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# THE ORCHID.

A Musical Play

IN TWO ACTS

BY

JAMES T. TANNER.

LYRICS BY

ADRIAN ROSS AND PERCY GREENBANK.

MUSIC BY

IVAN CARYLL AND LIONEL MONCKTON.

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<u>VOCAL SCORE</u>	.. .. .	net	S. D. 6 0		PIANOFORTE SOLO	.. .. .	net	S. D. 3 6
Do. (Cloth)	.. .. .	„	8 0		LYRICS	.. .. .	„	0 6

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M1503  
2237072  
3pp. 2

Produced by Mr. George Edwardes at the Gaiety Theatre.

# THE ORCHID.

## CHARACTERS.

THE HON. VIOLET ANSTRUTHER ( <i>Principal Pupil at the Horticultural College</i> )	MISS GERTIE MILLAR.
CAROLINE TWING ( <i>of a matrimonial turn</i> ) ... ..	MISS CONNIE EDISS.
ZELIE RUMBERT ( <i>an Adventuress</i> )... ..	MISS HILDA JACOBSEN.
THISBE ( <i>Private Secretary to Mr. Chesterton</i> ) ... ..	MISS GABRIELLE RAY.
COUNTESS ANSTRUTHER ( <i>Violet's Mother</i> ) ... ..	MISS PHYLLIS BLAIR.
BILLY ( <i>Dr. Fausset's Buttons</i> ) ... ..	MISS LYDIA WEST.
LADY WARDEN ( <i>of the Horticultural College</i> ) ... ..	MISS GERTRUDE AYLWARD.
JOSEPHINE ZACCARY ( <i>Pupil Teacher at the Horticultural College</i> ) ... ..	MISS ETHEL SYDNEY.
THE HON. GUY SCRYMGEOUR ( <i>Mr. Chesterton's Nephew</i> ) ... ..	MR. GEO. GROSSMITH, Jun.
DR. RONALD FAUSSET ( <i>a Country Practitioner</i> ) ... ..	MR. LIONEL MACKINDER.
MR. AUBREY CHESTERTON ( <i>Minister of Commerce</i> ) ... ..	MR. HARRY GRATTAN.
COMTE RAOUL DE CASSIGNAT ( <i>of the Quai d'Orsay</i> ) ... ..	MR. ROBERT NAINBY.
ZACCARY ( <i>a Professional Orchid Hunter</i> ) ... ..	MR. FRED WRIGHT, Jun.
M. FRONTENBRAS } ( <i>Comte Raoul de Cassignat's Seconds</i> ) ... ..	{ MR. GEORGE GREGORY.
M. MERIGNAC } ... ..	{ MR. CHARLES BROWN.
REGISTRAR ... ..	MR. ARTHUR HATHERTON.
MASTER OF CEREMONIES ... ..	MR. WILL BISHOP.
M. D'AUVILLE ( <i>French Minister of State</i> ) ... ..	MR. H. LEWIS.
MEAKIN ( <i>Gardener at the Horticultural College</i> ) ... ..	MR. EDMUND PAYNE.

DÉBUTANTES—MISSES KITTY MASON, BLANCHE CARLOW, DORIS BERESFORD, OLIVE MAY,  
DAISY HOLLY, FLORENCE WARDE.

VISITORS AND PUPILS—MISSES DAISY DENVIL, WINIFRED CARRUTHERS, MARGUERITE GRAY,  
WINIFRED LABARTE, DORIS DEWAR.

## SYNOPSIS OF SCENERY.

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

Musical Director ... .. MR. IVAN CARVIL.

# THE ORCHID.

## CONTENTS.

### Act I.

NO.				PAGE
1.	OPENING CHORUS ... ..	"The Horticultural College"	... (This high Horticultural College) ...	1
2.	SONG ( <i>Thisbe</i> ) ... ..	"The Lady Secretary"	... (A statesman in the Cabinet) ...	15
3.	SONG ( <i>Jo</i> ) ... ..	"Nobody and Somebody"	... (If I could be a girl in high society)	29
4.	SONG ( <i>Meakin</i> ) ... ..	"I do all the dirty work"	... (You amateurs who try to run a garden)	37
5.	QUINTET ( <i>Jo, Lady Violet, Guy, Ronald, and Meakin</i> )	"Oh, Mr. Registrar!"	... (For a stylish and up-to-date wedding)	45
6.	CHORUS AND SCENE ... ..	"The Debutantes"	... (Come! Come! Come!) ...	54
7.	SONG ( <i>Chesterton</i> ) ... ..	"Pushful"	... (From the start of my existence) ...	65
8.	QUARTET ( <i>Lady Violet, Jo, Guy, and Ronald</i> )	"Our Marriage Lines"	... (Our marriage lines! Our marriage lines!) ...	73
9.	DUET ( <i>Caroline and Meakin</i> ) ...	"Fancies"	... (The cuckoo is calling aloud to his mate) ...	86
10.	CHORUS ... ..	"Prizes"	... (Now the speechifying's done) ...	93
11.	SONG ( <i>Zaccary</i> ) ... ..	"From far Peru"	... (I've travelled far where panthers are)	98
12.	SONG ( <i>Caroline</i> ) ... ..	"Advertisements"	... (I was tired of being single) ...	111
13.	FINALE ( <i>Chorus</i> ) ... ..	...	... (What a most romantic history) ...	119

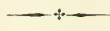
### Act II.

14.	OPENING CHORUS ... ..	...	... (Up and down over the town) ...	136
	DANCE ... ..	"Pas de trois"	... ..	147
15.	SONG ( <i>Caroline</i> ) ... ..	"Fancy Dress"	... (I've a passion for fancy dress) ...	150
16.	SONG ( <i>Lady Violet</i> ) ... ..	"Little Mary"	... (There's a certain little lady who's already known to fame) ...	157
17.	DUET ( <i>Guy and Meakin</i> ) ...	"The Unemployed"	... (We're true British labourers) ...	165
18.	SONG ( <i>Zaccary</i> ) ... ..	"The Emperor of Sahara"	... (I'm monarch of many a million) ...	170
19.	DUET ( <i>Ronald and Jo</i> ) ... ..	"A-lack-a-day"	... (I never was so thoroughly wretched)	183
20.	DUET ( <i>Lady Violet and Zaccary</i> )	"Liza Ann"	... (There's a Yorkshire town very bleak and brown) ...	189
21.	SONG ( <i>Guy</i> ) ... ..	"Bedelia"	... (There's a charming little lady who's a patron of the play) ...	195
22.	SONG ( <i>Jo</i> ) ... ..	"I must propose to you"	... (I've been waiting for some sort of sign) ...	200
23.	CHORUS ... ..	...	... (We are going to the ball, all in white)	208
24.	SONG ( <i>Thisbe</i> ) ... ..	"Rose-a-Rubie"	... (There's a girl I want you all to know)	211
25.	OCTET ... ..	"Off to the Ball"	... (Oh, dear! have you heard of it?) ...	219
26.	CHORUS ... ..	"Bal Blanc"	... (Carnival is nearly ended) ...	230
27.	DUET ( <i>Jo and Guy</i> ) ... ..	"Waltzing"	... (When I go to a ball) ...	234
28.	SONG ( <i>Lady Violet</i> ) ... ..	"Come along with me"	... (When I was extremely small) ...	239
29.	SONG ( <i>Ronald</i> ) ... ..	"I'm just an ordinary man"	... (There are lots of fellows in the world)	248
30.	FINALE ... ..	...	... (At the fancy ball) ...	254



# THE ORCHID.

## Act I.



### No. 1.

### OPENING CHORUS.

"THE HORTICULTURAL COLLEGE."

Words by  
ADRIAN ROSS.

Music by  
IVAN CARVILL.

Allegro moderato.

Piano.



First system of piano introduction. Treble clef, key signature of one sharp (F#), 6/8 time signature. Dynamics: *mf* and *cresc.*

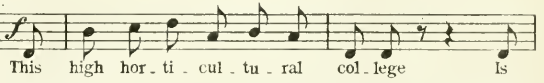


Second system of piano introduction. Treble clef, key signature of one sharp (F#), 6/8 time signature. Dynamics: *f*



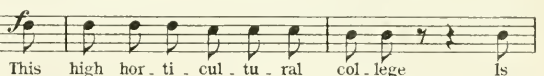
Third system of piano introduction. Treble clef, key signature of one sharp (F#), 6/8 time signature.

SOPRANO.



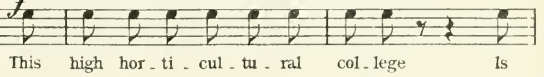
Soprano vocal line. Treble clef, key signature of one sharp (F#), 6/8 time signature. Lyrics: This high hor-ti-cul-tu-ral col-lege is

TENOR.



Tenor vocal line. Treble clef, key signature of one sharp (F#), 6/8 time signature. Lyrics: This high hor-ti-cul-tu-ral col-lege is

BASS.



Bass vocal line. Bass clef, key signature of one sharp (F#), 6/8 time signature. Lyrics: This high hor-ti-cul-tu-ral col-lege is



Piano accompaniment for the vocal entry. Treble and bass clefs, key signature of one sharp (F#), 6/8 time signature.

CHO.

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

CHO.

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

CHO.

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

CHORUS

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

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

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

The first system of music consists of four staves. The top staff is the vocal line with lyrics: "pow - ers, (Like Eve in the po - em of Mil - ton,) In". The second and third staves are the vocal line and bass line respectively, with identical lyrics. The fourth staff is the piano accompaniment, showing chords and a melodic line in the right hand.

CHORUS

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

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

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

The second system of music consists of four staves. The top staff is the vocal line with lyrics: "learn - ing the cul - ture of flow - ers! This high hor - ti - cul - tu - ral". The second and third staves are the vocal line and bass line respectively, with identical lyrics. The fourth staff is the piano accompaniment, including a dynamic marking of *ff* (fortissimo).

CHORUS

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

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

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

The third system of music consists of four staves. The top staff is the vocal line with lyrics: "col - lege is formed with the ex - cel - lent plan Of". The second and third staves are the vocal line and bass line respectively, with identical lyrics. The fourth staff is the piano accompaniment, showing chords and a melodic line in the right hand.

CH10.

giving young ladies the knowledge That makes them the equal of man!

giving young ladies the knowledge That makes them the equal of man!

giving young ladies the knowledge That makes them the equal of man!

CH10.

LADIES.  
It's

Moderato.

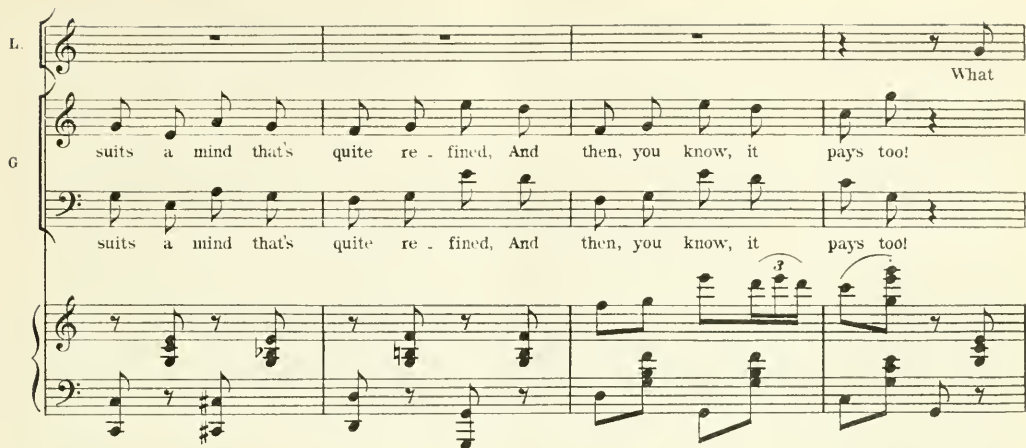
*mf* *dim.* *p*

L.

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

GENTLEMEN. It

GENTLEMEN. It

L. 

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

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

L. 

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

Just

L. 

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

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

CHO.

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

The first system of the musical score consists of four staves. The top three staves are for the choir (CHO.), with the lyrics: "hap - py hor - ti - cul - ture, Though sci - ence, like a vul - ture, May". The bottom two staves are for the piano accompaniment, showing chords and a bass line.

CHO.

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

The second system of the musical score consists of four staves. The top three staves are for the choir (CHO.), with the lyrics: "seem to ra - vage beau - ty, And scorn the ar - tist's call; Yes,". The bottom two staves are for the piano accompaniment, showing chords and a bass line.

CHO.

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

The third system of the musical score consists of four staves. The top three staves are for the choir (CHO.), with the lyrics: "beau - ty here and sci - ence Are found in close al - li - ance, U -". The bottom two staves are for the piano accompaniment, showing chords and a bass line.

CHO.

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

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

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

CHO.

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

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

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

CHO.

*mf* Here they come! Can't you hear?

*mf* Here they come! Can't you hear?

*mf* Here they come! Can't you hear?

*f* *dim.* *mf* *pp*

CHO.

*cres:*

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

*cres:*

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

*cres:*

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

CHO.

*f*

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

*f*

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

*f*

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

PUPILS.

*mf marcato*

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

*dim:* *mf marcato*



PUP.

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

The first system of music consists of a vocal line for a 'PUP.' and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. It contains four measures of music with lyrics: 'Dark and short, Fair and tall, High - ly hor - ti - cul - tu - ral!'. The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines.

PUP.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics: 'In com - plete U - ni - form, Which is neat, Al - so warm,'. The piano accompaniment continues with similar harmonic patterns.

PUP.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics: 'It's the sort You would call High - ly hor - ti - cul - tu - ral!'. The piano accompaniment continues with similar harmonic patterns.

PUP.

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

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics: 'All a - - grow - ing, and a blow - ing too,'. The piano accompaniment continues with similar harmonic patterns.

PUP.

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

The fifth system of music concludes the vocal line and piano accompaniment. The vocal line has four measures with lyrics: 'Love - ly flow - ers, Real - ly ours, Show what we can do!'. The piano accompaniment continues with similar harmonic patterns.

PUP.

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

PUP.

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

PUP.

*ff*

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

CH0.

*ff*

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

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

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

The first system of the musical score consists of five staves. The top two staves are for the Pupils (PUP.), with lyrics 'Beds and bow - ers Full of flow - ers Show what we can do!'. The next two staves are for the Chorus (CHO.), with the same lyrics. The bottom staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes a triplet of eighth notes in the final measure of the system.

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

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

The second system of the musical score consists of five staves. The top two staves are for the Pupils (PUP.), with lyrics 'All a - glow - ing, Mai - dens fair to see, I should chuc - kle,'. The next two staves are for the Chorus (CHO.), with the same lyrics. The bottom staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes a triplet of eighth notes in the final measure of the system.

PUP. *marcato*  
 Hon - ey - suc - kle, If you were my bee! Here we come,

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

*marcato*  
 Hon - ey - suc - kle, If I were your bee! Here they come,

*ff*

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

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

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

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

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

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

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

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

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

PUP.  
- cul - tu - ral!

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

CHO.  
- cul - tu - ral!

- cul - tu - ral!

*cresc.*  
*ff*

- cul - tu - ral!

N<sup>o</sup> 2.

## SONG (Thisbe) and CHORUS.

"THE LADY SECRETARY."

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.

Moderato.

Thisbe

Piano

*f* *p*

A

THIS.

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

THIS.

- sist - ance, *mf* To

SOP.  
CON.

- sist - ance! *mf*

TEN.

- sist - ance!

BASS.

- sist - ance!

*L.H.*

THIS.

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

THIS.

dis - tance. He

SOP.  
CON.

dis - tance!

TEN.

dis - tance!

BASS.

dis - tance!

*L. H.*

THIS.

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



THIS.

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

THIS.

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

THIS.

why, \_\_\_\_\_ and that is why, \_\_\_\_\_


*rit.*

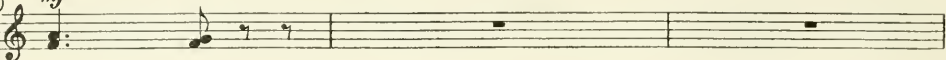
THIS.

