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ROOM USE

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.

<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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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 MILAR.
CAROLINE TWINING (<i>of a matrimonial turn</i>)	MISS CONNIE EDISS.
ZELLIE RUMBERT (<i>an Adventuress</i>)... ..	MISS HILDA JACOBSEN.
THISBE (<i>Private Secretary to Mr. Chesterton</i>)	MISS GABRIELLE RAY.
COUNTESS ANSTRUTHER (<i>Violet's Mother</i>)	MISS PHYLLIS BLAIR.
BILLY (<i>Dr. Fausset's Buttons</i>)	MISS LADIA WEST.
LADY WARDEN (<i>of the Horticultural College</i>)	MISS GERTRUDE AYLWARD.
JOSEPHINE ZACCARY (<i>Pupil Teacher at the Horticultural College</i>)	MISS ETHEL 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.

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THE ORCHID.

Act I.

№1.

OPENING CHORUS.

"THE HORTICULTURAL COLLEGE."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro moderato.

Piano.

mf *cresc.*

SOPRANO.
TENOR.
BASS.

This high hor-ti-cul-tu-ral col-lege is
This high hor-ti-cul-tu-ral col-lege is
This high hor-ti-cul-tu-ral col-lege is

22038

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CHO.

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

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

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

CHIO

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

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

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

CHO.

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

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

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

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 a vocal line with lyrics: "pow - ers, (Like Eve in the po - em of Mil - ton,) In". The second and third staves are labeled "CHO." and contain the same lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, showing chords and melodic lines.

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 a 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 labeled "CHO." and contain the same lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, including a dynamic marking of *ff* (fortissimo).

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 a vocal line with lyrics: "col - lege is formed with the ex - cel - lent plan Of". The second and third staves are labeled "CHO." and contain the same lyrics. The bottom staff is a piano accompaniment with a treble and bass clef.

C10

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!

CHO.

LADIES.

It's

Moderato.

mf *dim.* *p*

L.

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

GENTLEMEN

It

It

L. 

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

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

What

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!

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

ALL. Oh,

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

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,

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 -

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,

The first system of music includes three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "nit - ed in the du - ty That's hor - ti - cul - tu - ral! Oh,". The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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!

The second system of music includes three vocal staves and a piano accompaniment. The lyrics are: "hap - py hor - ti, hap - py hor - ti, hor - ti, hor - ti - cul - ture!". The piano part continues with a similar accompaniment style, ending with a double bar line.

CHO.

mf Here they come! Cant you hear?

mf Here they come! Cant you hear?

mf Here they come! Cant you hear?

f *dim.* *mf* *p*

The third system of music includes three vocal staves and a piano accompaniment. The lyrics are: "Here they come! Cant you hear?". The piano part features a dynamic range from *f* to *p*, with a *dim.* marking. The system concludes with a double bar line.

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!

PUP.

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

PUP.

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

PUP.

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

PUP.

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

PUP.

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

PUP.

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

PUP.

ff

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

CH0.

ff

All a - - grow - iug 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,

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

PUR. 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

Detailed description of the first system: This system contains five staves. The top staff is for Soprano (PUR.), the second for Alto (CHO.), the third for Tenor (CHO.), and the fourth for Bass (CHO.). The bottom two staves are for Piano accompaniment. The music is in 4/4 time with a key signature of one flat (B-flat). The lyrics are: 'On the stalk By the gra - vel gar - den walk! Ro - ses fair'. The vocal parts have a simple, rhythmic melody, while the piano accompaniment consists of chords and a steady bass line.

PUR. 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

Detailed description of the second system: This system contains five staves. The top staff is for Soprano (PUR.), the second for Alto (CHO.), the third for Tenor (CHO.), and the fourth for Bass (CHO.). The bottom two staves are for Piano accompaniment. The music is in 4/4 time with a key signature of one flat (B-flat). The lyrics are: 'Look our girls; Mai - den hair Waves and curls! You'll re - port' for the Soprano and 'Look the girls; Mai - den hair Waves and curls! We'll re - port' for the other parts. The vocal parts have a simple, rhythmic melody, while the piano accompaniment consists of chords and a steady bass line.

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 - -

PUP.
- cul - tu - ral!

CHO.
- cul - tu - ral!

CHO.
- cul - tu - ral!

CHO.
- cul - tu - ral!

cresc.
ff

N^o 2.

SONG (Thisbe) and CHORUS.

"THE LADY SECRETARY."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Moderato.

Thisbe

Piano.

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, containing the lyrics "think of things he might for - get, And keep the bores at". The piano accompaniment is on two staves (treble and bass clefs) with a grand staff brace on the left. The music is in a common time signature and features a steady eighth-note accompaniment.

THIS. dis - tance. He

SOP. CON. dis - tance!

TEN. dis - tance!

BASS. dis - tance!

L.H.

The second system features four vocal parts and piano accompaniment. The vocal parts are: THIS (treble clef), SOP. CON. (treble clef), TEN. (treble clef), and BASS. (bass clef). The lyrics are "dis - tance. He" for THIS, "dis - tance!" for SOP. CON., "dis - tance!" for TEN., and "dis - tance!" for BASS. The piano accompaniment is on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It includes a dynamic marking *L.H.* (Lento) and a fermata over a note in the second measure.

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

The third system consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, containing the lyrics "has a man to pull the wires, And write a speech or". The piano accompaniment is on two staves (treble and bass clefs) with a grand staff brace on the left. The music continues with the same accompaniment style as the first system.

