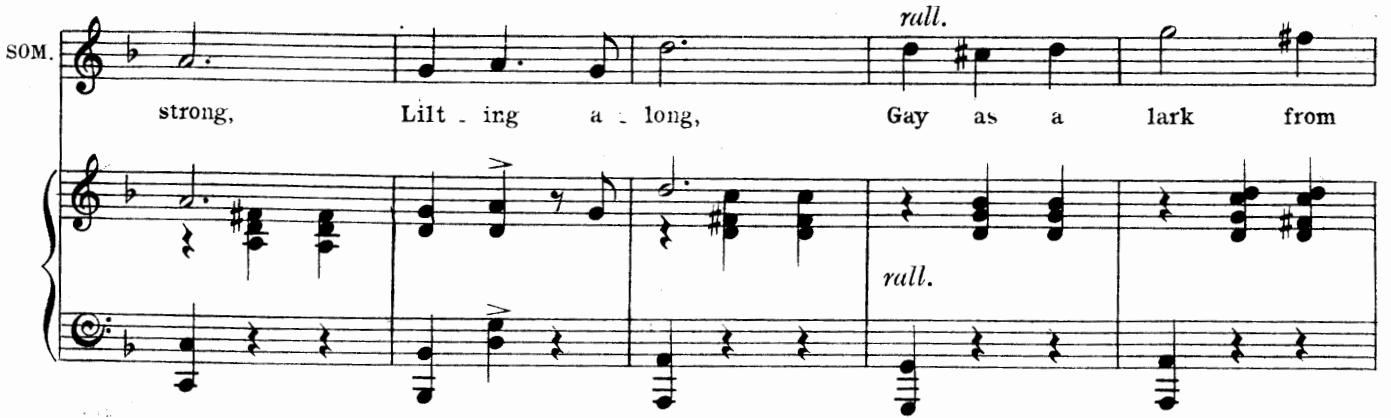
SOM. Mer - ry and mirth - ful and ring - - ing, Stir - ring and



SOM. strong, Lilt - ing a - long, Gay as a lark from

rall.

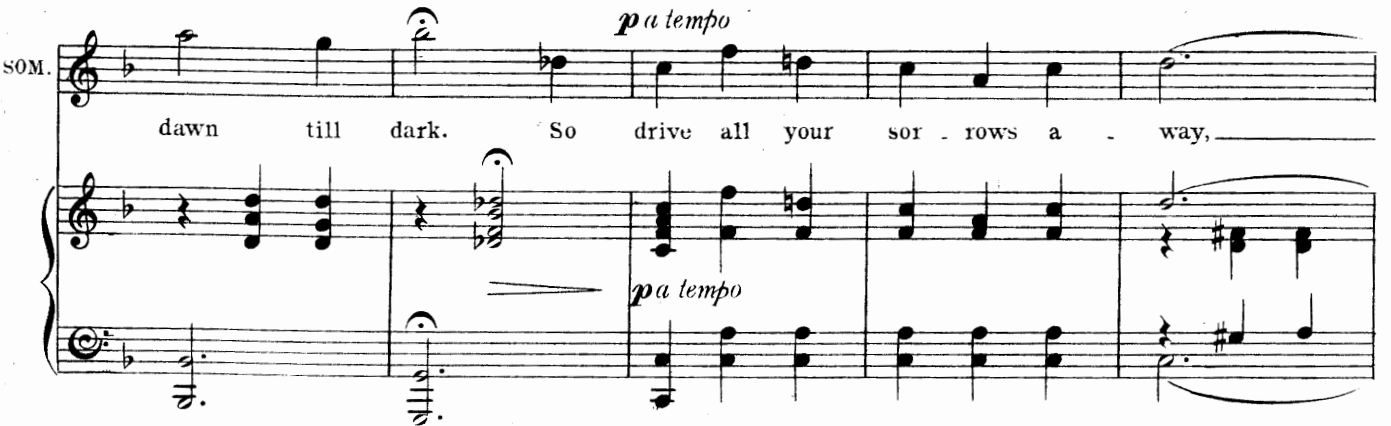
rall.