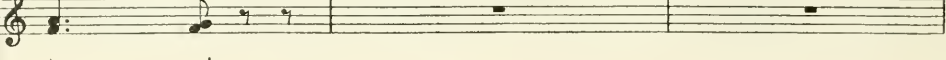
*a tempo*

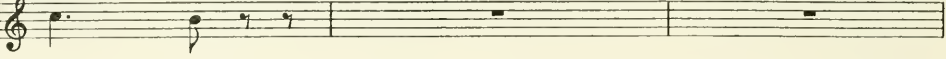
I am the Min - is - ter's La - dy Sec - re - ta - ry!

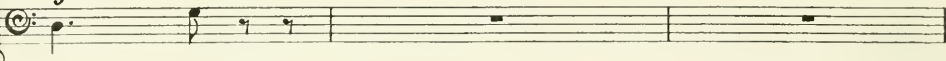
*a tempo*

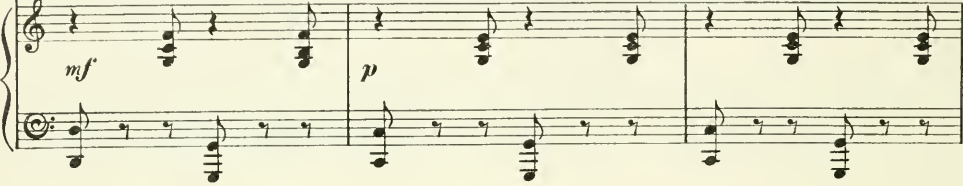
THIS.  Play - ing a sort of a good at - ten - dant

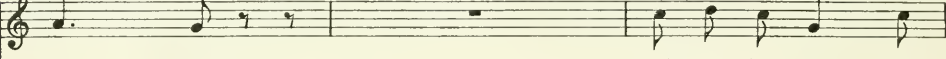
SOP. *mf*  - ta - ry!


CON. 

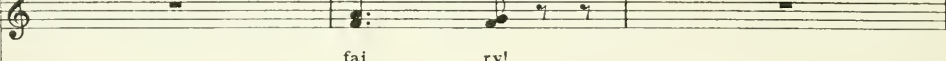
TEN. *mf*  - ta - ry!

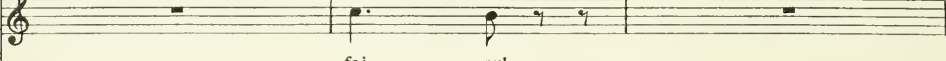
BASS. *mf*  - ta - ry!


 *mf* *p*

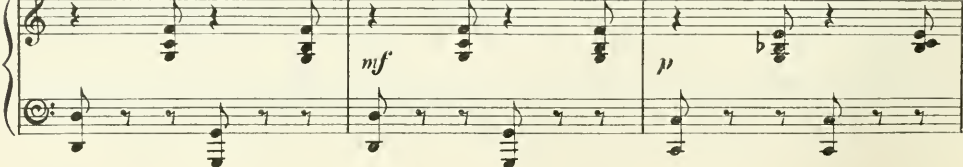
THIS.  fai - ry! Tak - ing him out to

SOP. *mf*  fai - ry!

CON. 

TEN. *mf*  fai - ry!

BASS. *mf*  fai - ry!

 *mf* *p*

THIS.

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The music is in a 3/4 time signature and a key signature of one sharp (F#). The vocal line begins with a quarter note 'ball', followed by a quarter rest, then a quarter note 'or', a quarter rest, a quarter note 'play', a quarter rest, a quarter note 'Then', a quarter rest, a quarter note 'if', a quarter rest, a quarter note 'he', a quarter rest, a quarter note 'has', a quarter rest, a quarter note 'to', a quarter rest, a quarter note 'go,—', a quarter rest, a quarter note 'I', a quarter rest, a quarter note 'stay', a quarter rest, a quarter note 'As', a quarter rest, a quarter note 'the', and finally a half note with a fermata.

THIS.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with a quarter note 'Min - is - ter's', a quarter rest, a quarter note 'charm - ing', a quarter rest, a quarter note 'La - dy', a quarter rest, a quarter note 'Sec - re - ta -', a quarter rest, a quarter note 'ry!', and finally a half note with a fermata. The piano accompaniment continues with chords and moving lines in both hands.

SOP.  
CON.

*mf*

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

TEN.

*mf*

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

BASS.

*mf*

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

The third system of music features three vocal parts: Soprano (SOP.), Contralto (CON.), Tenor (TEN.), and Bass (BASS.), along with piano accompaniment. Each vocal part has its own staff. The Soprano, Tenor, and Bass parts all begin with a quarter note 'She', a quarter rest, a quarter note 'is', a quarter rest, a quarter note 'the', a quarter rest, a quarter note 'Min - is - ter's', a quarter rest, a quarter note 'La - dy', a quarter rest, a quarter note 'Sec - re - ta -', a quarter rest, a quarter note 'ry!', and finally a half note with a fermata. The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The music is in a 3/4 time signature and a key signature of one sharp (F#). The piano accompaniment begins with a quarter note 'She', a quarter rest, a quarter note 'is', a quarter rest, a quarter note 'the', a quarter rest, a quarter note 'Min - is - ter's', a quarter rest, a quarter note 'La - dy', a quarter rest, a quarter note 'Sec - re - ta -', a quarter rest, a quarter note 'ry!', and finally a half note with a fermata.

THIS. *-ta - ry!*

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

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

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

Detailed description: This system contains the first musical phrase. It includes a vocal line for 'THIS.' with the lyrics '-ta - ry!'. Below it are three vocal parts: Soprano/Contralto (SOP. CON.), Tenor (TEN.), and Bass (BASS.), all with the lyrics 'Play - ing a sort of a good at - ten - dant'. The piano accompaniment is shown in grand staff notation with treble and bass clefs.

THIS. *fai - ry!*

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

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

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

Detailed description: This system contains the second musical phrase. It includes a vocal line for 'THIS.' with the lyrics 'fai - ry!'. Below it are three vocal parts: Soprano/Contralto (SOP. CON.), Tenor (TEN.), and Bass (BASS.), all with the lyrics 'fai - ry! Tak - ing him out to'. The piano accompaniment continues in grand staff notation, including a key signature change to one flat (B-flat) in the final measure.

SOP.  
CON.

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

TEN.

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

BASS.

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

SOP.  
CON.

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

TEN.

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

BASS.

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

THIS.

I

THIS.

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

THIS.

- ces - ses;

SOP.  
CON.

TEN.

BASS.

*mf*

*mf*

*mf*

*L.H.*

- ces - ses;

- ces - ses;

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

The first system of the score consists of 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 sharp (F#). The lyrics are "wear the new - est Pa - ris frocks, The chief provides the". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

THIS. dress - es! If

SOP. CON. dress - es!

TEN. dress - es!

BASS. dress - es!

*L. H.*

The second system of the score features four vocal parts and piano accompaniment. The vocal parts are: THIS. (Tenor), SOP. CON. (Soprano), TEN. (Tenor), and BASS. (Bass). The lyrics for the vocal parts are "dress - es! If", "dress - es!", "dress - es!", and "dress - es!" respectively. The piano accompaniment continues with the same accompaniment pattern as the first system. A dynamic marking of *L. H.* (Lento) is present above the piano part.

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

The third system of the score consists of 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 sharp (F#). The lyrics are "called a - way by news of weight, No trou - ble he e -". The piano accompaniment continues with the same accompaniment pattern as the previous systems.

THIS.

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

THIS.

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

THIS.

right, — Of course it's right! —

*rit.*

THIS.

*a tempo*

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

*a tempo*



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

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

TEN. *mf*  - ta - ry!

BASS. *mf*  - ta - ry!

 *mf*  $\mu$

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

SOP. CON.  wa - ry!

TEN.  wa - ry!

BASS.  wa - ry!

 *mf*  $\mu$

THIS.

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

THIS.

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

SOP.  
CON.

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

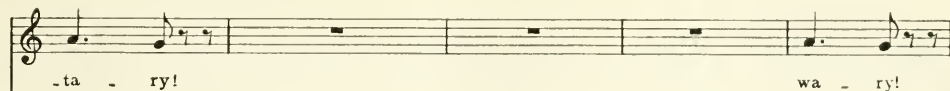
TEN.

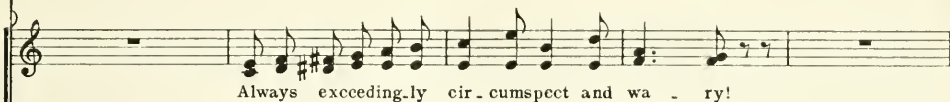
*mf*  
She is the Min - is - ter's La - dy Sec - re - ta - ry!

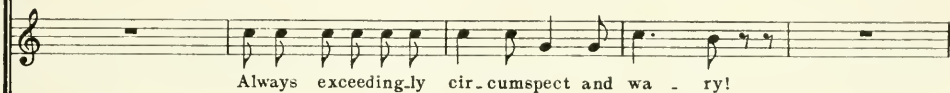
BASS.

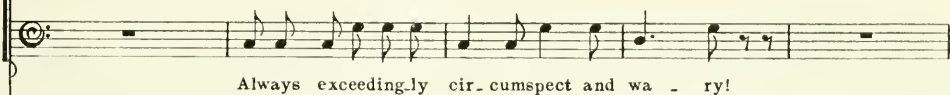
*mf*  
She is the Min - is - ter's La - dy Sec - re - ta - ry!

*mf*

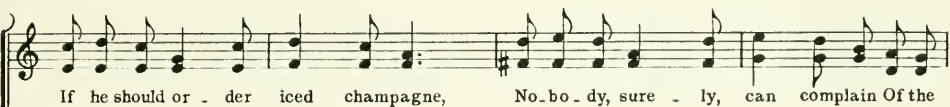
THIS.    
 - ta - ry! wa - ry!

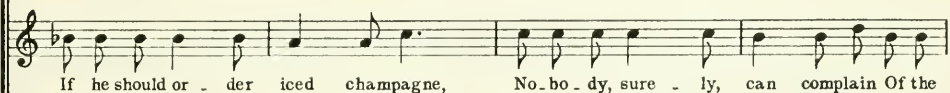
SOP.    
 CON. Always exceedingly cir-cumspect and wa - ry!

TEN.    
 Always exceedingly cir-cumspect and wa - ry!

BASS.    
 Always exceedingly cir-cumspect and wa - ry!



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

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

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



SOP.  
CON.

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

TEN.

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

BASS.

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

## DANCE.

No 3.

SONG. (Jo) and CHORUS.

"NOBODY AND SOMEBODY."

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Moderato.  $\text{♩}$

Jo.

Piano.

*f*

Jo.

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

Jo.

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

JO.

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

JO.

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

JO.

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

JO.

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

JO.

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

JO.

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

JO.

SOP.  
CON.

TEN.

BASS.

so, you know, Although a no - body, a no - body! Whose  
so, you know, Although a no - body, a no - body! Whom  
A no - body!  
A no - body!  
A no - body!  
A no - body!  
A no - body!  
A no - body!

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

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

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

SOP.  
CON. A some - bo - dy!  
A some - bo - dy!

TEN. A some - bo - dy!  
A some - bo - dy!

BASS. A some - bo - dy!  
A some - bo - dy!



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

SOP.  
 CON.

TEN.

BASS.

And  
 And

And  
 And

And  
 And

JO.

SOP.  
 CON.

TEN.

BASS.

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

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

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

JO.

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

SOP. CON.

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

TEN.

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

BASS.

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

JO.

SOP. CON.

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

TEN.

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

BASS.

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

JO. 

SOP. CON. 

TEN. 

BASS. 



JO. 

SOP. CON. 

TEN. 

BASS. 



## DANCE.

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music is written in 2/4 time. The right hand (treble clef) begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The left hand (bass clef) plays a steady accompaniment of quarter notes: G2, B1, D2, and F2.

The second system continues the piece. The right hand plays a sequence of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand continues with quarter notes: G2, B1, D2, and F2.

The third system continues the piece. The right hand plays a sequence of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand continues with quarter notes: G2, B1, D2, and F2.

The fourth system continues the piece. The right hand plays a sequence of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand continues with quarter notes: G2, B1, D2, and F2.

The fifth system concludes the piece. The right hand plays a sequence of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand continues with quarter notes: G2, B1, D2, and F2.

N<sup>o</sup> 4.

## SONG.—(Meakin.) and CHORUS.

"I DO ALL THE DIRTY WORK"

Words by  
PERCY GREENBANK.Music by  
IVAN CARYLL.

Moderato.

Meakin.

Musical score for the introduction. The Meakin part is a single note on a whole rest. The Piano part consists of two staves (treble and bass clef) with a *ff* dynamic marking. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The time signature is common time (C). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

1. You  
2. Now

Musical score for the first line of lyrics. The Meakin part is a single note on a whole rest. The Piano part consists of two staves (treble and bass clef) with a *p* dynamic marking. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The time signature is common time (C). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

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

Musical score for the second line of lyrics. The Meakin part is a single note on a whole rest. The Piano part consists of two staves (treble and bass clef) with a *p* dynamic marking. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The time signature is common time (C). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

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

Musical score for the third line of lyrics. The Meakin part is a single note on a whole rest. The Piano part consists of two staves (treble and bass clef) with a *p* dynamic marking. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The time signature is common time (C). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

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

MEAK.

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

CHO.

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

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

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

MEAK.

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

CHO.

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

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

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

*p* *f*

MEAK.

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

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

You ne - ver  
You ne - ver

CHO.

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

You ne - ver  
You ne - ver

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

You ne - ver  
You ne - ver

*dim:* *p* *f*

MEAK.

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

shirk,  
shirk,

CHO.

shirk,  
shirk,

shirk,  
shirk,

*p*

MEAK.

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

MEAK.

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

CHO.

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

MEAK.

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



MEAK.

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

CHO.

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

MEAK

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

CHO.

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

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

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

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

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

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

I thin them  
 Then cou - ples

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

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

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

*p*

MEAK.

out,  
gay,

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

CHO.

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

CHO.

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

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



Nº 5.

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

"OH, M<sup>r</sup> REGISTRAR!"Words by  
PERCY GREENBANK.Music by  
LIONEL MONCKTON.

Lady Violet. *Allegretto.*

Piano. *mf*

LADY VIOLET.

For a

Lady V.

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

*p*

Lady V. GUY.

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

GUY. JO.

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

JO. RONALD.

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

RON. MEAKIN.

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

## LADY VIOLET &amp; JO.

Mum is the word!

MEAS. GUY, RONALD & MEAKIN.  
\_ mem - ber that mum is the word! Mum is the

Lady V.  
JO. Mum is the word!

GUY.  
RON.  
MEAS. word! Mum is the word!

Lady V.  
JO. Oh, Mis - ter Re - gis - trar, What a ve - ry o - blig - ing man you are!

GUY.  
RON.  
MEAS. Oh, Mis - ter Re - gis - trar, What a ve - ry o - blig - ing man you are!

Lady V.  
JO.

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

GUY.  
RON.  
MEA.

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

Lady V.  
JO.

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

GUY.  
RON.  
MEA.

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

Lady V.  
JO.

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

GUY.  
RON.  
MEA.

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



*mf*

LADY VIOLET.

Now when

Lady V.

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

*p*

LADY GUY.

Lady V.

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

GUY.

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

GUY.

JO.

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

JO.

RONALD.

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

RON.

MEAKIN.

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

## LADY VIOLET &amp; JO.

Hus\_band and wife! Hus\_band and wife.

GUY, RONALD & MEAKIN.  
Hus\_band and wife!

Lady V.  
JO. wife! Oh, Mis - ter

GUY.  
RON.  
MEA. Hus\_band and wife! Oh, Mis - ter

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

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

Lady V.  
JO.

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

GUY.  
RON.  
MEA.

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

Lady V.  
JO.

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

GUY.  
RON.  
MEA.

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

Lady V.  
JO.

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

GUY.  
RON.  
MEA.

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

DANCE.