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!



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

SOP. *mf*  fai - ry!

CON. 

TEN. *mf*  fai - ry!

BASS. *mf*  fai - ry!



THIS.

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

THIS.

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

SOP.
CON.

mf

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

TEN.

mf

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

BASS.

mf

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

mf

mf

THIS. *-ta - ry!*

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

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

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

THIS. *fai - ry!*

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

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

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

SOP.
CON.

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

TEN.

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

BASS.

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

SOP.
CON.

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

TEN.

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

BASS.

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

THIS.

I

THIS.

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

THIS.

- ces - ses;

SOP.
CON.

TEN.

BASS.

mf

mf

mf

I

L.H.

- ces - ses;

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with 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 grand staff notation (treble and bass clefs). The music is in a 3/4 time signature.

THIS. dress - es! If

SOP. CON. dress - es!

TEN. dress - es!

BASS. dress - es!

L. H.

The second system of the musical score features four vocal parts and piano accompaniment. The vocal parts are: THIS. (treble clef), SOP. CON. (treble clef), TEN. (treble clef), and BASS. (bass clef). The lyrics for the vocal parts are "dress - es! If", "dress - es!", "dress - es!", and "dress - es!" respectively. The piano accompaniment is in grand staff notation. A dynamic marking of *L. H.* (Lento) is present above the piano part. The music continues in the same key signature and time signature as the first system.

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

The third system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single treble clef staff with a key signature of one sharp. The lyrics are "called a - way by news of weight, No trou - ble he e -". The piano accompaniment is in grand staff notation. The music concludes in the same key signature and time signature.

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*

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

SOP. CON.  wa - ry!

TEN.  wa - ry!

BASS.  wa - ry!

 *mf*

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

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.

mf


Nº 3.

SONG. (Jo) and CHORUS.

"NOBODY AND SOMEBODY."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Moderato. 

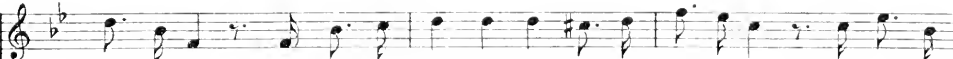
Jo. 

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



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

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

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

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 - bo.dy, a no - bo.dy! Whose
so, you know, Although a no - bo.dy, a no - bo.dy! Whom

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

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

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

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

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

JO. met, I've met, you bet, I'll get a some - bo - dy!
yet may get, you bet, I'll get a some - bo - dy! And that I think the
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.  Big drumbo-dy!
Big drum bo-dy!

SOP. CON.  may be come A some-bo-dy, no slum bo-dy, And that's ex-act-ly
yet may get, We bet, she'll get a some-bo-dy, And that's ex-act-ly

TEN.  may be come A some-bo-dy, no slum bo-dy, And that's ex-act-ly
yet may get, We bet, she'll get a some-bo-dy, And that's ex-act-ly

BASS.  may be come A some-bo-dy, no slum bo-dy, And that's ex-act-ly
yet may get, We bet, she'll get a some-bo-dy, And that's ex-act-ly



JO.  Don't you?
Don't you?

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

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

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



D.S.

DANCE.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The music is written in 2/4 time. The upper staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff features a steady accompaniment of eighth notes, starting with G3 and A3.

The second system continues the piece. The upper staff has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lower staff continues with eighth notes, including G3, A3, B3, and C4.

The third system shows the upper staff with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lower staff continues with eighth notes, including G3, A3, B3, and C4.

The fourth system features the upper staff with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The lower staff continues with eighth notes, including G3, A3, B3, and C4.

The fifth system concludes the piece. The upper staff has a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The lower staff continues with eighth notes, including G3, A3, B3, and C4. The system ends with a double bar line.

NO. 4.

SONG.—(Meakin.) and CHORUS.

"I DO ALL THE DIRTY WORK"

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Moderato.

Meakin.

MEAK.

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

MEAK.

dir-ty lies. You talk a lot, but beg-gin' of your par-don, You have-nt
-ploy yourselves. Al-though at times you near-ly drive me fran-tic, I al-ways

MEAK.

had to dig, or drain, or fer-ti-lize. You're so migh-ty proud, you know,
try and help you to en-joy yourselves. Ma-n-y, ma-n-y 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!

Detailed description: This system contains the first musical system. It includes a MEAK part with a vocal line and lyrics, a CHO part with three vocal lines and lyrics, and a piano accompaniment with treble and bass staves. The lyrics for the MEAK part are 'When you plant a seed, or so, Car - ried notes up - on the sly -'. The lyrics for the CHO parts are '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

Detailed description: This system contains the second musical system. It includes a MEAK part with a vocal line and lyrics, a CHO part with three vocal lines and lyrics, and a piano accompaniment with treble and bass staves. The lyrics for the MEAK part are '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,'. The lyrics for the CHO parts are 'For some soap, and a Still, you smile ve - ry'. The piano accompaniment includes dynamic markings 'p' and 'f'.

MEAK.

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

CHO.

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

You ne - ver
You ne - ver

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

CHO.

shirk,
shirk,

shirk,
shirk,

shirk,
shirk,

p

MEAK.

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

MEAK.

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

CHO.

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

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

MEAK.

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

MEAK.

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

CHO.

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

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

1 thin them
 Then cou - ples

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

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

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

p

MEAK.

out,
gay,

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

CHO.