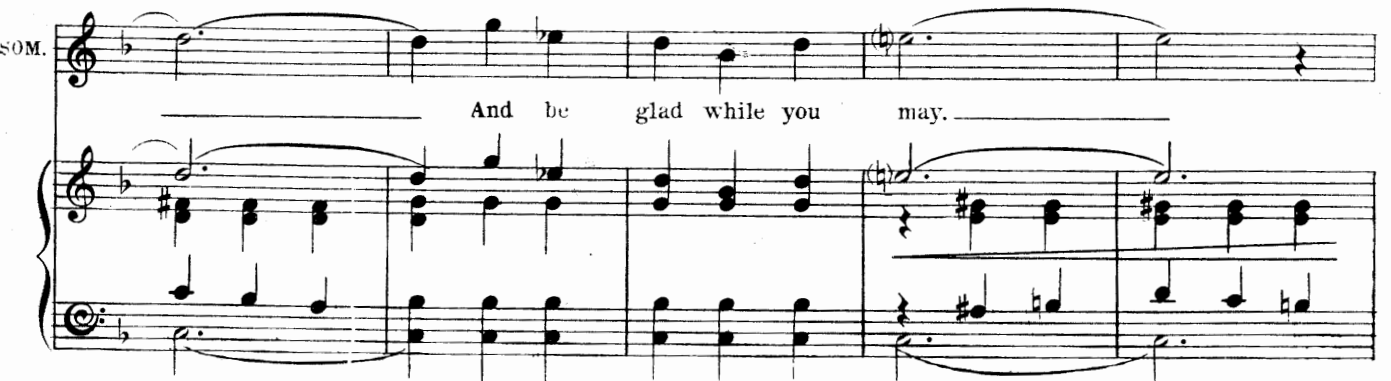
SOM. dawn till dark. So drive all your sor - rows a - way,

p a tempo

p a tempo



SOM. And be glad while you may.



SOM. *f*

Don't de - lay, 'tis your May-time to - day!

SOM. Ah!

cadenza colla voce

p

SOM. Ah!

a tempo

ppp *a tempo* *ppp* *accel*

SOM.

poco *a* *poco*

No 26.

FINALE.- ACT III.

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

All. *Tempo di marcia* ALL.

Truth is so beau.ti . ful, — if on - ly

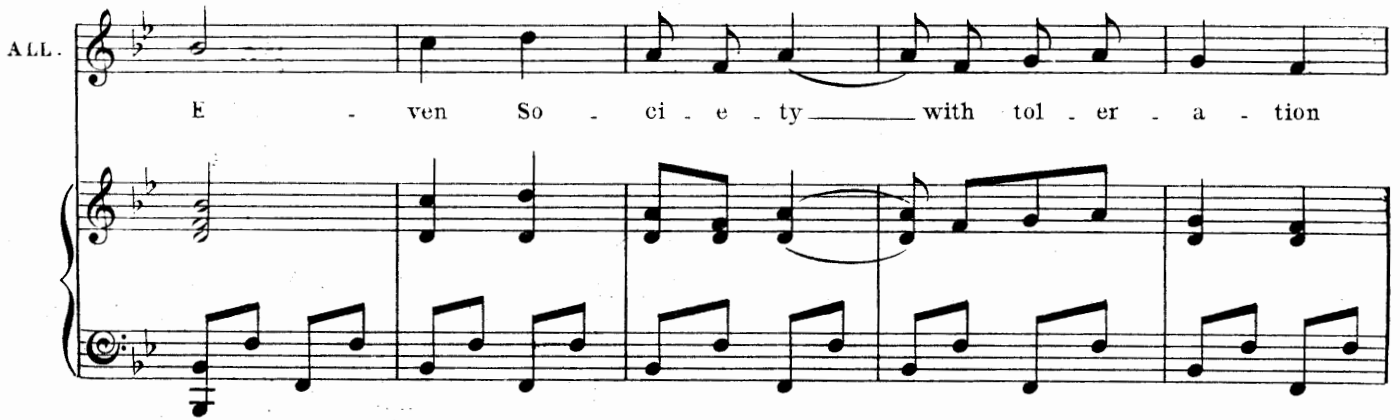
Piano. *f*

ALL.

peo - ple would be - lieve it. Though ra - ther

ALL.

dif - fi - cult, — with per - se - ver - ance you'll a - chieve it;

ALL.  E - ven So - ci - e - ty with tol - er - a - tion

ALL.  will re - ceive it. So, if it

ALL.  real - ly doesn't hurt you, Do tell the truth!

ALL. 