The first system of the piece is in 2/4 time, marked *mp* (mezzo-piano). The key signature has one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece in the same key and time signature. It concludes with a double bar line and a key signature change to two sharps (D major).

The third system is marked *mf* (mezzo-forte) and begins with a repeat sign. The key signature is now D major. The right hand plays a series of chords and moving lines, while the left hand continues with a rhythmic accompaniment.

The fourth system continues the piece in D major. The right hand features a melodic line with eighth notes, and the left hand provides a consistent accompaniment.

The fifth system continues the piece in D major. The right hand has a melodic line with eighth notes, and the left hand provides a consistent accompaniment.

The sixth system concludes the piece in D major. It features a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending provides a final cadence.

N<sup>o</sup> 6.

## CHORUS and SCENE.

"THE DÉBUTANTES"

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.

Soprano.  
Contralto.

Tenor.

Bass.

Piano.

*f* Come! come!

*f* Come! come!

*f* Come! come!

SOP.  
CON.

TEN.

BASS.

Piano.

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

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

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

SOP.  
CON.

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

TEN.

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

BASS.

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

SOP.  
CON.

— And a -

TEN.

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

BASS.

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

SOP.  
CON.

- round her all the flow\_ers, Round her all the flow\_ers,

TEN.

Round her all the flow\_ers,

BASS.

Round her all the flow\_ers,

The first system of the musical score consists of four staves. The top staff is for Soprano/Contralto (SOP. CON.), the second for Tenor (TEN.), and the third for Bass (BASS.). The fourth staff is a grand staff for piano accompaniment, with a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: '- round her all the flow\_ers, Round her all the flow\_ers,'.

SOP.  
CON.

Of her train of Dé - but -

TEN.

Of her train of Dé - but -

BASS.

Of her train of Dé - but -

The second system of the musical score consists of four staves. The top staff is for Soprano/Contralto (SOP. CON.), the second for Tenor (TEN.), and the third for Bass (BASS.). The fourth staff is a grand staff for piano accompaniment, with a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'Of her train of Dé - but -'.



SOP.  
CON

TEN.

BASS.

- antes. \_\_\_\_\_

- antes. \_\_\_\_\_

- antes. \_\_\_\_\_

Moderato.

Con grazia.

*mf*

## DÉBUTANTES.

*mf*

We are lit-tle la-dies in So-ci-e-ty, Always ev-'rywhere,

SOPRANO & CONTRALTO.

*mf*

They are lit-tle la-dies in So-ci-e-ty, As we are a-ware,

*mf*

DÉB.

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

SOP.  
CON.

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

DÉB.

Go-ing where the Count-ess goes!

SOP.  
CON.

Go-ing where the Count-ess goes!

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

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

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

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

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

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

DÉB.  
How im-prov-ing all this use-ful knowl-edge is! And is that an orchid or a

SOP.  
CON.  
Though the sum of their bo-tan-ic knowl-edge is, If they know an orchid from a

DÉB.  
rose? We are lit-tle la-dies in So-

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

DÉB.  
-ci-e-ty, Al-ways every-where With a bla-sé air,

SOP.  
CON.  
-ci-e-ty, As we are a-ware By their bla-sé air,

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

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

CON.

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

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

CON.

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

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

CON.

*rall.* *a tempo*

Con grazia.

mf

1.

2.

Allegro.

1st GIRL STUDENT.

There's the Min - is - ter for Trade, Don't you hear the

mf

.2nd GIRL STUDENT.

1st G. S.

shout - ing? Such a fuss is al - ways made When he takes an out - ing!

cresc.

SOP.  
CON.

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

TEN.

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

BASS.

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

SOP.  
CON.

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

TEN.

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

BASS.

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

SOP.  
CON.

*ff*

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

TEN.

*ff*

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

BASS.

*ff*

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

SOP.  
CON.

Ches-ter-ton for ev-er!

TEN.

Ches-ter-ton for ev-er!

BASS.

Ches-ter-ton for ev-er!



No 7.

SONG (Chesterton.) and CHORUS.

"PUSHFUL"

Words by  
ADRIAN ROSS.

Music by  
LIONEL MONCKTON.

*Moderato.*

Chesterton.

Piano.

*f* *dim.*

CHES.

1. From the start of my ex - ist - ence I was no - ted for per - sist - ence, Whether  
found my na - tive ci - ty Was - nt ei - ther clean, or pret - ty, Or as

*p*

CHES.

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

CHES.

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

CHES.

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

CHES.

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

CHES.

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

CHES. *rit.*

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

CHES. *a tempo*

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

*a tempo*

CHES.

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

CHES.

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

## CHORUS.

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

CHO.

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

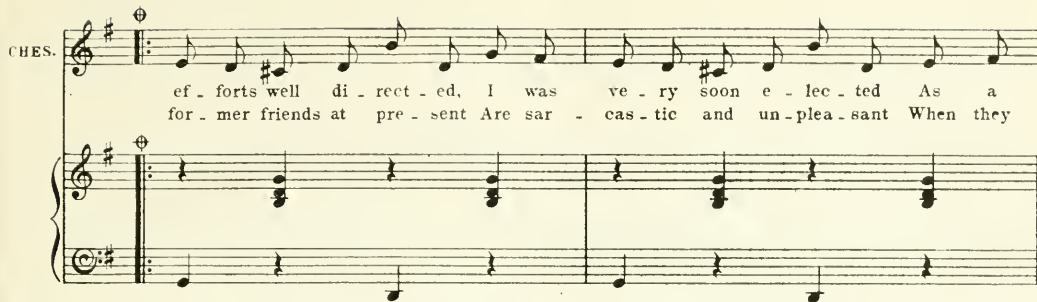
CHO.

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

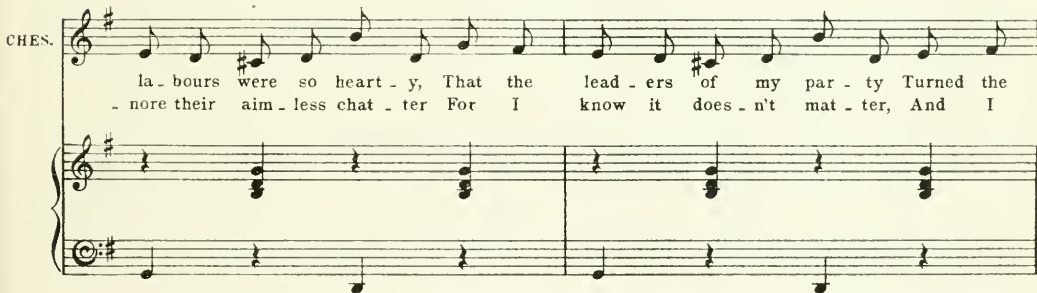
CHO.

push - ful per - se - ve - rance. 2. Then I  
push - ful per - se - ve - rance. 3. Now by

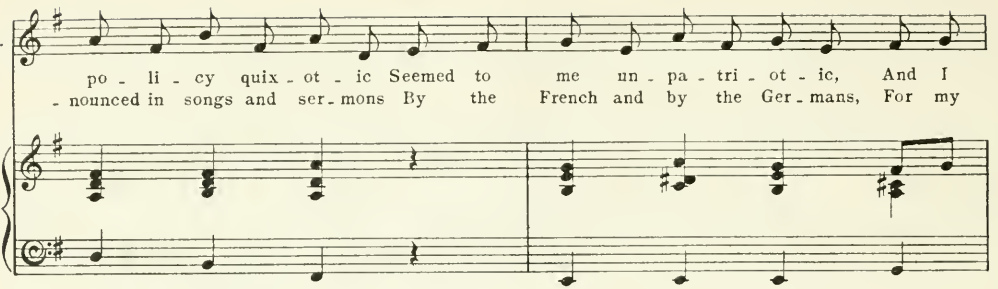
*dim.*

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

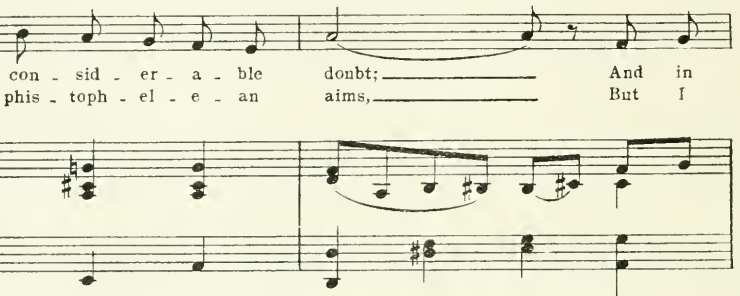
CHES.  mem - ber of the Bri - tish Par - lia - ment, \_\_\_\_\_ And my  
see that I am go - ing in to win, \_\_\_\_\_ I ig -

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

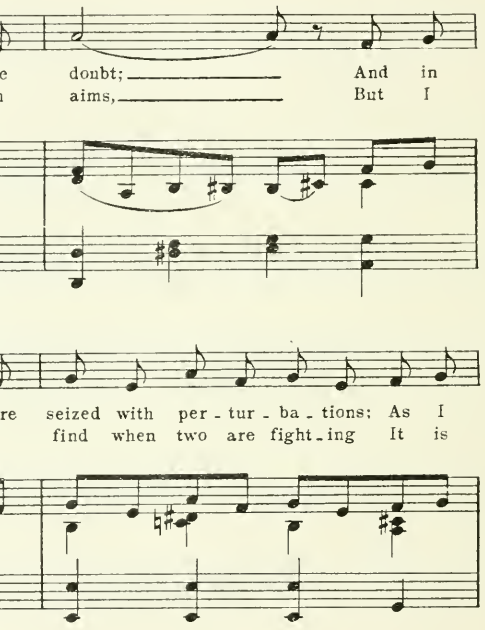
CHES.  oth - er peo - ple out, and in they went! \_\_\_\_\_ But their  
stand up for the Em - pire thick and thin! \_\_\_\_\_ I'm de -

CHES. 

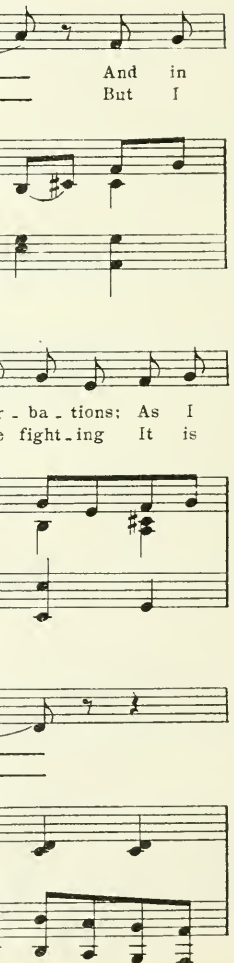
po - li - cy quix - ot - ic Seemed to me un - pa - tri - ot - ic, And I  
- nounced in songs and ser - mons By the French and by the Ger - mans, For my

CHES. 

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

CHES. 

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

CHES. 

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

*a tempo*

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

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

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

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

## CHORUS.

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

CHO.

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

CHO.

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

CHO.

push-ful per-se-ve-rance!  
 push-ful per-se-ve-rance!

3. CHESTERTON. 4.

4. Tho' my

*dim.* *f*



## No. 8.

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

"OUR MARRIAGE LINES"

Words by  
ADRIAN ROSS.Music by  
IVAN CARYLL.

Moderato.

Violet.

Piano.

VIOLET.

Our mar - riage lines! our

mar - riage lines! The ma - gic in those sim - ple signs Can make our life a hea - ven, Can

CHR.

Can

GUY.

Can

JO.

Can

VIO. make our life a hea . ven!

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

GUY. make our life a hea . ven!

JO. make our life a hea . ven!

VIO. That cost but two . and .

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

GUY. That cost but two . and .

JO. That cost but two . and .

VIO. *se - ven!*

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

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

JO. *se - ven!*

*mf*

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

CHR. *min - ster.*

GUY. *min - ster.*

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

*crs.*

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

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

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

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

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

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

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

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

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

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

GUY. Ding! Ding! Ding! Ding!

JO. Dong! Dong! Dong! Dong!

*mf*

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

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

GUY. Ding! Ding! Ding! Ding!

JO. Dong! Dong! Dong! Dong!

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

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

GUY. Ding! Ding! Ding! For

JO. Dong! Dong! Dong! Dong! For

*cres:*

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

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

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

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

*fz*

First system of the musical score. The piano accompaniment begins with a forte (*f*) dynamic. The vocal line has a fermata over the first measure.

Second system of the musical score. The vocal line includes the lyrics: "That Re - gis.trar, that Re - gis.trar, Has". The piano accompaniment features dynamics of *dim.* and *mf*.

Third system of the musical score. The vocal line includes the lyrics: "That That That That bro - ken ev' - ry hate - ful bar That kept our hearts a - sun - der, That". The piano accompaniment features a forte (*f*) dynamic.

VIO. kept our hearts a - sun - der!

CHR. kept our hearts a - sun - der!

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

JO. kept our hearts a - sun - der!

VIO. And

CHR. And

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

JO. And



VIO. worked the hap - py won - der!

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

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

JO. worked the hap - py won - der!

*mf*

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

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

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

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

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

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

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

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

*cres:* *f*

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

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

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

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

*din:*

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

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

GUY. Ding! Ding! Ding! Ding!

JO. Dong! Dong! Dong! Dong!

*mf*

VIO. ho - nor more than King or Czar That Re - gis - trar, that Re - gis - trar. And

CHR. ho - nor more than King or Czar That Re - gis - trar, that Re - gis - trar. And

GUY. Ding! Ding! Ding! Ding!

JO. Dong! Dong! Dong! Dong!

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

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

GUY. Ding! Ding! Ding! Pre -

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

*cres.*

VIO. - sent him with a mo - tor car, That Re - gi - Re - gi - strar!

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

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

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

First system of a piano score. The music is in G major (one sharp) and 2/4 time. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

Second system of the piano score. It continues the rhythmic patterns from the first system. The right hand has some slurs and accents. The system ends with the instruction *cres.* (crescendo) written above the staff.

Third system of the piano score. The right hand part becomes more melodic with slurs and accents. The left hand continues its accompaniment. The system ends with a double bar line.

Fourth system of the piano score. The right hand features a complex rhythmic pattern with many slurs and accents. The left hand accompaniment remains consistent. The system ends with a double bar line.

Fifth system of the piano score. The right hand continues with intricate rhythmic figures and slurs. The left hand accompaniment is steady. The system ends with a double bar line.

Sixth and final system of the piano score. The right hand part concludes with a flourish and a double bar line. The left hand accompaniment also ends with a double bar line.

N<sup>o</sup> 9.

## DUET. (Caroline and Meakin.)

"FANCIES"

Words by  
PERCY GREENBANK.Music by  
LIONEL MONCKTON.

Allegretto.

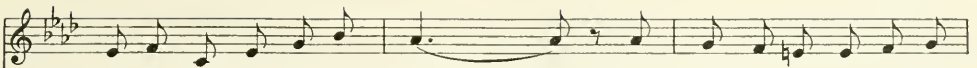
Caroline. CAROLINE.  
The

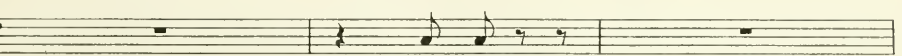
Piano. *mf* *p*

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

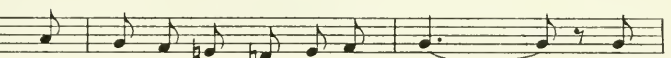
CAR. nest; And oh! I am long-ing to meet with my fate, Whose

MEAKIN.  
Its nest!


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

MEA.  Her breast!