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

CHO.

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

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

Nº 5.

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

"OH, ME REGISTRAR!"

Words by
PERCY GREENBANK.Music by
LIONEL MONCKTON.

Allegretto.

Lady Violet.

Piano.

LADY VIOLET.

For a

Lady V.

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

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 & JO.

Mum is the word!

ME A. - mem - ber that mum is the word! Mum is the

GUY, RONALD & MEAKIN.

Lady V. JO. Mum is the word!

GUY. RON. MEA. 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. MEA. 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 V.

GUY.

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

GUY.

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

GUY.

JO.

down. Then you sign with a pen that is 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 & 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.

53

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a piano introduction of sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mp* (mezzo-piano) is placed above the first measure of the bass staff.

The second system continues the musical piece. The upper staff features a melodic line with some grace notes and a trill-like figure. The lower staff continues the accompaniment. The system concludes with a double bar line and a repeat sign.

The third system begins with a new key signature of two sharps (D major). The upper staff has a melodic line with a *mf* (mezzo-forte) dynamic marking. The lower staff continues the accompaniment with a steady eighth-note pattern.

The fourth system continues the D major section. The upper staff has a melodic line with some grace notes. The lower staff continues the accompaniment. The system concludes with a double bar line and a repeat sign.

The fifth system continues the D major section. The upper staff has a melodic line with some grace notes. The lower staff continues the accompaniment. The system concludes with a double bar line and a repeat sign.

The sixth system concludes the piece. It features two endings. The first ending (marked '1.') leads back to an earlier section, and the second ending (marked '2.') provides a final cadence. The system concludes with a double bar line and a repeat sign.

N^o 6.

CHORUS and SCENE.

"THE DÉBUTANTES."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Soprano.
Contralto.

Tenor.

Bass.

Piano.

f Come! come!

f Come! come!

f Come! come!

f

SOP.
CON.

TEN.

BASS.

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,

f

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 bottom two staves are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics for the vocal parts are: Soprano/Contralto: "- round her all the flow_ers, Round her all the flow_ers,"; Tenor: "Round her all the flow_ers,"; Bass: "Round her all the flow_ers,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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 bottom two staves are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics for the vocal parts are: Soprano/Contralto: "Of her train of Dé - but -"; Tenor: "Of her train of Dé - but -"; Bass: "Of her train of Dé - but -". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand, including a melodic line in the final measure.

SOP.
CON

TEN.

BASS.

- 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,

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-

mf

mf

p

mf

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-ister 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 clever, Give a hearty, rousing cheer

TEN.

Friends with joy and foes with fear, Own him cool and clever, Give a hearty, rousing cheer

BASS.

Friends with joy and foes with fear, Own him cool and clever, Give a hearty, rousing cheer

SOP.
CON.

When you see his form appear - He is coming, he is here. Chesterton for ever!

TEN.

When you see his form appear He is coming, he is here. Chesterton for ever!

BASS.

When you see his form appear He is coming, he is here. Chesterton for ever!

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.

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

CHES.

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

CHES.

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

CHES.

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

CHES.

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

CHES.

pin; — It's what ev - 'ry la - dy u - ses For her dress - es and her blous - es, And it
 sun; — Tho' the dull and un - pro - 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.

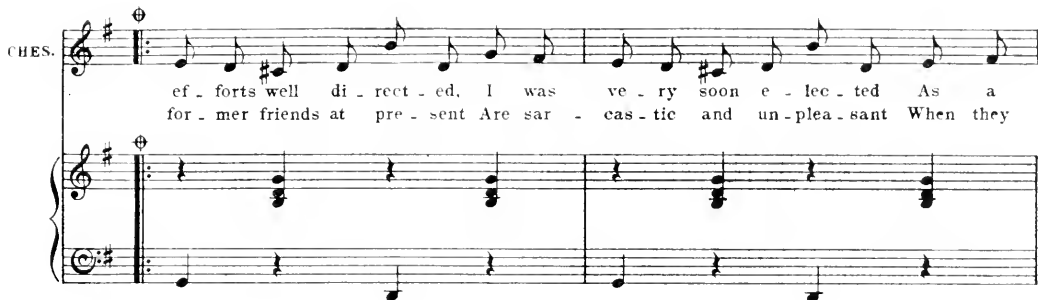
cre - dit and ap - pear - ance, Pray pur - sue the path - way of a
ex - quis - ite ap - pear - ance, That is all the pro - duct of a

CHO.

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

dim.

VOTO

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!
not the one who wins who calls the names!

rit.

rit.

a tempo

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

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

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

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

CHORUS.

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

CHO.

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

CHO.

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

CHO.

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

CHESTERTON.

4. Tho' my

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.

GUY.

JO.

Can

Can

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!

sfz

Jo.

That Re - gis - trar, that Re - gis - trar, Has

dim. *mf*

That

That

That

Jo.

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

f

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!

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! Ding!

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 - our more than King or Czar That Re - gis - trar, that Re - gis - trar. And

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

GUY. Ding! Ding! Ding! Ding!

JO. Dong! Dong! Dong! Dong!

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

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

GUY. Ding! Ding! Ding! Pre -

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

Cres.

VIO. sent him with a mo - tor 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 right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

Second system of the piano score. The right hand continues the melodic development. A dynamic marking of *cres.* (crescendo) is present in the right hand towards the end of the system.

Third system of the piano score. The right hand has a more active melodic line with some slurs. The left hand accompaniment remains consistent.