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"		"The Billet Doux"	
"		"Little White Rose"	
"		"The Waters of Lethe"	
"		TWO SEAL SONGS:	
"		1. "The Mother Seal's Lullaby"	} Two Songs
"		2. "You mustn't swim till you're six weeks old"	
<u>FLORENCE AYLWARD</u>	...	"Haven after all"	
"		"I gave you roses"	
"		"Deep in my heart a lute lay hid" and	} Two Songs
"		"The Bird I love the best"	
<u>TERESA DEL RIEGO</u>	...	"My Gifts"	
"		"Sink, sink red sun, into the west"	
"		"England mine"	
"		"The Perfect Prayer"	
<u>GUY D'HARDELLOT</u>	...	"Love's Rhapsody"	
"		"The dewdrop loves the morning"	
"		"I knew"	
"		"In 1822" (An old world story)	
"		"A Gift from you"	
"		"In the Great Unknown"	
"		"Thy Songs"	
"		"I think"	
<u>DOROTHY FORSTER</u>	...	"Rosamond"	
"		"When the swallows come again"	
"		"The face of my love"	
"		"Your Smile"	
"		"Dear little Star"	
"		"Rose in the Bud"	
"		"Since love has brought me nought but tears" and	} Two Songs
"		"The Dawn at your window"	
<u>HUBERT BATH</u>	...	"It is the time of daffodils"	
"		"The Captain's Yarn"	
"		"It was a golfer and his lass"	
"		"Hushing Song"	
"		"The Bugles of Dreamland"	
"		"The Cry of Spring"	
"		"A Little Girl's Song"	
"		"Stars of Paradise"	
<u>KENNEDY RUSSELL</u>	...	"Young Tom o' Devon"	
"		"Haste to the Fair"	
<u>BOTHWELL THOMSON</u>	...	"The Old Tryst"	
"		"The Irish Grass"	
"		"The First Farewell"	
"		"O beautiful night"	
"		"Love-lily"	
<u>J. B. McEWEN</u>	...	"Sleep, little blossom"	
<u>J. HAROLD</u>	...	"A Child's Prayer"	
<u>W. H. SQUIRE</u>	...	"For me alone"	
"		"A Chip of the Old Block"	
"		"Lighterman Tom"	
"		"Three for Jack"	
<u>FRANCO LEONI</u>	...	"Little Barefoot"	
"		"When he comes home"	
"		"Leaves on the river"	

<u>EDWARD GERMAN</u>	...	"Memories"	
"		"The Drummer Boy"	
"		"Love's Barcarolle"	
"		"To Katherine unkind"	
"		"Love is meant to make us glad"	
<u>HERMANN LÖHR</u>	...	"Song of the Sea-Kings"	
"		"Unmindful of the roses"	
"		"One Day"	
"		"Four years old"	
"		"A Song of Surrey"	
"		SONGS IN EXILE:	
"		1. "The Philanderer"	} Two Songs
"		2. "Soft Ways"	
"		3. "Whistlin' Dannie"	
"		4. "Exile"	
"		5. "Old Doctor Ma'Ginn" (complete)	
"		SONGS OF THE NORSELAND:	
"		1. "My ships that went a-sailing"	} Two Songs
"		2. "You loved the time of violets"	
"		3. "Youth has a happy tread"	
"		4. "Love is an Ocean"	
"		5. "Eyes that used to gaze in mine"	
"		6. "Time was I roved the mountains"	
<u>S. LITTLE</u>	...	"Through the Palm Trees"	
"		"Bright is the ring of words"	
"		"My Lute"	
"		"A pearl for every tear"	
<u>ERNEST NEWTON</u>	...	"April Song"	
"		"The Drum-Major"	
<u>NOEL JOHNSON</u>	...	"Gray Days"	
"		"Her Rest"	
<u>PEDRO DE ZULUETA</u>	...	"A memory of yesterday"	
<u>MONTAGUE F. PHILLIPS</u>	...	"Were I a moth"	
"		"Moon and Sea"	
"		"The Swallow"	
<u>CHARLES SCOTT-GATTY</u>	...	"Hullo, Tu-Tu!"	
"		"Bobby Dear"	
"		"Janie"	
<u>VERE SMITH</u>	...	"Cosmopolitan Wives"	
"		"Oh! Geraldine"	
"		"I'll be your gal"	
"		"Ma Dusky Maid"	
"		"Hello, Martha!"	
<u>HAYDN WOOD</u>	...	"On a Spring Morning"	
<u>CHARLES BRAUN</u>	...	"My Land"	
"		"Take, sweet maid"	
"		"My love's like a shower"	
<u>ROBERT CONINGSBY CLARKE</u>	...	"O, my garden, full of roses"	
"		"If she but knew"	
"		"Mine are your eyes"	
"		"Master and Man"	
<u>FRANK LAMBERT</u>	...	"Sweet Afton"	
"		"I know a glade of daffodils"	
"		"The Touch of Night"	

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