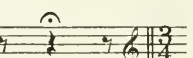


CAR.  lov - ing and sweet, To one so un - wor - thy as me. And



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




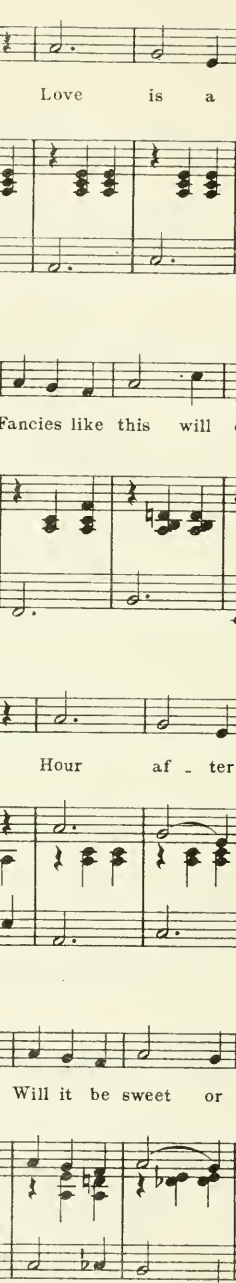
CAR.  **MEAKIN.** kneel! Some - times, per - haps on his kneel!




## Tempo di Valse.

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

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

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

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



## Allegretto.

MEAKIN.

The

MEA.

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

MEA.

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

CAROLINE.

The shade!

MEA.

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

CAR.

Se-ren-ade.

MEA.

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The lyrics are "love in your heart and there's love on the breeze, There's". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a 3/4 time signature, featuring a steady accompaniment pattern.

MEA.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata over the word "bloom;" followed by a blank line and the word "There's". The piano accompaniment continues with the same accompaniment pattern.

MEA.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line ends with the lyrics "love 'neath the shade of the whis - per - ing trees, Oh, love takes up far too much". The piano accompaniment features a long note with a fermata at the end of the system.

MEA.

CAROLINE.

room! \_\_\_\_\_ Love takes up far too much room!

The fourth system of music features a vocal line and piano accompaniment. The vocal line is labeled "CAROLINE." and includes the lyrics "room! \_\_\_\_\_ Love takes up far too much room!". The piano accompaniment continues with the same accompaniment pattern. The system ends with a double bar line and a 3/4 time signature.

## Tempo di Valse.

BOTH.

Life is an omelet; Love is an egg.

BOTH.

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

BOTH.

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

BOTH.

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

DANCE.  
Allegretto.

*mf*

*molto rall.*  
CAROLINE.

Will it be sweet or sour?

MEAKIN.

Will it be sweet or sour?

*molto rall.**a tempo*

*f*

N<sup>o</sup> 10.

## CHORUS.

## "PRIZES."

Words by  
ADRIAN ROSS.

Music by  
LIONEL MONCKTON.

*Allegro.*

Chorus.

Piano.

Now the

Now the

Now the

CHO.

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

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

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

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

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

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

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

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

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

rest have each an hon - our - a - ble men - tion. \_\_\_\_\_ Some have

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

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

*mf* SOP. & ALTO.

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

CHO. Or ar -

Or ar -

There are

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

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

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

CHO. Which the

Which the

Now the  
 COUN-TESS should have giv-en to her daugh-ter. Now the  
 COUN-TESS should have giv-en to her daugh-ter. Now the

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

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



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

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

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

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

hon - our - a - ble men - tion, ———— Quite a num - ber of us rise To a

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

hon - our - a - ble men - tion, ———— Quite a num - ber of us rise To a

The second system of music continues the vocal and piano parts. It features the same four-staff structure as the first system. The lyrics are: "hon - our - a - ble men - tion, ———— Quite a num - ber of us rise To a". The piano accompaniment includes a prominent melodic line in the treble clef.

prize. ————

CHO. prize. ————

prize. ————

The third system of music shows the vocal parts and piano accompaniment. The lyrics are: "prize. ————". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The fourth system of music is primarily piano accompaniment, consisting of two staves (treble and bass clef). It features a complex rhythmic and harmonic structure, including a fermata over the final chord.

N<sup>o</sup> 11.

## SONG. (Zaccary.)

Words by  
ADRIAN ROSS.

"FROM FAR PERU".

Music by  
IVAN CARYLL.

Allegro.

Zaccary.

Piano.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Allegro'.

ZACCARY.

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

The first line of the song features a vocal line and piano accompaniment. The piano part includes dynamic markings 'dim:' and 'mf'.

ZAC.

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

The second line of the song continues the vocal and piano parts. The piano accompaniment maintains a consistent rhythmic pattern.

ZAC.

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

The third line of the song concludes the vocal and piano parts. The piano accompaniment ends with a final chord.

ZAC. *mf*

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

ZAC.

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

ZAC.

or.chid rare and splen did!

SOP.

Ah!

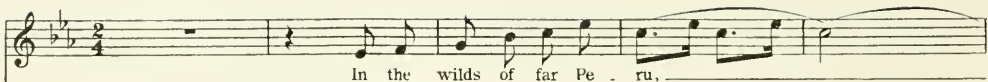
TEN.

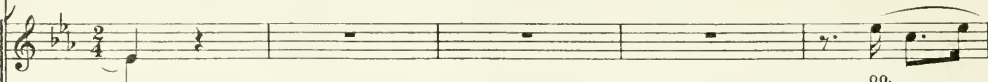
Ah!

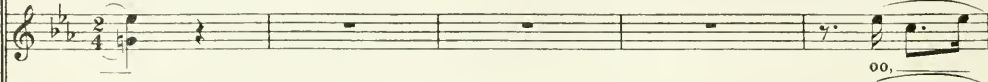
BASS.

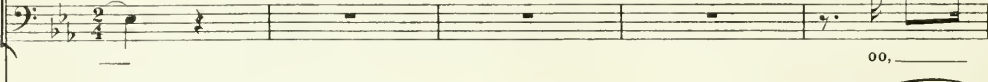
Ah!


*mf*

ZAC.  In the wilds of far Pe - ru,

CH.  oo,

CH.  oo,

CH.  oo,

 *mf*

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

CH.  oo,

CH.  oo,

CH.  oo,



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

CHO.

ZAC. *ru!*

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

*In the wilds of far Pe - ru,*

*In the wilds of far Pe - ru,*

*cres.*

ZAC. *oo,* *oo,*

It was there the or - chid grew!

CHO. It was there the or - chid grew!

It was there the or - chid grew!

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

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

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

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

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

*f*

ZAC. woods of far Pe - ru!

CHC. woods of far Pe - ru!

The first system of the score features two vocal parts, ZAC. (Soprano) and CHC. (Chorus), and a piano accompaniment. The vocal lines are in a soprano and alto clef, respectively, and both sing the lyrics "woods of far Peru!". The piano accompaniment is in a bass clef. The music is in a minor key with a common time signature. The vocal lines are marked with a fermata over the final note of the phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

The piano accompaniment for the first system is shown in a grand staff. The right hand part features a series of eighth notes and chords, while the left hand part has a more complex rhythmic pattern. The music is in a minor key with a common time signature. The piano accompaniment is marked with a fermata over the final note of the phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

ZAC. Go -

The second system of the score features a vocal part, ZAC. (Soprano), and a piano accompaniment. The vocal line is in a soprano clef and contains the word "Go". The piano accompaniment is in a grand staff. The music is in a minor key with a common time signature. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The piano accompaniment is marked with a fermata over the final note of the phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

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

The third system of the score features a vocal part, ZAC. (Soprano), and a piano accompaniment. The vocal line is in a soprano clef and contains the lyrics "- ril - la hordes with poi - soned swords By day and night at -". The piano accompaniment is in a grand staff. The music is in a minor key with a common time signature. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The piano accompaniment is marked with a fermata over the final note of the phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

ZAC.

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

ZAC.

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

ZAC.

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

ZAC.

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



ZAC. *stric - tor!* Ah!

CHO. Ah!

*f* *mf*

ZAC. In the wilds of far Pe - ru, oo,

CHO. oo, oo,

*mf*

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

oo.

CHO. oo.

oo.

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

CHO.

ZAC. *ru!*

CHO. In the wilds of far Pe - ru!

*cres.*

ZAC. oo. oo.

He had room in - side for two!

CHO. He had room in - side for two!

He had room in - side for two!

*mf*

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

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

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

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

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

through To the light of far Pe - ru!

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

through To the light of far Pe - ru!

*mf*

## DANCE.

Ah!

CHO.

First system of a piano score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *mf* is present in the first measure.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score. A dynamic marking of *cres:* is placed above the right hand in the fourth measure, indicating a crescendo.

Fourth system of the piano score, showing further melodic and harmonic progression.

Fifth system of the piano score, featuring a melodic line with a triplet of eighth notes in the right hand.

Sixth system of the piano score, concluding the piece with a final melodic phrase in the right hand and a sustained chord in the left hand.

N<sup>o</sup> 12.

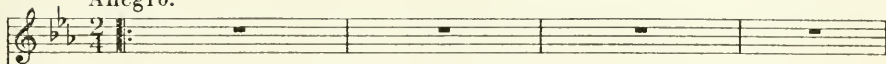
## SONG (Caroline.) and CHORUS.

"ADVERTISEMENTS."

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.

Allegro.

Caroline.



Piano.

CAR.



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

CAR.



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

CAR.

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

CAR.

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

CAR.

*(Spoken.)*

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

CAR.

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



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

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

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

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

CHORUS.

CHO.

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

CHO.

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

CHO.

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

CHO.

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

Piano introduction in B-flat major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

## CAROLINE.

Vocal line and piano accompaniment for the first system. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a steady accompaniment.

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

Vocal line and piano accompaniment for the second system. The vocal line continues with the lyrics. The piano accompaniment continues with a steady accompaniment.

CAR. Was - nt wor - thy of my face, So I took it  
 In a me - di - ta - tive mood, When I saw a  
 That is billed on ev - 'ry wall; Fa - shion pa - pers

Vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics. The piano accompaniment continues with a steady accompaniment.

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

CAR.

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

CAR.

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

CAR.

(Spoken.)

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

CAR.

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

CAR.

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

CAR.

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

CAR.

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

CAR.

CHORUS.

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

*f*

CH. O.

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

CH. O.

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

CH. O.

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

CH. O.

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

N<sup>o</sup> 13.

## FINALE ACT I.

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Allegro moderato.

Piano.

The piano accompaniment for the first system consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with eighth-note chords. Dynamic markings include *f* and *mf*.

SOP.  
TEN.  
BASS.

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

The vocal staves for Soprano, Tenor, and Bass are shown. The Soprano part has a melodic line with lyrics. The Tenor and Bass parts provide harmonic support with chords. The lyrics are: "What a most ro - man - tic his - to - ry! Solv - ing all the re - cent mys - te - ry!"

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

The first system of music consists of three staves. The top staff is a vocal line with lyrics: "Vi - o - let has played the run - a - way, Mar - ry - ing her mo - ther's choice." The middle staff is a piano accompaniment with chords and moving lines. The bottom staff is a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

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

The second system of music consists of three staves. The top staff is a vocal line with lyrics: "Though in thought we did not im - age her Go - ing off with M! — Scri - ma geour,". The middle staff is a piano accompaniment. The bottom staff is a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

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

The third system of music consists of three staves. The top staff is a vocal line with lyrics: "Let us send our fair - est one a - way, Cheer - ing her with heart and voice!". The middle staff is a piano accompaniment. The bottom staff is a bass line. The key signature has one sharp (F#) and the time signature is 4/4.



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

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

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

Cheer - ing her with heart and voice!

Cheer - ing her with heart and voice!

Cheer - ing her with heart and voice!

Cheer - ing her with heart and voice!

Cheer - ing her with heart and voice!

Cheer - ing her with heart and voice!

CHO.

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

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

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

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Tempo di Valse.

CHO.

voice!

voice!

voice!

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

CHES.  
&  
COUN<sup>TS</sup>

Now you must not wait, — But a - way — to the sta - tion, For the

ZAC.

I'll be rich and great — By this last — o - per - a - tion! I have

VIO, GUY,  
JO &  
CHRI.

Just a mo - ment wait — For a full — ex - pla - na - tion, We're in -

MEAK.

Just a mo - ment wait — For a full — ex - pla - na - tion, We will

CAR.

You must stay and wait, — I'm in such — per - tur - ba - tion, Or as

EMIL.  
&  
CAST.

Now we will not wait, — But a - way — to the sta - tion! For we

Now you must not wait, — But a - way — to the sta - tion, It is

CHO.

Now you must not wait, — But a - way — to the sta - tion, It is

Now you must not wait, — But a - way — to the sta - tion, It is

CHES. & COUNTESS

times too late — For our con - grat - u - la - tion! You can -

ZAC.

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

VIO. GUY, JO & CHRI.

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

MEAK.

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

CAR.

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

EMIL & CAST.

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

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

CHO.

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

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

CHES.  
&  
COUN.<sup>TS</sup>

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

ZAC.

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

VIO, GUY,  
JO &  
CHRI.

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

MEAK.

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

CAR.

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

EMIL.  
&  
CAST.

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

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

CHO

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

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

CHES.  
&  
COUN'S

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

ZAC.

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

VIO. GUY.  
JO &  
CHRI.

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

MFAK.

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

CAR.

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

F.MIL.  
&  
CAST.

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

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

CHO.

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

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

*ff*

CHES.  
&  
COUN'S

must not wait, \_\_\_\_\_ But a - way \_\_\_\_\_ to the

ZAC.

rich and great \_\_\_\_\_ By this last \_\_\_\_\_ o - per-

VIO. GUY  
JO &  
CHRI.

mo - ment wait \_\_\_\_\_ For a full \_\_\_\_\_ ex - pla -

MEAK.

mo - ment wait \_\_\_\_\_ For a full \_\_\_\_\_ ex - pla -

CAR.

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

EMIL.  
&  
CAST.

will not wait, \_\_\_\_\_ But a - way \_\_\_\_\_ to the

must not wait, \_\_\_\_\_ But a - way \_\_\_\_\_ to the

CHO.

must not wait, \_\_\_\_\_ But a - way \_\_\_\_\_ to the

must not wait, \_\_\_\_\_ But a - way \_\_\_\_\_ to the

CHES.  
&  
COUEN'S

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

ZAC.

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

VTO. GUY,  
JO &  
CHRI.

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

MEAK.

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

CAR.

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

EMIL.  
&  
CAST.

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

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

CHO.

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

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



CHES. & COUNTESS con - gratu - la - tion! You can - not de -

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

VIO, GUY, JO & CHRIS. odd com - pli - ca - tion! There's the deuce to

WEAK. vile op - er - a - tion! For he stole a -

CAR. get pal - pa - ta - tion! Do not go a -

EMIL & CAST. such ex - ul - ta - tion! But they shall not

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

CHO. long ex - pla - na - tion! At a fu - ture

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

CHES.  
&  
COUNTS

ZAC.

VIO, GUY,  
JO &  
CHRI.

MEAK.

CAR.

EMIL.  
&  
CAST.

CHO.

lay ————— For the sake ————— of the na — — tion, Though you're  
 pay, ————— It's a sure ————— ex-pec-ta — — tion, I can  
 pay ————— When each friend ————— and re-la — — tion Gets us  
 way ————— What, in my ————— ex-pec-ta — — tion, Made me  
 way ————— From my fond ————— ad-mi-ra — — tion, If you  
 say ————— They're the best ————— of the na — — tion. We will  
 date ————— We will pay ————— sa-lu-ta — — tion, But you  
 date ————— We will pay ————— sa-lu-ta — — tion, But you  
 date ————— We will pay ————— sa-lu-ta — — tion, But you

Allegro vivo.

CHES.  
&  
COUNS

sent a way On your bright wedding day.

ZAC.



safe ly say This is my wedding day.

VIO. GUY,  
JO &  
CHRI.

mixed this way On our bright wedding day.

MEAK.



hope to say This is my wedding day.

CAR.



like you may Name our bright wedding day.

EMIL.  
&  
CAST.

steal a way Cette af freuse or chi dée.



can not stay On your bright wedding day.

CHO.



can not stay On your bright wedding day.



can not stay On your bright wedding day.

Allegro vivo.



CHO. So good-bye once more, And may your

So good-bye once more, And may your

So good-bye once more, And may your

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

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

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

CHO.

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

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

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

CHO.

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

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

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

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

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

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

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

CHO. *hip hoo - ray!*

# Act II.

## OPENING CHORUS.

Words by  
PERCY GREENBANK.

Music by  
LIONEL MONCKTON.