Fourth system of the piano score. The right hand features a complex melodic pattern with many beamed notes. The left hand accompaniment consists of eighth notes.

Fifth system of the piano score. The right hand continues with a dense melodic texture. The left hand accompaniment is steady.

Sixth system of the piano score, ending with a double bar line. The right hand has a melodic phrase that concludes the system. The left hand accompaniment continues to the end.

N^o 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 - die me much as I sit at his feet, Or some - times, per - haps on his




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




Tempo di Vaise.

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

MEA.

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

MEA.

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

MEA.

CAROLINE.

room! _____ Love takes up far too much room!

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^o 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 DAUGHT-ER. Now the
 COUN-TESS should have giv-EN to her DAUGHT-ER. 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

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

prize. ———

CHO. prize. ———

prize. ———

N^o 11.

SONG. (Zaccary.)

Words by
ADRIAN ROSS.

"FROM FAR PERU".

Music by
IVAN CARYLL.

Allegro.

Zaccary.

Piano.

ZACCARY.

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

dim: *mf*

ZAC.

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

mf

ZAC.

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

ZAC.

run for miles from crocodiles, That came with jaws ex

mf

ZAC.

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

ZAC.

or.chid rare and splen did!

Ah!

SOP.

Ah!

TEN.

Ah!

BASS.

Ah!

mf

ZAC.  In the wilds of far Pe - ru,

CH.  oo,

CHO.  oo,

 oo,

 *mf*



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

CH.  oo,

CHO.  oo,

 oo,





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

CHO. 





ZAC. 
 ru!

CHO. 
 In the wilds of far Pe - ru,


 In the wilds of far Pe - ru,


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* *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

ZAC. woods of far Pe - ru!

CHC. woods of far Pe - ru!

woods of far Pe - ru!

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal parts for ZAC. and CHC. are in the upper register, while the piano accompaniment is in the lower register. The lyrics are 'woods of far Peru!'.

ZAC. Go -

dim:

The second system of the score features a vocal part for ZAC. and a piano accompaniment. The lyrics are 'Go -'. The piano accompaniment includes a *dim:* marking.

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

mf

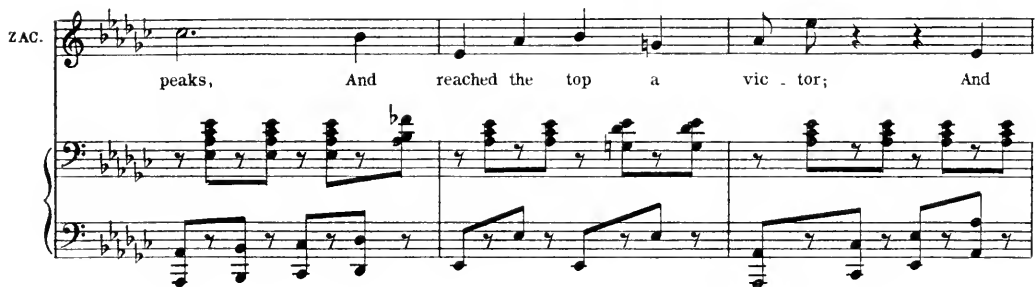
The third system of the score features a vocal part for ZAC. and a piano accompaniment. The lyrics are '- ril - la hordes with poisoned swords By day and night at -'. The piano accompaniment includes a *mf* marking.

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.

CHORUS

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

CHORUS

ZAC. *ru!*

CHO. In the wilds of far Pe - ru!

cres.

ZAC. oo.

CHO. He had room in - side for two!

oo.

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.

First system of the piano accompaniment. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a steady accompaniment of eighth notes. Dynamics include *cres:* and *mf*.

Second system of the piano accompaniment, continuing the melodic and accompanimental lines from the first system. Dynamics include *cres:* and *f*.

Third system of the piano accompaniment. The treble clef part has a more active melodic line. Dynamics include *sf* and *mf*.

Fourth system of the piano accompaniment, showing a continuation of the rhythmic accompaniment in the bass clef.

Ah!

Vocal part for the chorus, consisting of three staves. The vocal line begins with a rest followed by a melodic phrase. The lyrics "Ah!" are written below the notes. The system concludes with a key signature change to C major and a time signature change to 2/4.

Fifth system of the piano accompaniment. The treble clef part features a melodic line with chords. Dynamics include *mf*. The system concludes with a key signature change to C major and a time signature change to 2/4.

mf

Cres.

22038 0

N^o 12.

SONG (Caroline.) and CHORUS.

"ADVERTISEMENTS."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro.

Caroline.

Piano.

CAR.

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

CAR.

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

CAR.

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

CAR.

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

CAR.

(Spoken.)

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

CAR.

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

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

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

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

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

CHORUS.

CHO.

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

CHO.

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

CHO.

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

CHO.

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

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

CAROLINE.

Second system of musical notation, including lyrics and piano 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

Third system of musical notation, including lyrics and piano 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

Fourth system of musical notation, including lyrics and piano 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 - suc - kles"
 jam or cream, And you found that af - ter try - ing
 em - bon - point, So I'd have the Yan - kee fig - ure

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

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

CAR.

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

CAR.

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

CAR.

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

CAR.

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

CHORUS.

f

CH. 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. 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. 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 she
 did - n't bear in mind How it made her look be - hind, Like an

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

N^o 13.

FINALE ACT I.

Words by
ADRIAN ROSS.

Music by
IVAN CARVLL.

Allegro moderato.

Piano.

First system of piano introduction. Treble clef, 2/4 time signature. Dynamics: *f*, *mf*, *f*, *mf*. The music features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Second system of piano introduction. Treble clef, 2/4 time signature. Dynamics: *f*. The music continues with the same rhythmic pattern, featuring eighth notes in the right hand and quarter notes in the left hand.

Third system of piano introduction. Treble clef, 2/4 time signature. Dynamics: *f*. The music continues with the same rhythmic pattern, featuring eighth notes in the right hand and quarter notes in the left hand.

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!

Vocal and piano accompaniment for the first system of the vocal entry. The vocal parts (Soprano, Tenor, Bass) enter with the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Second system of piano accompaniment for the vocal entry. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

The first system of music consists of three staves. The top staff is a vocal line for the choir, 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, and the bottom staff is a bass line. The key signature has one sharp (F#) and the time signature is 4/4. The music is in a major mode.

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

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

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

The third system of music consists of three staves. The top staff is a vocal line for the choir, 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, and the bottom staff is a bass line. The key signature has one sharp (F#) and the time signature is 4/4. The music is in a major mode.

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

Tempo di Valse.

CHO.

voice!

voice!

voice!

CHES.
&
COUNZ

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

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

ZAC.

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

VIO. GUY. JO & CHRI.

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

MEAK.

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

CAR.

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

EMIL & CAST.

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

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

CHO.

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

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

CHES.
&
COUNTESS

- 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 &
CHRISTOPHER

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

CAROL.

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

EMILY
&
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.
&
COUNTESS

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 &
CHRISTINE

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. VILL.
&
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.
&
COUNTESS

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 - grat - u - 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.
&
COUN^{TS}

ZAC.

VIO, GUY,
JO &
CHRI.

MEAK.

CAR.

EMLL.
&
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 ——— wed-ding day.

ZAC.



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

VIO. GUY.
JO &
CHRI.

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

MEAK.



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

CAR.



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

EMIL.
&
CAST.steal a way ——— *Cette af - freuse ——— or - chi - dée.*

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

CHO.



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



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

Allegro vivo.



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

So good-bye once more, And may your

So good-bye once more, And may your

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

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

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

CHO.

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

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

...bye 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 -

- 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 -

The first system of music consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

- 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 -

The second system of music continues the vocal and piano parts. The vocal parts have a similar three-part setting. The piano accompaniment continues with the same rhythmic patterns. The key signature changes to two flats (B-flat and E-flat) in the second measure of the system. The time signature remains 4/4.

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

The first system of music consists of three staves. The top staff is a vocal line with lyrics: ".way with a hip-hip-hip hoo-ray! with a hip-hip-". The middle staff is a vocal line with lyrics: ".way with a hip-hip-hip hoo-ray! with a hip-hip-". The bottom staff is a piano accompaniment with chords and a melodic line in the right hand.

CHO. *-hip hoo-ray!*

The second system of music consists of three staves. The top staff is a vocal line with lyrics: "-hip hoo-ray!". The middle staff is a vocal line with lyrics: "-hip hoo-ray!". The bottom staff is a piano accompaniment with chords and a melodic line in the right hand.

The third system of music consists of four staves. The top staff is a piano accompaniment with chords and a melodic line in the right hand, starting with a forte (*ff*) dynamic. The second staff is a piano accompaniment with chords and a melodic line in the right hand. The third staff is a piano accompaniment with chords and a melodic line in the right hand, featuring sixteenth-note patterns with a '6' above them. The bottom staff is a piano accompaniment with chords and a melodic line in the right hand, also featuring sixteenth-note patterns with a '6' above them.

Act II.

OPENING CHORUS.

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Allegro vivace.

Piano.

p

cresc:

mf

f

mf

cresc:

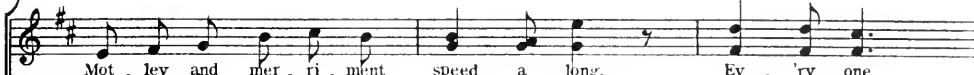
f

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

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

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

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 la!
Your friends and re - la - tions no
Your friends and re - la - tions 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, 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 smother from top to toe!

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next two measures: a half note G4-A4 and a half note B4-A4. The lyrics "La, la, la, la," are written below this staff. The middle staff is a vocal line in treble clef with the lyrics "let - ti that smother from top to toe!". The bottom staff is a piano accompaniment in bass clef, starting with a whole rest, followed by a quarter rest, then a quarter note G3, a quarter note A3, and a quarter note B3. A slur covers the next two measures: a half note G3-A3 and a half note B3-A3.

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

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next two measures: a half note G4-A4 and a half note B4-A4. The lyrics "la, la, la, la, la, la, la, la, la!" are written below this staff. The word "Just" is written above the staff, and "for to - day, Let us be" is written below. A dynamic marking of *f* (forte) is placed above the staff. The middle staff is a vocal line in treble clef with the lyrics "Just for to - day, Let us be". The bottom staff is a piano accompaniment in bass clef, starting with a whole rest, followed by a quarter rest, then a quarter note G3, a quarter note A3, and a quarter note B3. A slur covers the next two measures: a half note G3-A3 and a half note B3-A3. A dynamic marking of *f* is placed above the staff.