*Allegro vivace.*

Piano.

*p*

*cresc:*

*mf*

*f*

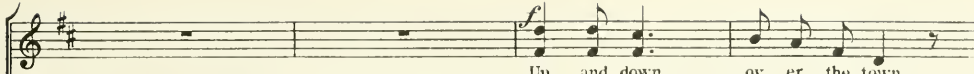
*mf*

*cresc:*

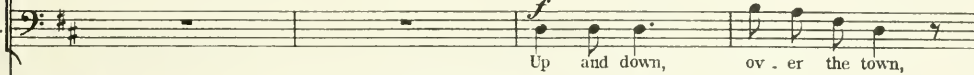
*f*


The musical score is written for piano and consists of five systems. Each system has a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro vivace'. The score begins with a piano (*p*) dynamic. The first system includes a 'Ped.' instruction and an asterisk (\*). The second system includes a 'cresc:' marking and a 'mf' dynamic. The third system includes a 'f' dynamic and two asterisks (\*). The fourth system includes a 'mf' dynamic and a 'cresc:' marking. The fifth system includes a 'f' dynamic. The score concludes with a final chord in the bass staff.

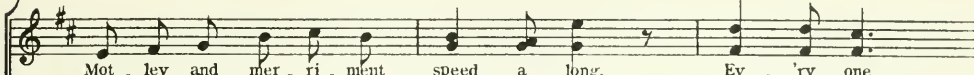


SOP.  Up and down, ov - er the town,


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

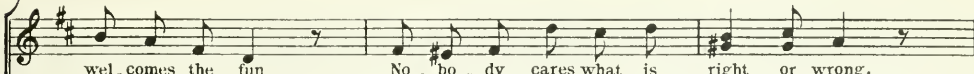
BASS.  Up and down, ov - er the town,




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

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



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

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



CHO.

Just for to - day Fol - ly is king!

Just for to - day Fol - ly is king!

Just for to - day Fol - ly is king!

CHO.

Let us be gay, That is the thing!

Let us be gay, That is the thing!

Let us be gay, That is the thing!

CHO.

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

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

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

CHO.

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

CHO.

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

CHO.

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

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

CHO. dy cares. dy cares. dy cares.

CHO.

CHO.

For Car - ni - val's reigning, and  
For Car - ni - val's reigning, and

*mf*

CHO.

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

*f*

CHO.

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

CHO.

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

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

CHO.

La, la, la, la, la, la, la, la, la, la,

com-mon sense.

com-mon sense.

CHO.

la la la la la!

Your friends and re-lations no

Your friends and re-lations no

CHO.

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

CHO.

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

CHO.

While sweet heart and bro - ther will gai - ly throw Con -  
 While sweet heart and bro - ther will gai - ly throw Con -

CHO.

La, la, la, la,

let - ti that smo - ther from top to toe!

let - ti that smo - ther from top to toe!

CHO.

la, la, la, la, la, la, la, la, la, la! Just for to - day, Let us be

Just for to - day, Let us be

Just for to - day, Let us be

CHO.

gay, Let us be gay, be gay, be gay!

gay, Let us be gay, be gay, be gay!

gay, Let us be gay, be gay, be gay!



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

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

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

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

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

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

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

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

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

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

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

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

CHO. cares, Right or wrong, No - bo - dy

cares, Right or wrong, No - bo - dy

cares, Right or wrong, No - bo - dy

CHO. cares!

cares!

cares!

## PAS DE TROIS.

Music by  
LIONEL MONCKTON.

Piano.

The musical score is written for piano and consists of six systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). The notation includes treble and bass staves for each system, with a grand staff bracket on the left. The music features a mix of chords and melodic lines, with some passages marked with accents or slurs.

First system of musical notation, featuring a treble and bass clef staff. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation. The treble clef continues with a melodic line, and the bass clef features a more complex accompaniment with some rests. A dynamic marking of *f* (forte) is present in the bass clef.

Third system of musical notation. The treble clef has a more active melodic line with some dotted rhythms, and the bass clef continues with a steady eighth-note accompaniment.

Fourth system of musical notation. The treble clef features a melodic line with some rests, and the bass clef continues with a steady eighth-note accompaniment.

Fifth system of musical notation. The treble clef has a melodic line with some rests, and the bass clef continues with a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in the bass clef.

Sixth system of musical notation. The treble clef has a melodic line with some rests, and the bass clef continues with a steady eighth-note accompaniment. Dynamic markings of *mf* (mezzo-forte) and *f* (forte) are present in the bass clef.

First system of musical notation, measures 1-5. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 6-10. The right hand continues the melodic line. A dynamic marking of *ff* (fortissimo) appears in the right hand at measure 8.

Third system of musical notation, measures 11-15. The right hand has a melodic line with some rests. A dynamic marking of *mf* (mezzo-forte) appears in the right hand at measure 12.

Fourth system of musical notation, measures 16-20. The right hand has a melodic line with some rests. A dynamic marking of *f* (forte) appears in the left hand at measure 16.

Fifth system of musical notation, measures 21-25. The right hand has a melodic line with some rests. A dynamic marking of *ff* (fortissimo) appears in the right hand at measure 22.

Sixth system of musical notation, measures 26-30. The right hand has a melodic line with some rests. The piece concludes with a final cadence in the right hand.

N<sup>o</sup>. 15.

SONG (Caroline) and CHORUS.

"FANCY DRESS."

Words by  
ADRIAN ROSS.

Music by  
LIONEL MONCKTON.

*Allegro moderato.*

Caroline.

Piano.

§ CAROLINE.

1. I've a pas-sion for fan - cy dress, More or less!  
2. I would dress like a girl of mark, Joan of Arc!

CHORUS. CAROLINE.

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

CAR.

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

CAR. CHORUS.

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

CAROLINE.

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

CAR.

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

CAR.

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

CAR.

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

CAR.

CHORUS.

- li - za - beth! On - ly fan - ey, fan - ey dress!  
 mo - tor car! On - ly fan - ey, what a lark!



CHO. Fan - ey her as Good Queen Bess! On - ly she ne - ver could  
 Fan - ey her as Joan of Are! She would have ne - ver a

The first system of music consists of 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 (B-flat). The lyrics are: "Fan - ey her as Good Queen Bess! On - ly she ne - ver could" on the first line, and "Fan - ey her as Joan of Are! She would have ne - ver a" on the second line. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady rhythmic accompaniment with chords and moving lines.

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

The second system of music continues the 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: "get her breath with a waist like Queen E - li - - za -" on the first line, and "bruise or scar if she fell be - neath a mo - - tor" on the second line. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady rhythmic accompaniment with chords and moving lines.

CHO. - beth!  
 - ear!

The third system of music continues the 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: "- beth!" on the first line, and "- ear!" on the second line. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady rhythmic accompaniment with chords and moving lines.

The fourth system of music continues the piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat, but it contains no lyrics. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady rhythmic accompaniment with chords and moving lines. The system ends with a double bar line and a repeat sign.

## CAROLINE.

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

## CHORUS.

## CAROLINE.

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

## CAR

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

## CHORUS.

## CAR.

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

CAROLINE.

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

CAR.

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

CAR.

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

CAR.

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

CHORUS.

CHO.

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "don't you know, if you please, Fan - cy her as Em - press Jo! Fan - cy her as La Mar - quise!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It features a steady eighth-note bass line and chords in the right hand.

CHO.

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

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The lyrics are: "On - ly it would - n't im - prove her charms If she wore her waist just Would - n't the Cav - a - liers make a fuss If they saw her climb on". The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. It features a steady eighth-note bass line and chords in the right hand.

CHO.

un - der her arms!  
top of a 'bus!

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The lyrics are: "un - der her arms! top of a 'bus!". The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. It features a steady eighth-note bass line and chords in the right hand.

3.                      4.

The fourth system of music consists of piano accompaniment. It is in a grand staff with a key signature of one flat and a common time signature. It features a steady eighth-note bass line and chords in the right hand. The system is divided into two measures, labeled "3." and "4.", with repeat signs. The piano part concludes with a final chord.

"LITTLE MARY."

Words by  
LESLIE MAYNE.

Music by  
LIONEL MONCKTON.

Moderato.

Piano. *mf*

LADY VIOLET.

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

Lady V.

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

CHORUS.

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

Lady V.

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

Lady V.

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

CHORUS.

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

Lady V.

want you all to know her when I men - tion her a - gain, But ex -  
 does - n't buy her di - a - monds or sil - ly things like that, And he

Lady V.

- act - ly who she is it is - n't ea - sy to ex - plain. Let me  
 nev - er goes and pur - chas - es a pret - ty Pa - ris hat. But he

Lady V.

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

The first system of the score for Lady V. features a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. The lyrics are: "mere - ly say that ba - by of - ten has a ti - ny pain In Lit - tle drives her to a re - stau - rant, And, Oh! she's get - ting fat, Is Lit - tle". The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

Lady V.

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

*con espressione*

The second system of the score for Lady V. continues the vocal line. The lyrics are: "Ma - ry. — Ma - ry! Ma - ry! Ma - ry. — Ma - ry! Ma - ry!". Below the vocal line, the word "CHORUS." is written. The lyrics for the chorus are: "In Lit - tle Ma - ry. — Is Lit - tle Ma - ry. —". The piano accompaniment continues with the same harmonic structure, and the instruction "*con espressione*" is written below the piano part.

CHO.

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

The third system of the score for the Chorus features a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. The lyrics are: "Dain - ty Lit - tle Ma - ry! # She's a fic - kle but a fas - ci - na - ting Dain - ty Lit - tle Ma - ry! She's a fic - kle but a fas - ci - na - ting". The piano accompaniment continues with the same harmonic structure.

CHO.

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

The fourth system of the score for the Chorus continues the vocal line. The lyrics are: "fai - ry. — So if ba - by boy should cry, And you fai - ry. — And my Un - cle, with a sigh, Says he'll". The piano accompaniment continues with the same harmonic structure.

Lady V.

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

CHORUS.

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

*mf*

CHO.

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

CHO.

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

*mf*



Piano introduction in B-flat major, 3/4 time. The right hand features a flowing eighth-note melody with grace notes, while the left hand provides a steady accompaniment of chords and single notes.

LADY VIOLET.

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

The first vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment is in the same key and time signature, featuring a bass line with a double bar line and a fermata.

Lady V. Ma - ry! ————— And it's

CHORUS.

Of Lit - tle Ma - ry! —————

The chorus section includes a vocal line and piano accompaniment. The piano part features a bass line with a double bar line and a fermata.

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

The final vocal line and piano accompaniment conclude the piece. The piano part features a bass line with a double bar line and a fermata.

Lady V.

Ma - ry! \_\_\_\_\_ When we

CHORUS.

It's Lit - tle Ma - ry! \_\_\_\_\_

Lady V.

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

Lady V.

quite en - joy'd the jour - ney, tho' the steam\_er roll'd a lot; But mam -

Lady V.

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

Lady V.

Ma - ry. — Ma - ry! Ma - ry!

CHORUS.

A Lit - tle Ma - ry. —

*con espressione*

Lady V.

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

Lady V.

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

Lady V.

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

## CHORUS.

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

*mf*

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

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

*mf*

*mf*

N<sup>o</sup>. 17.

## DUET (Guy and Meakin.)

"THE UNEMPLOYED."

Words by  
GEORGE GROSSMITH JUN<sup>r</sup>

Music by  
IVAN CARYLL.

Piano.

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

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

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

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

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

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

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

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

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

3. One  
4. One

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

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

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

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



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

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

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

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

No 18.

## SONG. (Zaccary) and CHORUS.

THE EMPEROR OF SAHARA.

Words by  
ADRIAN ROSS.Music by  
IVAN CARYLL.

Allegro.

Piano.

First system of piano introduction. Treble clef, 2/4 time. Starts with a forte (*f*) dynamic. The melody consists of eighth notes and quarter notes. The bass line features a steady eighth-note accompaniment.

Second system of piano introduction. Continues the melody and accompaniment from the first system. Includes a *dim.* (diminuendo) marking in the bass line.

ZAC.

Vocal line for Zaccary, first system. The melody is simple, with lyrics: "I'm monarch of ma-ny a". The piano accompaniment is marked *dim.* and features a steady eighth-note accompaniment.

ZAC.

Vocal line for Zaccary, second system. The melody continues with lyrics: "mil-lion, Es-pe-cial-ly put in francs; My". The piano accompaniment continues with the same eighth-note accompaniment.

ZAC.

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

Detailed description: This system contains the first line of music. The vocal line (ZAC.) is in treble clef with a key signature of one sharp (F#). The lyrics are "re - ve - nue comes to fab - u - lous sums, My cap - i - tal bursts the". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

ZAC.

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

Detailed description: This system contains the second line of music. The vocal line (ZAC.) continues with the lyrics "banks! ——— Though on - ly a com - mon ci - vi - lian, I". The piano accompaniment continues with the same rhythmic pattern as the first system.

ZAC.

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

Detailed description: This system contains the third line of music. The vocal line (ZAC.) continues with the lyrics "mean to do some - thing grand, ——— By hav - ing a throne That's". The piano accompaniment continues with the same rhythmic pattern.

ZAC.

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

CHO.

Detailed description: This system contains the fourth line of music. The vocal line (ZAC.) concludes with the lyrics "all on my own, And build - ing it up on sand! sand!". The piano accompaniment concludes with a final chord. Above the vocal line, the word "CHO." is written with a double bar line and a fermata, indicating the end of the solo section.

ZAC.

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

ZAC.

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

CHO.

CHO.

ZAC.

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

ZAC.

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

ZAC. *CHO.* *ZAC.*

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

ZAC.

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

ZAC.

- ay.

SOP.  
CON.

TEN.

BASS.

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

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

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

SOP.  
CON.

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

TEN.

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

BASS.

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

SOP.  
CON.

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

TEN.

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

BASS.

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

SOP.  
CON.

TEN.

BASS.

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

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

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

ZAC.

I'm

SOP.  
CON.

TEN.

BASS.

- ha - ra.boom.de - ay!

- ha - ra.boom.de - ay!

- ha - ra.boom.de - ay!

*dim.* ***p***

ZAC.

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

ZAC.

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

ZAC.

tel - e - graph "Sand, Sa - voy!" ——— And la - dies of rank and of

ZAC.

sta - tion, Had bet - ter ap - ply in haste; ——— I



ZAC.

mean to im - port A beau - ti - ful Court, To su - gar the sand - y

ZAC.

waste! waste! Tak - ing them round the waste.

CHO. ZAC.

ZAC.

I'm the Em - per - or of Sa - ha - ra, Ta - ra - ra! Ta -

CHO.

CHO.

- ra - ra, You'll find you have less to spend up - on dress, The climate is built that

ZAC.

ZAC. CHO.

way! — So tod-dle a-long, mia ca - ra! Ta - ra - ra, Ta -

CHO. ZAC.

- ra - ra, So give me room for Sa - ha - ra boom, The Sa - ha - ra-boom - de -

ZAC.

- ay.

SOP.  
CON. *f* So we'll come and see Sa - ha - ra, Ta -

TEN. *f* So we'll come and see Sa - ha - ra, Ta -

BASS. *f* So we'll come and see Sa - ha - ra, Ta -

SOP.  
CON.

TEN.

BASS.

- ra - ra! Ta - ra - ra, We'll find we have less to spend up - on dress, The

- ra - ra! Ta - ra - ra, We'll find we have less to spend up - on dress, The

- ra - ra! Ta - ra - ra, We'll find we have less to spend up - on dress, The

SOP.  
CON.

TEN.

BASS.

cli - mate is built that way. \_\_\_\_\_ So tod - dle a long, *mia*

cli - mate is built that way. \_\_\_\_\_ So tod - dle a long, *mia*

cli - mate is built that way. \_\_\_\_\_ So tod - dle a long, *mia*

SOP.  
CON.

ca - ra, Ta - ra - ra, Ta - ra - ra, And

TEN.

ca - ra, Ta - ra - ra, Ta - ra - ra, And

BASS.

ca - ra, Ta - ra - ra, Ta - ra - ra, And

SOP.  
CON.

give him room for Sa - ha - ra boom, The Sa - ha - ra boom.de - ay!