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

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next two measures: a half note G4-A4 and a half note B4-A4. The lyrics "gay, Let us be gay, be gay, be gay!" are written below this staff. The middle staff is a vocal line in treble clef with the lyrics "gay, Let us be gay, be gay, be gay!". The bottom staff is a piano accompaniment in bass clef, starting with a whole rest, followed by a quarter rest, then a quarter note G3, a quarter note A3, and a quarter note B3. A slur covers the next two measures: a half note G3-A3 and a half note B3-A4. The key signature changes to two sharps (F# and C#) in the final measure of the system.

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

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

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

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

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

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

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

cares, Right or wrong, No . bo . dy

cares, Right or wrong, No . bo . dy

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. Each system contains a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score begins with a 'Piano.' instruction. The first system includes a 'f' dynamic marking. The second system has a 'mf' dynamic marking. The third system has a 'mf' dynamic marking. The fourth system has 'cresc.', 'f', and 'mf' dynamic markings. The fifth system has 'cresc.', 'f', and 'mf' dynamic markings. The sixth system has 'cresc.', 'f', and 'mf' dynamic markings.

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

Second system of musical notation. The bass clef part includes a dynamic marking of *f* (forte) in the third measure.

Third system of musical notation, showing a continuation of the melodic and harmonic lines.

Fourth system of musical notation, featuring a melodic line with some rests and a steady accompaniment.

Fifth system of musical notation. The bass clef part includes a dynamic marking of *ff* (fortissimo) in the fourth measure.

Sixth system of musical notation. The bass clef part includes dynamic markings of *mf* (mezzo-forte) in the second measure and *f* (forte) in the fourth measure.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes in both staves.

Second system of musical notation, continuing the piece. A dynamic marking of *ff* (fortissimo) is present in the bass staff.

Third system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) in the bass staff.

Fourth system of musical notation, featuring a dynamic marking of *f* (forte) in the bass staff.

Fifth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the bass staff.

Sixth system of musical notation, concluding the piece with a double bar line. The notation includes various rests and chordal structures.

N^o 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 - cy,
loos - en it with a span - ner. Oh, on - ly fan - cy,

CAR.

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

CAR.

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

CAR.

CHORUS.

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

CHO.

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting on a G4 and moving through various intervals. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4.

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 continues the vocal line and piano accompaniment. The vocal line has a more active melody with some grace notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. The key signature remains one flat, and the time signature is 4/4.

CHO.

- beth!
 - car!

The third system shows the vocal line with a long note on 'beth!' followed by a rest, and then 'car!' with a long note. The piano accompaniment continues with the same rhythmic pattern. The key signature is one flat, and the time signature is 4/4.

The fourth system shows the vocal line with a long rest, followed by a final note. The piano accompaniment concludes with a series of chords and a final cadence. The key signature is one flat, and the time signature is 4/4. A fermata is placed over the final chord.

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

CAR.

CHORUS.

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 register, starting on a G4 and moving through a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one flat (B-flat), and the time signature is 3/4.

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 continues the vocal line and piano accompaniment. The vocal line has a similar melodic pattern. The piano accompaniment includes a key signature change to two flats (B-flat and E-flat) in the second measure. The time signature remains 3/4.

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

The third system shows the vocal line and piano accompaniment. The vocal line has a long note on 'arms!' followed by a short note on ''bus!'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The key signature remains two flats.

3. 1.

The fourth system is a piano accompaniment section. It begins with a first ending marked '3.' and a second ending marked '1.'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The key signature remains two flats.

"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-re-a-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 minor with a treble clef and a piano accompaniment in G minor with a bass clef. The vocal line consists of eighth and quarter notes, while the piano accompaniment uses a simple harmonic accompaniment with chords and moving bass lines.

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 continues the vocal line for Lady V. It includes a chorus section with a repeat sign. The piano accompaniment continues with the same harmonic style, and the word "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 chorus system begins with a vocal line in G minor with a treble clef and a piano accompaniment in G minor with a bass clef. The vocal line features a mix of eighth and quarter notes, and the piano accompaniment provides a steady harmonic support.

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 second system of the chorus continues the vocal line and piano accompaniment. The vocal line includes a phrase with a sharp sign indicating a key change or modulation. The piano accompaniment continues with the same harmonic accompaniment.

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 melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with 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 shown in both treble and bass clefs. A fermata is placed over the first measure of the piano accompaniment.

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 accompaniment features a simple harmonic structure with chords and single notes. A fermata is placed over the first measure of the piano accompaniment.

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 accompaniment continues with a simple harmonic structure.

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 - ncy, 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 - na - ting

mf

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

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

mf

mf

Nº 17.

DUET (Guy and Meakin.)

"THE UNEMPLOYED."

Words by
GEORGE GROSSMITH JUNR

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 signature. The music begins with a forte (*f*) dynamic. The right hand plays a series of eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of piano introduction. The right hand continues with eighth notes, and the left hand has some chords. A *V* (crescendo) marking is present above the first measure.

ZAC.

Vocal line for Zaccary, first system. The melody is in a treble clef. The lyrics "I'm monarch of ma-ny a" are written below the notes. The piano accompaniment is in a grand staff with a *dim.* (diminuendo) marking.

ZAC.

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

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 written in a 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 a treble clef and the left hand in a 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 and melodic patterns 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 and melodic patterns.

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, 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.

CHO. ZAC.

waste! waste! Tak - ing them round the waste.

ZAC.

CHO.

I'm the Em - per - or of Sa - ha - ra, Ta - ra - ra! Ta.

CHO.

ZAC.

- ra - ra, You'll find you have less to spend up - on dress. The climate is built that

ZAC.

way! — So tod-dle a-long, *mia ca - ra!* Ta - ra - ra, Ta -

CHO.

CHO.

ZAC.

- ra - ra, So give me room for Sa - ha - ra boom, The Sa - ha - ra-boom - de -

ZAC.

- ay.

SOP.
CON.

TEN.

BASS.

So we'll come and see Sa - ha - ra, Ta -

So we'll come and see Sa - ha - ra, Ta -

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!

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

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and chordal structures as the first system.

Third system of musical notation, showing further development of the melodic and harmonic themes.

Fourth system of musical notation, including dynamic markings such as *mf* and *f* in the bass staff.

Fifth system of musical notation, featuring a prominent *rit.* (ritardando) marking in the bass staff, indicating a change in tempo.

Sixth system of musical notation, concluding the piece with sustained chords in the bass staff and a final melodic phrase in the treble staff.

This page of musical notation is for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'V' and 'f'. The piece concludes with a double bar line and a repeat sign.

Nº 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

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

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

RON.

BOTH.

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.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, including a half note G4 with a fermata. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with chords and a half note G4 with a fermata. The lower staff continues the rhythmic accompaniment.

The third system of musical notation consists of two staves. The upper staff features a key signature change to one flat (B-flat major) and continues the melodic line. The lower staff continues the rhythmic accompaniment.

The fourth system of musical notation consists of two staves. The upper staff has a key signature change to two sharps (D major) and ends with a half note G4 with a fermata. The lower staff continues the rhythmic accompaniment. The dynamic marking *mf* is placed above the final measure.

Tempo I!

The fifth system of musical notation consists of two staves. The tempo is marked *Tempo I!*. The upper staff features a more active melodic line with eighth notes and chords. The lower staff continues the rhythmic accompaniment.

The sixth system of musical notation consists of two staves. The upper staff concludes the piece with a half note G4 with a fermata. The lower staff continues the rhythmic accompaniment. The dynamic marking *f* and the word *Fine.* are placed above the final measure.

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 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in the right hand, starting on a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment in the left hand consists of a steady bass line of quarter notes: G2, F#2, E2, D2, C2, B1, A1, G1.

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 line for Lady Violet spans three measures. The melody is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "1. There's a York-shire town, ve-ry bleak and brown, Where your / 2. Now there's work to do all the long day through, And it's". The piano accompaniment continues with the same bass line as the introduction.

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 line for Zaccary spans three measures. The melody is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "life is not too gay. ——— For the wheels go round with a / Li-za does her share; ——— For you must have bread and a". The piano accompaniment continues with the same bass line as the introduction.

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.

Liz - a Ann is a neat young lass, And she's

Lady V.

work - ing up at Briggs - 's mill,

ZACCARY.

Ev - 'ry morn - ing at six o' clock you can

ZAC.

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 music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes.

The second system of musical notation continues the piece with two staves. The notation is consistent with the first system, showing the continuation of the melody and bass line.

The third system of musical notation continues the piece with two staves. The melody in the right hand becomes more active with sixteenth notes, while the bass line remains steady.

The fourth system of musical notation continues the piece with two staves. The right hand features a more complex melodic line with slurs and ties, while the left hand provides harmonic support.

The fifth system of musical notation concludes the piece with two staves. The right hand has a final melodic flourish, and the left hand ends with a series of chords. The piece concludes with a double bar line and a key signature change to two sharps (D major).

Più vivo.

First system of musical notation. The piece begins with the tempo marking "Più vivo." The music is in 2/4 time and the key signature has two sharps (F# and C#). 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. The melodic line continues with similar rhythmic patterns. The left hand accompaniment remains consistent, providing a rhythmic foundation for the melody.

Third system of musical notation. The dynamic marking *mf* (mezzo-forte) is introduced. The melodic line shows some variation in rhythm, including a dotted quarter note. The left hand accompaniment continues with eighth notes.

Fourth system of musical notation. The melodic line features a more active eighth-note pattern. The left hand accompaniment continues with eighth notes, maintaining the piece's rhythmic drive.

Andante pesante.

Fifth system of musical notation. The tempo changes to "Andante pesante." The dynamic marking *f* (forte) is used. The melodic line is characterized by wide intervals and a slower, more weighty feel. The piece concludes with a double bar line and the word "Fine" above the final notes.

Nº 21.

SONG (Guy.)

"BEDELIA"

New Gaiety Version of William Jerome's Song by
 GEORGE GROSSMITH Junr!

Music by
 JEAN SCHWARTZ.

Allegro.

Guy. 

Piano. 



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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 his
 like "The on - ly Way!" In _____

GUY.

name it is Be - de - lia, and I wish she were my
man - ly head and should - ers he sent her a pho - to -
mu - sic there is no one more con - ser - va - tive than

GUY.

own, But her eyes are al - ways on the ba - ri -
graph, And she's now gone out to buy the o - ther
she, For she loves the "Ho - ney - suck - le and the

GUY.

poco rit.

- tone, 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 - bohm 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^o. 22

SONG. —(Jo.)

"I MUST PROPOSE TO YOU!"

Words and Music by

PAUL A. RUBENS.

Very slowly.

Jo.

Piano.

pp

Lively.

10.

I've been wait - ing for some

p

10.

sort of sign That you want this lit - tle heart of

10.