TEN.

give him room for Sa - ha - ra boom, The Sa - ha - ra boom.de - ay!

BASS.

give him room for Sa - ha - ra boom, The Sa - ha - ra boom.de - ay!

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a sharp sign (#) and a flat sign (b). The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with two staves. The upper staff features a melodic line with a sharp sign (#) and a flat sign (b). The lower staff continues the accompaniment with chords and single notes.

The third system consists of two staves. The upper staff has a melodic line with a sharp sign (#) and a flat sign (b). The lower staff provides the accompaniment with chords and single notes.

The fourth system consists of two staves. The upper staff has a melodic line with a sharp sign (#) and a flat sign (b). The lower staff provides the accompaniment with chords and single notes.

The fifth system consists of two staves. The upper staff has a melodic line with a sharp sign (#) and a flat sign (b). The lower staff provides the accompaniment with chords and single notes.

The sixth system consists of two staves. The upper staff has a melodic line with a sharp sign (#) and a flat sign (b). The lower staff provides the accompaniment with chords and single notes.

This page of musical notation is for a piano piece, likely in the key of D major (one sharp, F#). It consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as slurs, accents, and dynamic markings like 'f' and 'V'. The piece concludes with a double bar line and repeat dots.

N<sup>o</sup> 19.

## DUET. (Ronald and Jo.)

"A-LACK-A-DAY."

Words by

PERCY GREENBANK.

Music by

LIONEL MONCKTON.

Andante.

Jo.

Piano.

*mf*

JO.

1. I nev - er was so tho - rough - ly wretch - ed and  
2. For six - and - thir - ty hours - I have - n't had

*p*

JO.

sad in all my life, Ah me! A -  
half a chance to flirt, Ah me! A -

JO.

- lack - a - day - A - las! It's  
 - lack - a - day - A - las! A

RON.

such a nuis - ance hav - ing to tra - vel with some - one el - se's  
 hon - ey - moon's not quite so ro - man - tic as fool - ish folk as -

RON.

wife. Ah me! A - lack - a - day! A -  
 - sert, Ah me! A - lack a - day! A -

JO.

RON.

- las! Though rude - ness as a  
 - las! We look a most at -



JO.

ge - ne - ral thing I ve - ry much de - plore, \_\_\_\_\_ You'll  
- trac - tive young pair, As ev - 'ry one a - grees, \_\_\_\_\_ But

The first system of the musical score for JO. features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line contains the lyrics: "ge - ne - ral thing I ve - ry much de - plore, \_\_\_\_\_ You'll - trac - tive young pair, As ev - 'ry one a - grees, \_\_\_\_\_ But". The piano accompaniment consists of chords and a simple bass line.

JO.

par - don me for men - tion - ing that I find you such a  
what's the use in hav - ing a "hub" You're not al - lowed to

The second system of the musical score for JO. continues the vocal line and piano accompaniment. The lyrics are: "par - don me for men - tion - ing that I find you such a what's the use in hav - ing a 'hub' You're not al - lowed to".

RONALD.

bore! I feel the same, but did - n't see how I could  
squeeze? There's not much fun in hav - ing a wif - ey who

The third system of the musical score is for RONALD. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The lyrics are: "bore! I feel the same, but did - n't see how I could squeeze? There's not much fun in hav - ing a wif - ey who".

RON.

BOTH.

tell you so be - fore. \_\_\_\_\_ Ah me! A -  
won't sit on your knees. \_\_\_\_\_ Ah me! A -

The fourth system of the musical score is for RON. and BOTH. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The lyrics are: "tell you so be - fore. \_\_\_\_\_ Ah me! A - won't sit on your knees. \_\_\_\_\_ Ah me! A -".

JO.

- lack - a - day! -      A - las!  
- lack - a - day! -      A - las!

*mf*

## Allegro.

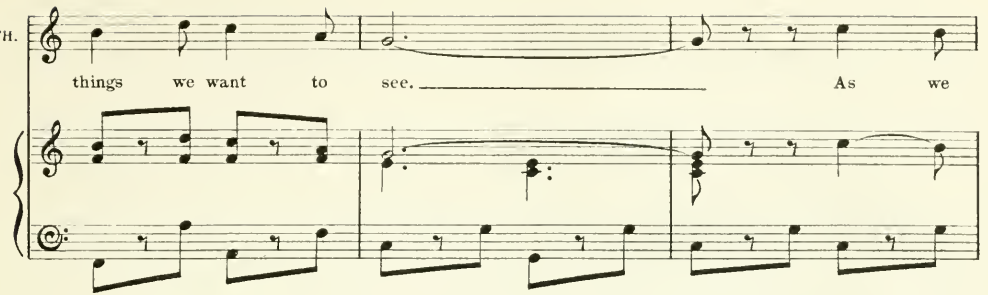
## BOTH.

But we must re - lieve our feel - ings just a

*mf*

## BOTH.

lit - tle, lit - tle bit,      There are such a lot of

BOTH.  things we want to see. \_\_\_\_\_ As we

BOTH.  find it ra - ther slow, You and

BOTH.  I had bet - ter go On the spree, spree,

BOTH.  spree, spree, spreel \_\_\_\_\_ *f*

## DANCE.

First system of musical notation for the 'DANCE' section, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation for the 'DANCE' section, continuing the melodic and harmonic development.

Third system of musical notation for the 'DANCE' section, showing a change in key signature to one flat.

Fourth system of musical notation for the 'DANCE' section, ending with a mezzo-forte (*mf*) dynamic marking.

## Tempo I!

Fifth system of musical notation for the 'Tempo I!' section, marked with a first tempo instruction.

Sixth system of musical notation for the 'Tempo I!' section, concluding with a forte (*f*) dynamic and the word 'Fine'.

No 20.

## DUET (Lady Violet and Zaccary)

"LIZA ANN."

Words by  
LESLIE MAYNE.

Music by  
LIONEL MONCKTON.

Moderato.

Lady Violet.

Piano.

The introduction consists of three measures. The piano accompaniment begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure has a forte (f) dynamic, followed by a mezzo-forte (mf) dynamic in the second and third measures. The melody for Lady Violet is indicated by a treble clef and a common time signature, with a fermata over the first measure.

LADY VIOLET.

1. There's a York-shire town, ve-ry bleak and brown, Where your  
2. Now there's work to do all the long day through, And it's

The first vocal entry of Lady Violet spans three measures. The piano accompaniment continues with the same key signature and time signature. The first measure has a forte (f) dynamic, and the second and third measures have a mezzo-forte (mf) dynamic. The lyrics are written below the vocal line.

ZACCARY.

Lady V.

life is not too gay. — For the wheels go round with a  
Li-za does her share; — For you must have bread and a

The second vocal entry of Zaccary spans three measures. The piano accompaniment continues with the same key signature and time signature. The first measure has a forte (f) dynamic, and the second and third measures have a mezzo-forte (mf) dynamic. The lyrics are written below the vocal line.

## LADY VIOLET.

ZAC.

buz - zing sound, And the chim - neys smoke all day. But  
nice warm bed, And you must have clothes to wear. But

Lady V.

there's a lass, in that dull place, Who liv - en's up the neigh - bours with her  
af - ter work there's a time for play, And Li - za Ann's a good 'un at a

## ZACCARY.

Lady V.

sun - ny lit - tle face, And the lads all stare as she  
sum - mer hol - i - day, Oh, you should just see her in

## BOTH.

ZAC.

runs a - long, When the old mill bell goes ding, ding, dong!  
May or June On a nice fine Sa - turday af - ter - noon!

## LADY VIOLET.

Musical score for 'LADY VIOLET.' featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with the lyrics 'Liz - a Ann is a neat young lass, And she's'.

Liz - a Ann is a neat young lass, And she's

Lady V.

Musical score for 'LADY VIOLET.' featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line continues with the lyrics 'work - ing up at Briggs - 's mill,'.

work - ing up at Briggs - 's mill,

## ZACCARY.

Musical score for 'ZACCARY.' featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with the lyrics 'Ev - 'ry morn - ing at six o' clock you can'.

Ev - 'ry morn - ing at six o' clock you can

ZAC.

Musical score for 'ZACCARY.' featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line continues with the lyrics 'see her walk - ing up the hill.'.

see her walk - ing up the hill.

LADY VIOLET.

ZACCHARY.

There she goes, with her turn'd up nose! And her

ZAC.

BOTH.

din - ner in a nice tin can, Oh, you'll

BOTH.

all of you be mad When you see an - o - ther lad Is a -

BOTH.

- tak - ing out Liz - a Ann! Ann!



DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4 and Bb4, then a quarter note G4 with a fermata. The bass clef accompaniment features a steady eighth-note pattern: G3, Bb3, G3, Bb3.

The second system continues the piece. The treble clef melody has a quarter note G4 with a fermata, followed by quarter notes A4 and Bb4, then a quarter note G4 with a fermata. The bass clef accompaniment continues with the eighth-note pattern: G3, Bb3, G3, Bb3.

The third system shows the treble clef melody with a quarter note G4, followed by quarter notes A4 and Bb4, then a quarter note G4 with a fermata. The bass clef accompaniment continues with the eighth-note pattern: G3, Bb3, G3, Bb3.

The fourth system features a more active treble clef melody with eighth and sixteenth notes, including a sharp sign (F#) and a natural sign (F). The bass clef accompaniment continues with the eighth-note pattern: G3, Bb3, G3, Bb3.

The fifth system concludes the piece. The treble clef melody has a quarter note G4, followed by quarter notes A4 and Bb4, then a quarter note G4 with a fermata. The bass clef accompaniment continues with the eighth-note pattern: G3, Bb3, G3, Bb3. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

*Più vivo.*

First system of musical notation for the piece. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melody in the treble clef with eighth and sixteenth notes, and a bass line in the bass clef with chords and eighth notes. A dynamic marking of *p* (piano) is present.

Second system of musical notation. The melody continues with eighth and sixteenth notes. The bass line features chords and eighth notes. A dynamic marking of *p* is present.

Third system of musical notation. The melody continues with eighth and sixteenth notes. The bass line features chords and eighth notes. A dynamic marking of *mf* (mezzo-forte) is present.

Fourth system of musical notation. The melody continues with eighth and sixteenth notes. The bass line features chords and eighth notes.

*Andante pesante.*

Fifth system of musical notation. The tempo and mood change to *Andante pesante*. The melody is slower and features half notes and quarter notes. The bass line features chords and quarter notes. A dynamic marking of *f* (forte) is present. The system concludes with a *Fine* marking.

N<sup>o</sup> 21.

## SONG (Guy.)

"BEDELIA"

New Gaiety Version of William Jerome's Song by  
 GEORGE GROSSMITH Jun<sup>r</sup>

Music by  
 JEAN SCHWARTZ.

Allegro.

Guy.

Piano.

The musical score consists of two systems. The first system shows the vocal line for 'Guy' and the piano accompaniment. The piano part is marked 'f' (forte) and includes a dynamic change to 'p' (piano) later in the system. The second system continues the piano accompaniment, ending with a double bar line and a fermata over the final chord.

By arrangement with Shapiro, Bernstein & C<sup>o</sup> New York and Francis, Day & Hunter. London. W.C.

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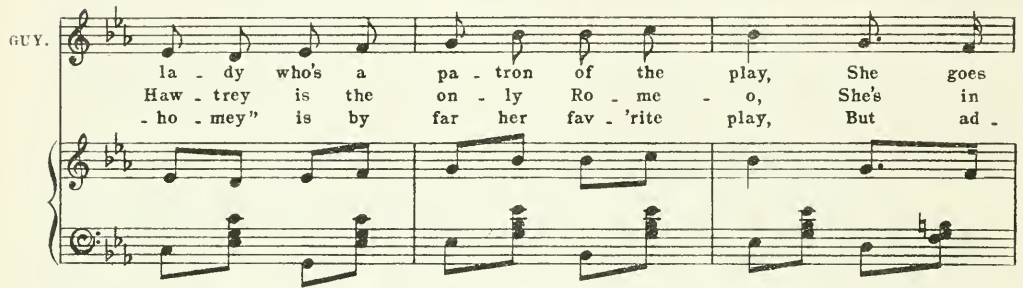
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GUY.

1. There's a charm - ing lit - tle  
 2. She de - clares that Char - lie  
 3. She - says that In "Da -

*Till ready.*



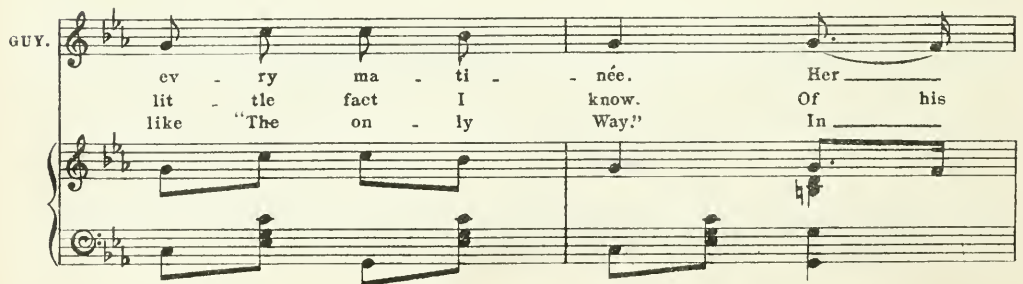
GUY.

la - dy who's a pa - tron of the play, She goes  
 Haw - trey is the on - ly Ro - me - o, She's in  
 - ho - mey" is by far her fav - 'rite play, But ad -



GUY.

to the - a - tres ev - 'ry night, and  
 love with Wil - son the Bar - ret - that's a  
 - mits that on the whole it's ve - ry



GUY.

ev - ry ma - ti - - née. Her  
 lit - tle fact I know. Of  
 like "The on - ly Way!" In

GUY.

name it is Be - de - lia, and I wish she were my  
man - ly head and should - ers he sent her a pho - to -  
mu - sic there is no one more con - ser - va - tive than

GUY.

own, But her eyes are al - ways on the ba - ri -  
graph, And she's now gone out to buy the o - ther  
she, For she loves the "Ho - ney - suck - le and the

GUY.

*poco rit.*

- tone, Oh! Be - de - lia, can't you  
half, But she says his Ham - let  
Bee,!' But she wants to hear it

*poco rit.*

GUY.

let the man a - lone?  
nev - er made her laugh.  
sung by Beer - bohms Tree.

REFRAIN.  
*a tempo*

GUY.

Be - de - lia, — I'm going to steal yer! — Be - de - lia, —  
 Be - de - lia, — I'm going to steal yer! — Be - de - lia, —  
 Be - de - lia, — I'm going to steal yer! — Be - de - lia, —

*a tempo* *mf* 2nd time *f*

GUY.

— you are a Queen! — I'll be — your Hay - den  
 — next Sa - tur - day, — I'll be — your Mau - rice  
 — the way is clear, — I'll be — your Mar - tin

GUY.

Cof - fin, — If you'll be — my E - vie Greene. —  
 Far - koa, — If you'll be — my Ed - na May. —  
 Har - vey, — If you'll be — my Lou - ie Freear. —

GUY.

Say some — thing sweet, Be - de - lia, —  
 Be kind — to me, Be - de - lia, —  
 For you, — my sweet Be - de - lia, —

GUY.

Your voice I want to hear,  
 I've got a pain just here,  
 I've wait - ed half the year,

Oh! Be - de - lia, e - lia,

GUY.

e - lia, I've made up my mind to steal yer, steal yer, Steal yer, Be - de - lia,

GUY.

1. dear! Be - dear!

2.

*Fine. p. D.C.*

N<sup>o</sup>. 22

## SONG. — (Jo.)

"I MUST PROPOSE TO YOU!"

Words and Music by

PAUL A. RUBENS.

Very slowly.

Jo.

Piano.

*pp*

Lively.

Jo.

I've been wait - ing for some

Jo.

sort of sign That you want this lit - tle heart of

Jo.

mine; Dail - - y, week - ly, hum - bly, meek - ly,



10. I've been wait - ing, - won't you an - swer? Love is

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

10. blind, but I can plain - ly see You are real - ly quite in

The second system continues the vocal line with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment maintains its rhythmic pattern with chords and eighth-note bass lines.

10. love with me. I love you, dear, That you

The third system continues the vocal line with quarter notes G4, A4, and B4, followed by a half note C5. The piano accompaniment continues with chords and eighth-note bass lines.

10. knew, dear; Won't you say one word? *rall.*

The fourth system concludes the vocal line with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment ends with a *rall.* marking. The system concludes with a double bar line.

REFRAIN, *very slowly and softly.*

10. You're fond of me I know, And I'm fond of you;

10. What is the on - ly thing for us two to do?

10. If you do not pro - pose what you mean to do, *rall.*

10. I must pro - pose to you. 1 you. 2

## Lively.

10. Don't you think you're just the least un-kind,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Don't you think you're just the least un-kind,". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part begins with a piano (*p*) dynamic marking. The melody is simple and rhythmic, with the vocal line following a similar pattern.

10. Though I beg you fond-ly, You don't mind.

The second system continues the musical piece. The vocal line has the lyrics "Though I beg you fond-ly, You don't mind." The piano accompaniment maintains the same rhythmic and harmonic structure as the first system, with the right hand playing chords and the left hand providing a steady bass line.

10. Sweet-ly, gent-ly, in-no-cent-ly,

The third system features the lyrics "Sweet-ly, gent-ly, in-no-cent-ly,". The vocal line is characterized by a slower, more melodic feel compared to the previous systems. The piano accompaniment continues to support the vocal line with a consistent harmonic accompaniment.

10. I in-plore you, don't ig-nore me;

The fourth system concludes the piece with the lyrics "I in-plore you, don't ig-nore me;". The vocal line has a pleading quality, and the piano accompaniment provides a final harmonic resolution.

Jo. Wont you, please, find me an an - swer soon?

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "Wont you, please, find me an an - swer soon?". The piano accompaniment features a steady bass line and chords in the right hand.

Jo. Shall it be the end of May, or June?

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Shall it be the end of May, or June?". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

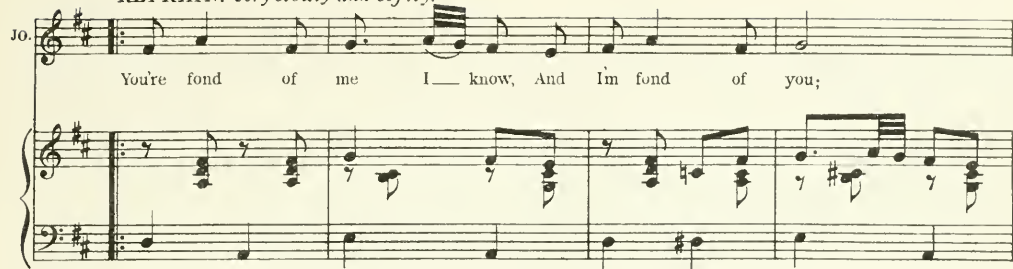
Jo. Must you grieve me, Wont you leave me —

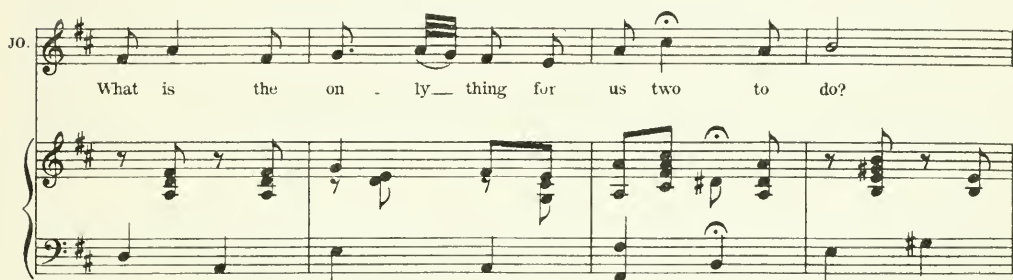
The third system of music continues the vocal line and piano accompaniment. The lyrics are "Must you grieve me, Wont you leave me —". The piano accompaniment includes some chromatic movement in the bass line.

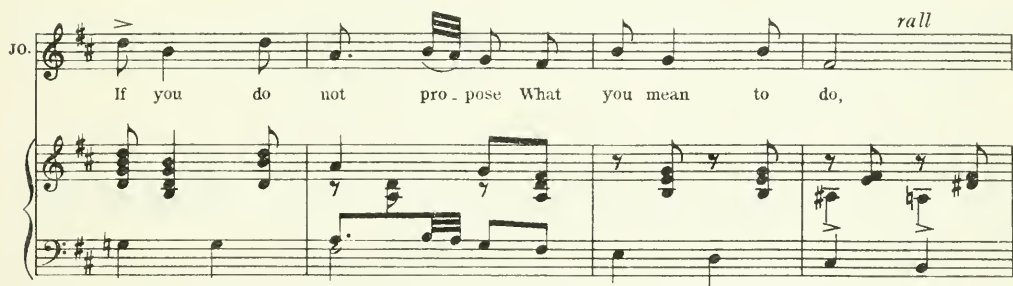
Jo. Time to or - der things! —

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "Time to or - der things! —". The piano accompaniment ends with a *rall.* (rallentando) marking and a fermata over the final chord.

REFRAIN. *very slowly and softly.*

Jo.  You're fond of me I know, And I'm fond of you;

Jo.  What is the only thing for us two to do?

Jo.  If you do not propose What you mean to do, *rall*

Jo.  I must propose to you. 1 you. 2

DANCE.  
Lively.

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 sharps (F# and C#). The music begins with a piano (*p*) dynamic marking. The upper staff features a melody of quarter and eighth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes.

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

The third system shows further development of the melody and accompaniment. The upper staff includes some chords and eighth-note patterns, and the lower staff maintains the accompaniment.

The fourth system features a change in dynamics, with a piano (*p*) marking appearing in the lower staff. The melody in the upper staff becomes more active with eighth-note runs.

The fifth system concludes the piece. The upper staff has a melodic line with some rests, and the lower staff continues the accompaniment with a steady eighth-note pattern.

Very slowly.

N<sup>o</sup> 23.

## CHORUS.

Words by  
ADRIAN ROSS.

Music by  
LIONEL MONCKTON.

Allegro.

Chorus.

Piano.

CHO.

CHO.

*mf*  
We are go - ing to the Ball all in white,

CHO.

For the crown of Car - ni - val is to night;



CHO. We're in white be - low, But we go, we go In the

CHO. glow - ing Dom - i - no, Dom - i - no.

CHO. We are go - ing to the Ball All in white,

CHO. For the crown of Car - ni - val is to - night.

CHO. To the mea - sures of the mu - sic As they rise and

*cresc.*

CHO. fall, Step - ping light, step - ping light, To the bright,

*dim:*

*dim:*

CHO. white ball.

CHO.

*p*

*pp*

N<sup>o</sup> 24.

## SONG.-(Thisbe.)

"ROSE-A RUBIE".

Written and Composed by

BERNARD ROLT.

Allegro moderato.

Thisbe.

Piano.

*f*

*sempre legato*

There's a girl I

*p ben marcato*

want you all to know, Rose - a - Ru - bie is her name,

Just be - cause her skin is pink and snow.

And her lips are like a flame. All night long, when

ever she's the chance, She'll get out and go and

play. All the boys want her to dance,

This is what you hear them say:

*rit.*

§ (2<sup>nd</sup> time ad lib. with Chorus.)

Rose - a - Ru - bie, D'you mean to dance to - night? The

*a tempo*

band's a - play in, and the feet move light. All the

oth - er boys and girls are there, And if you are not

rea - dy, Do be! Steal out soft - ly, We

hav'nt far to go, And bring your slip-pers with the

poin - ted toe. When you start trip - ping, It's sim - ply

rip - ping, Come a - long, my Rose - a - Ru - - -

1. - bie. 2. - bie. *sempre legato*

In and out she'll pir - ou - ette and whirl,

*p ben marcato*

Hold - ing up her pret - ty gown,

Much more like a feath - er than a girl,

Or a piece of this - tle down.

If she comes to Lon - don bye - and - bye,

When you see her fresh and sweet,

Ev - 'ry one of you will sigh,—

Kneel - ing at her dain - ty feet:

*rit.*



♩ (2<sup>nd</sup> time ad lib. with Chorus)

Rose - - a - Ru - bie, Dyou mean to dance to - night? The

*a tempo*

band's a - - play - in', and the feet move light,

All the oth - er boys and girls are there, And

if you are not rea - dy, Do be!



## OCTET.

No 25

"OFF TO THE BALL!"

Words by  
ADRIAN ROSS.Music by  
IVAN CARYLL.

Allegro.

Piano.

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of four systems of music. The first three systems are piano accompaniment, and the fourth system includes a vocal line.

The piano accompaniment begins with a treble clef and a bass clef. The first system shows the piano part starting with a forte dynamic (*f*). The melody in the right hand is characterized by eighth and sixteenth notes, while the left hand provides a steady bass line with chords. The second and third systems continue this pattern, with some melodic lines in the right hand being held over with slurs.

The fourth system introduces a vocal line. The vocal part begins with the instruction "MEAKIN." and the lyrics: "Oh dear! ——— have you heard of it? There's a ball we". The vocal line is written in a single treble clef and features a melodic line with eighth and sixteenth notes, interspersed with rests. The piano accompaniment continues beneath the vocal line, providing harmonic support.

## ZELIE.

ought to see. I knew not a word of it,

The musical score for Zelie's first line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "ought to see. I knew not a word of it,". The piano accompaniment is in bass clef and provides harmonic support with chords and moving lines.

## DE CASS.

Tell me what it is to be! All white

The musical score for De Cass's first line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "Tell me what it is to be! All white". The piano accompaniment is in bass clef and includes a melodic flourish above the staff.

— you must wear at it, Please your self a - bout the rest!

The musical score for De Cass's second line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "— you must wear at it, Please your self a - bout the rest!". The piano accompaniment is in bass clef and continues the harmonic accompaniment.

## CAROLINE.

Then I will be there at it, I'm al - rea - dy

The musical score for Caroline's line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are: "Then I will be there at it, I'm al - rea - dy". The piano accompaniment is in bass clef and includes a melodic flourish above the staff.

un - der - dress'd!

*mf*

ALL.  
We're go - ing to see the fa - mous ball In

*mf*

white, to - night! We hope they will think of

send - ing all the right in - vite!

Ma - ny a girl is sure to go, Dress'd as a flee - cy

flake of snow, Won't she be mel - ted then you know, Not

quite, ——— to - night! {I'll  
She'll} go as a moon - beam

all as - lant, so bright ——— And light! ——— And

I <sup>He'll</sup> as a big white e - le - phant, All right \_\_\_\_\_ and

tight. I'll <sup>He'll</sup> be a plas - ter cast or bust,

I'll <sup>He'll</sup> be a mil - ler white as dust, I'll <sup>She'll</sup> be a mil - ler's

daugh - ter, just To - night, \_\_\_\_\_ in white!

ZELIE.

Oh my! ——— how de light-ful-ly,

FRON. &amp; MER.

ZELIE.

I shall flirt with all the men! Some girls ——— will be fright-ful-ly

ZAC.

FRON. & MER.

Jeal-ous if they see you then! I'll take ——— the Prin.ces.ses on,

LYDIA.

ZAC.

That's the sort to touch my heart! Come then, ——— get your dres.ses on,



LYD.

Or we all shall miss the start!

*f*

ALL.  
We're off to the great and splen - did ball To -

*ff*

- night, in white! The cream and the crown of

Car - ni - val When quite at height!

Some will be dress'd as White Hus - sars, All o - ver rib - bons,

lace and stars, Gal - lant and gor - geous sons of Mars, Who

fight at sight! <sup>ill</sup>She'll go as a can - dle

*p*

with a wick A - light to - night. Then

I'll be the chin - a can - dle stiek, what bright - de -

- light! I'll be a sum - mer cloud of dew,

Up in a sky ex - treme - ly blue, Pos - si - bly that may

just show through The white - to - night.

DANCE.

The musical score is arranged in six systems, each with a piano (pp) and treble clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a *pp* dynamic marking. The second system features a *pp* marking in the piano part. The third system continues the melodic and harmonic development. The fourth system shows a *p* dynamic marking in the piano part. The fifth system features a *p* marking in the piano part and includes a fermata over a chord in the treble part. The sixth system concludes the piece with a final chord in the treble part.

The image displays a page of musical notation for a piano piece, consisting of six systems of two staves each. The music is in G major and 3/4 time. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with eighth notes. The piece concludes with a double bar line and a final chord. A dynamic marking of *ff* is present in the second system.

N<sup>o</sup> 26.

## CHORUS.- BAL BLANC.

Allegro.

Piano.

The piano introduction is in 2/4 time, marked 'Allegro' and 'Piano'. It features a melody in the right hand and a bass line in the left hand. The melody starts with a dotted quarter note followed by an eighth note, then continues with eighth and quarter notes. The bass line consists of chords and single notes, providing a rhythmic accompaniment.

The first system of the piano accompaniment continues the melody and bass line from the introduction. It includes a key signature change to one sharp (F#) in the second measure.

The second system of the piano accompaniment continues the melody and bass line. It includes a key signature change to two sharps (F# and C#) in the third measure.

The third system of the piano accompaniment continues the melody and bass line. It includes a key signature change to three sharps (F#, C#, and G#) in the fourth measure.

CHO.

Car - ni - val is near - ly end - ed, Now we drop our co - lours splen - did,

Car - ni - val is near - ly end - ed, Now we drop our co - lours splen - did,

Car - ni - val is near - ly end - ed, Now we drop our co - lours splen - did,

The vocal line consists of three staves. The top staff is the melody, and the bottom two staves are the accompaniment. The lyrics are: 'Car - ni - val is near - ly end - ed, Now we drop our co - lours splen - did,'. The melody is in 2/4 time and features a mix of quarter and eighth notes.

The fourth system of the piano accompaniment continues the melody and bass line. It includes a key signature change to one sharp (F#) in the first measure.

CHO.

And to night dance in white, Blue for in - no - cence in - tend - ed,  
 And to night dance in white, Blue for in - no - cence in - tend - ed,  
 And to night dance in white, Blue for in - no - cence in - tend - ed,

CHO.

Dance un - til the room is reel - ing, And the lights a - round the ceil - ing  
 Dance un - til the room is reel - ing, And the lights a - round the ceil - ing  
 Dance un - til the room is reel - ing, And the lights a - round the ceil - ing

CHO.

Are like you, danc - ing too, Glid - ing, leap - ing, whirl - ing, wheel - ing,  
 Are like you, danc - ing too, Glid - ing, leap - ing, whirl - ing, wheel - ing,  
 Are like you, danc - ing too, Glid - ing, leap - ing, whirl - ing, wheel - ing,

CHO.

Vlan! et dan - sons au bal blanc, Vlan au bal blanc du

Vlan! et dan - sons au bal blanc, Vlan au bal blanc du

Vlan! et dan - sons au bal blanc, Vlan au bal blanc du

*ff*

CHO.

Car - na - val Vlan! et dan - sons au bal blanc,

Car - na - val Vlan! et dan - sons au bal blanc,

Car - na - val Vlan! et dan - sons au bal blanc,

CHO.

Au bal blanc du Car - na - val. Vlan! et dan - sons

Au bal blanc du Car - na - val. Vlan! et dan - sons

Au bal blanc du Car - na - val. Vlan! et dan - sons

Au bal blanc du Car - na - val. Vlan! et dan - sons



CHO.

au bal blanc, Vlan! au bal blanc du Car - na - val.

au bal blanc, Vlan! au bal blanc du Car - na - val.

au bal blanc, Vlan! au bal blanc du Car - na - val.

Vlan! et dan - sons au bal blanc du Car - na - val,

Vlan! et dan - sons au bal blanc du Car - na - val,

Vlan! et dan - sons au bal blanc du Car - na - val,

Vlan!

Vlan!

Vlan!

22038

NO 27

DUET- (Jo and Guy.)

"WALTZING."

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Jo.

Piano.

Jo.

Jo.

When I

Jo.

go to a ball, al - though I'm the keen - est of the dan - cers, I sit

Jo.

GUY.

still through a dull quad - rille, And I sim - ply loathe the lan - cers! I re -

GUY.

treat from the pol - ka beat, For I nev - er can keep in it. When it

GUY.

halts, and they start a waltz, I am on it in a min - ute!

Tempo di Valse

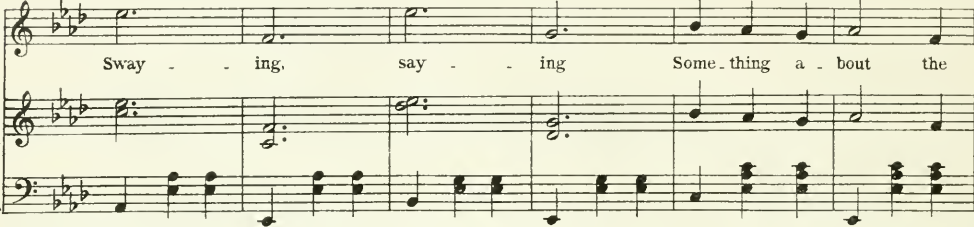
BOTH.

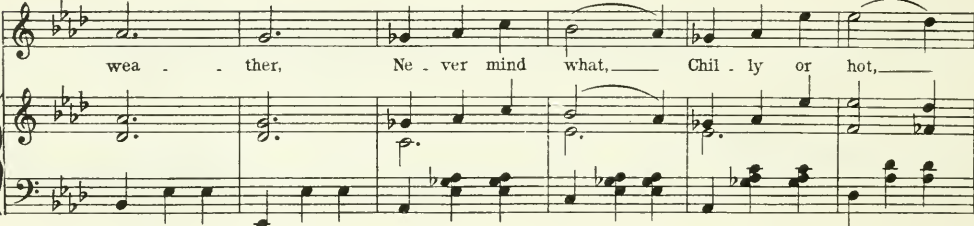
Waltz - - ing, waltz - - ing,

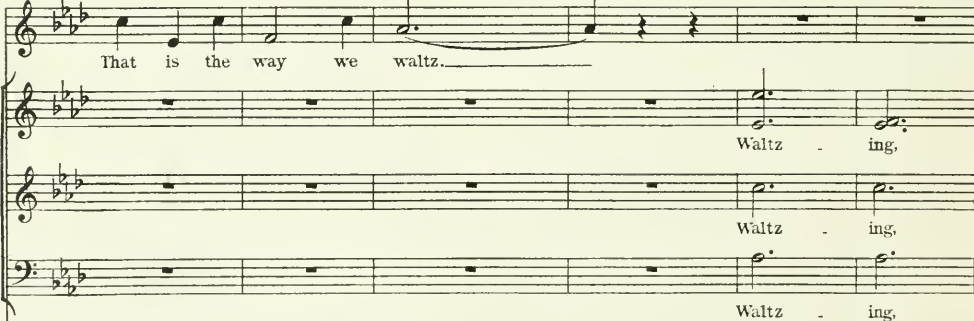
BOTH.

Swing - ing in time to - ge - - ther, Do not stop

BOTH.  Till you drop, or the mu - - - sic halts.

BOTH.  Sway - - ing, say - - ing Some - thing a - bout the

BOTH.  wea - - ther, Ne - ver mind what, Chil - ly or hot,

BOTH.  That is the way we waltz.   
 Waltz - ing,   
 CHO.   
 Waltz - ing,   
 Waltz - ing,



CHO. Waltz - - - ing, swing - ing in time to - ge - -

CHO. - ther, Do not stop till you drop, or the

- ther, Do not stop till you drop, or the

- ther, Do not stop till you drop, or the

CHO. mu - - sic halts. Sway - -

mu - - sic halts. Sway - -

mu - - sic halts. Sway - -

ing, Say - - - ing some - thing a - bout the

CH.O. ing, Say - - - ing some - thing a - bout the

ing, Say - - - ing some - thing a - bout the

wea - - - ther, Nev - er mind what, Chil - ly or

CH.O. wea - - - ther, Nev - er mind what, Chil - ly or

wea - - - ther, Nev - er mind what, Chil - ly or

hot, That is the way we waltz.

CH.O. hot, That is the way we waltz.

hot, That is the way we waltz.

Nº 28.

## SONG (Lady Violet.) and CHORUS.

"COME ALONG WITH ME."

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.

Allegretto.

Lady Violet.

Piano.

The piano accompaniment is written in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It begins with a repeat sign and a first ending bracket. The music features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* is present. The piece concludes with a *dim.* (diminuendo) marking and a double bar line.

LADY VIOLET.

1. When I was ex - treme - ly small,      On - ly three or four,  
 2. I was at a school while young,      With a gar - den fair,

The vocal line is written in a 2/4 time signature with a key signature of two flats. It consists of two lines of music corresponding to the lyrics. The melody is simple and melodic, with a final note on a whole rest. The piano accompaniment continues beneath the vocal line.

Lady V.

I did no-thing wrong at all For a week or more.  
Ro-sy ap-ples o-ver-hung, From the or-ward there.

Lady V.

Aun-tie brought my cloak and hood, Brush'd my hair out neat,  
But we knew they must be-long To the o-ther side,

Lady V.

Say-ing, you have been so good, You shall have a treat! I will  
So to ga-ther them was wrong, Yet I fear we tried. When we

Lady V.

go with you, To the Zoo! Zoo, Zoo.  
went to play, Some one used to say:



Lady V.

Come a - long with me, To the Zoo, dear;  
Come a - long with me, By the wall, dear;

Lady V.

El - e - phants you'll see, Great big bears and ti - gers,  
No - bod - y you'll see, I hear Mam' - selle snor - ing.

Lady V.

We will have some tea, Tea for two, dear!  
You can reach the tree, You're so tall, dear;

Lady V.

You've been a good lit - tle girl, So come a - long with me!  
Ap - ples are just get - ting ripe, So come a - long with me!

## CHORUS.

*mf*

Come a - long with me, To the Zoo, dear!  
 Come a - long with me, By the wall, dear!

*mf*

CHO. El - e - phants you'll see, Great big bears and ti - gers,  
 No - bod - y will see, I hear Mam' selle snor - ing.

CHO. We will have some tea, Tea for two, dear.  
 You can reach the tree, You're so tall, dear;

CHO. You've been a good lit - tle girl, So come a - long with me!  
 Ap - ples are just get - ting ripe, So come a - long with me!

*mf*

*dim.*

LADY VIOLET.

3. When I grew an

Lady V.  
old - er girl, Ea - ger for ro - mance,

Lady V.

I was in a per - fect whirl At my first big dance!

The first system of music features a vocal line in G minor with a 4/4 time signature. The lyrics are "I was in a per - fect whirl At my first big dance!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Lady V.

One young man whose eyes were dark, Look'd ex - treme - ly nice,

The second system continues the vocal line with the lyrics "One young man whose eyes were dark, Look'd ex - treme - ly nice,". The piano accompaniment maintains the same rhythmic pattern as the first system.

Lady V.

And I meet him in the Park On - ly once or twice! But I

The third system of music has the lyrics "And I meet him in the Park On - ly once or twice! But I". The piano accompaniment continues with the established accompaniment.

Lady V.

turn'd so red When one day he said;

The fourth and final system on the page has the lyrics "turn'd so red When one day he said;". The piano accompaniment concludes the piece with a final chord.

Lady V.

Come a - long with me, Will you not, dear?

Lady V.

Mar - ried we will be, Then go hon - ey - moon - ing;

Lady V.

It - al - y we'll see, That's the spot, dear!

Lady V.

You've been a good lit - tle girl, So come a - long with me.

## CHORUS.

Come a - long with me, Will you not, dear?

CHO.

Mar - ried we will be, Then go hon - ey - moon - ing;

HO.

It - al - y we'll see, That's the spot, dear!

CHO.

You've been a good lit - tle girl, So come a - long with me!

## DANCE.

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 repeat sign. The first measure of the upper staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff has a steady accompaniment of eighth notes. The dynamic marking *mf* is placed in the first measure of the upper staff.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth and quarter notes. The lower staff maintains the accompaniment pattern. The key signature remains two flats.

The third system contains two staves. The upper staff has a melodic line with eighth notes. The lower staff continues the accompaniment. The system concludes with a first ending (marked '1.') and a second ending (marked '2.').

The fourth system consists of two staves. The upper staff has a melodic line with eighth notes and a final flourish. The lower staff continues the accompaniment. The dynamic marking *mf* is present in the first measure of the upper staff.

The fifth and final system on the page consists of two staves. The upper staff features a melodic line with eighth notes and a final cadence. The lower staff continues the accompaniment. The dynamic marking *dim.* is placed in the third measure of the upper staff.

## No 29.

## SONG.- (Ronald.)

"I'M JUST AN ORDINARY MAN"

Word and Music by

PAUL A. RUBENS.

Moderato.

Ronald.

Piano.

RON.

1. There are lots of fel - lows in the  
2. I can't give you all the par -

RON.

world to day, But there's ve - ry few a - bout like me. I don't  
\_ ti - cu - lars Of La - dy So - and - So's new hat, Or

RON.

mind a bit what I do or say. I'm as sim - ple as a man can  
drive o - ver peo - ple in mo - tor cars, Like the av - er - age a - ris - to -



RON.

be. My tai - lor's an or - di - na - ry man who makes Ve - ry  
 - crat. I can't owe a bill for a year or so, And

RON.

or - di - na - ry clothes, like these, With all the or - di - na - ry  
 ne - ver pay a sin - gle cent: For— I'm such a com - mon - place

RON.

bad mis - takes, And ex - traor - di - na - ry bag - gy at the knees. Oh!  
 fool, I know That I should go and pay by ac - ci - dent. For

*rull:*  $\text{p}$

RON.

I'm not the sort of man to go by, I'm not the  
 I'm not the sort of man to go by, I'm not the

RON.

kind of man you know by New boots of black and tan. No, I'm just an  
 kind of man you know by New boots of black and tan. I'm not a

RON.

or - di - na - ry man, Yes, I'm quite a com - mon sort of pen - ny thing,  
 sport - ing kind of man, Why, I've ne - ver ev - en shot a keep - er.

RON.

I'm not par - tic - lar good at a - ny - thing, I'm just - well  
 I find that rab - bits work out cheap - er, I know it

RON.

what on earth am I? I'm I'm just an - or - di - na - ry man.  
 is n't half as smart, But I'm such an - or - di - na - ry man.

RON

*ff*

RON

3. There are lots of ve - ry de - cent

*p*

RON

chaps I've met Who have no i - dea what hard - ships mean; There are

RON

lots of fel - lows who are quite up - set If they have - n't got a fly - ing ma -

RON. *chine.* There are men who make a cab-man drive like mad, And

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics: "chine. There are men who make a cab-man drive like mad, And". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

RON. al-ways pay them half-a-crown. I — must con-fess I'm al-ways

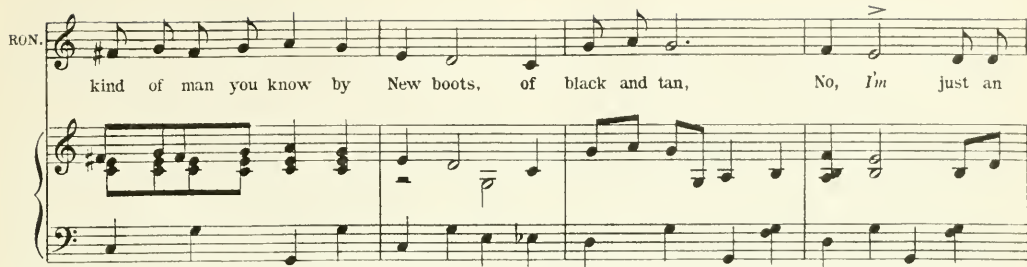
The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "al-ways pay them half-a-crown. I — must con-fess I'm al-ways". The piano accompaniment includes a repeat sign in the right hand and a fermata over a note in the bass line.

RON. deuced glad If the sil-ly horse don't tum-ble down. Oh!

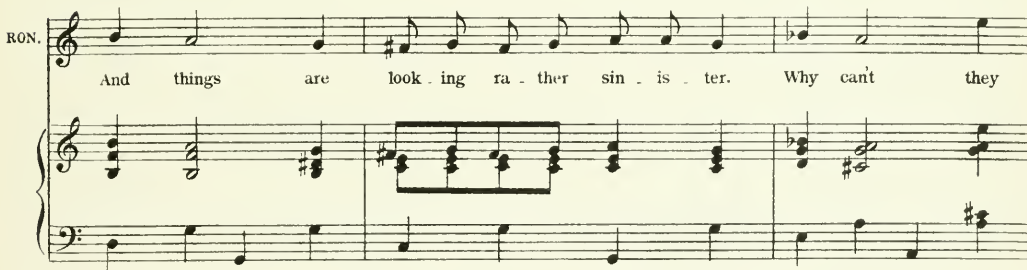
The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "deuced glad If the sil-ly horse don't tum-ble down. Oh!". The piano accompaniment features a *rall:* marking in the right hand.

RON. *Slower.* I'm not the sort of man to go by, I'm not the

The fourth system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "I'm not the sort of man to go by, I'm not the". The piano accompaniment features a *Slower.* marking and a boxed-in section in the right hand.

RON.  kind of man you know by New boots, of black and tan, No, I'm just an

RON.  or - di - na - ry man. Yes, In pol - i - tics there's late - ly been a stir,

RON.  And things are look - ing ra - ther sin - is - ter. Why can't they

RON.  just make me Prime Min - is - ter?— I'm quite an or - di - na - ry man.

No 30

## FINALE ACT II.

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL and LIONEL MONCKTON.

Chorus.

At the fan - cy,

Piano. *f*

CHO.

fan - cy ball, Hap - pi - ness has come to all,

CHO.

So we may hope that in an - y case You're con - tent - ed with the

CHO. or - chid chase At the fan - cy, fan - cy ball,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. The lyrics are "or - chid chase At the fan - cy, fan - cy ball,". The piano accompaniment is written on two staves (treble and bass clef) and features a steady eighth-note bass line and chords in the right hand.

CHO. Hap - pi - ness has come to all, So we may hope that in

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Hap - pi - ness has come to all, So we may hope that in". The piano accompaniment maintains the same rhythmic pattern as the first system.

CHO. an - y case — You're sat - is - fied with the

The third system of music continues the vocal line and piano accompaniment. The lyrics are "an - y case — You're sat - is - fied with the". The piano accompaniment continues with the same rhythmic pattern.

CHO. or - chid chase! — So we

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "or - chid chase! — So we". The piano accompaniment ends with a final chord and a double bar line.

CHO. join in a ta - ra - ra, Ta - ra - ra, Ta -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "join in a ta - ra - ra, Ta - ra - ra, Ta -". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

CHO. - ra - ra, And mer - ri - ly sing, "Long life to the King, And

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "- ra - ra, And mer - ri - ly sing, 'Long life to the King, And". The piano accompaniment continues with the same rhythmic pattern.


CHO. Pres - i - dent Lou - bet!" Till we're dry as the Sa -

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "Pres - i - dent Lou - bet!" Till we're dry as the Sa -". The piano accompaniment continues with the same rhythmic pattern.

CHO. - ha - ra, Ta - ra - ra, Ta - ra - ra, We'll

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "- ha - ra, Ta - ra - ra, Ta - ra - ra, We'll". The piano accompaniment continues with the same rhythmic pattern.



CHO.  This system contains the first musical system. It features a vocal line for a choir (labeled 'CHO.') and a piano accompaniment. The vocal line has the lyrics: "dis - si - pate gloom with Ta - ra - ra - boom, With Ta - ra - ra - boom - de -". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line.

CHO.  This system contains the second musical system. The vocal line begins with the syllable "- ay." followed by a long rest. The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a bass line. The system concludes with a double bar line.

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