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 shows the vocal line with quarter notes G4, A4, and B4, followed by a half note C5. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

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 final chord is a G major triad.

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 2

Lively.

10. Don't you think you're just the least un-kind,

10. Though I beg you fond-ly, You don't mind.

10. Sweet-ly, gent-ly, in-no-cent-ly,

10. I in-plore you, don't ig-nore me;

30. Wont you, please, find me an answer soon?

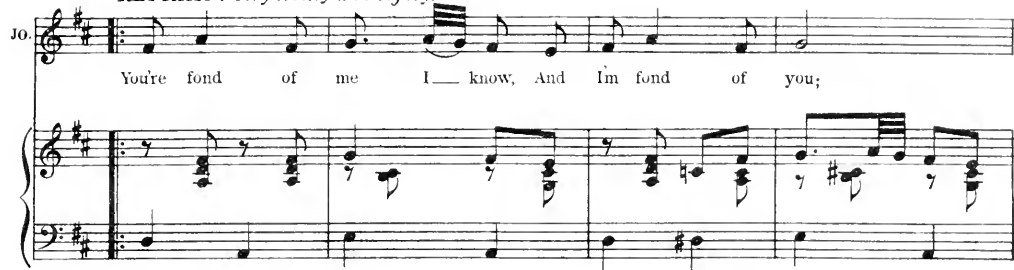
30. Shall it be the end of May, or June?

30. Must you grieve me, Wont you leave me —

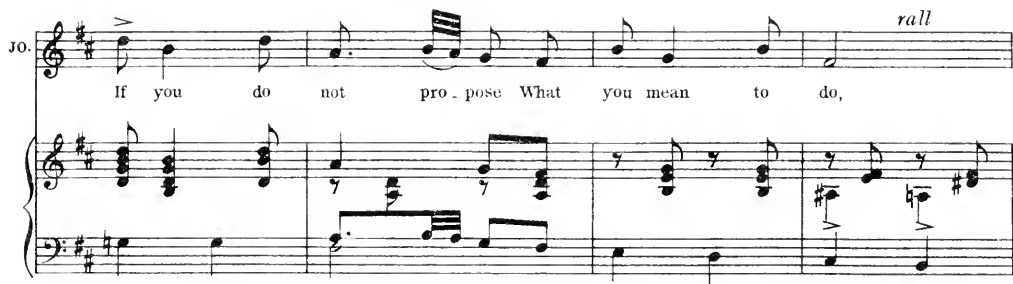
30. Time to order things! —

rall.

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.

First system of musical notation. The piece is in D major (two sharps) and 2/4 time. The tempo is 'Lively'. The first measure starts with a piano (*p*) dynamic. The right hand plays a melody of quarter notes, while the left hand provides a bass line of eighth notes. The system contains four measures.

Second system of musical notation. The right hand continues the melody with eighth notes and quarter notes. The left hand maintains a steady eighth-note bass line. The system contains four measures.

Third system of musical notation. The right hand features a more active melody with eighth notes and quarter notes. The left hand continues with eighth-note accompaniment. The system contains four measures.

Fourth system of musical notation. The right hand has a melody of quarter notes. The left hand continues with eighth-note accompaniment. A piano (*p*) dynamic marking is present in the second measure of the right hand. The system contains four measures.

Fifth system of musical notation. The right hand has a melody of quarter notes. The left hand continues with eighth-note accompaniment. The system contains four measures.

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The music is written for piano in a grand staff. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, measures 5-8. The key signature remains one sharp. The tempo marking *rall.* (rallentando) is placed above the right-hand staff in the fourth measure. The musical texture continues with melodic and harmonic development.

Very slowly.

Third system of musical notation, measures 9-12. The tempo marking *Very slowly.* is positioned above the first measure. The music is characterized by a slower pace and more sustained notes, with the right hand playing a series of eighth notes and the left hand providing a steady accompaniment.

Fourth system of musical notation, measures 13-16. The key signature is one sharp. The right hand features a melodic line with some grace notes and slurs, while the left hand continues with a rhythmic accompaniment.

Fifth system of musical notation, measures 17-20. The key signature is one sharp. The music concludes with sustained chords in the right hand and a final melodic phrase in the left hand.

N^o 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^o 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 .

The first system of the musical score consists of a vocal line and a 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 4/4 time signature. The lyrics are "And her lips are like a flame. All night long, when .". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

- ev - er she's the chance, She'll get out and go and

The second system continues the musical score. The vocal line has the lyrics "- ev - er she's the chance, She'll get out and go and". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

play. All the boys want her to dance,

The third system continues the musical score. The vocal line has the lyrics "play. All the boys want her to dance,". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

This is what you hear them say:

rit.

The fourth system concludes the musical score. The vocal line has the lyrics "This is what you hear them say:". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The system ends with a double bar line and a 4/4 time signature. The word "rit." is written below the piano accompaniment.

§ (2nd 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,

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line is in a soprano or alto register, with lyrics: "If she comes to Lon - don bye - and - bye,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

When you see her fresh and sweet,

The second system continues the vocal line and piano accompaniment. The lyrics are: "When you see her fresh and sweet,". The piano accompaniment includes some chordal textures and moving bass lines.

Ev - 'ry one of you will sigh,—

The third system continues the vocal line and piano accompaniment. The lyrics are: "Ev - 'ry one of you will sigh,—". The piano accompaniment maintains its rhythmic pattern.

Kneel - ing at her dain - ty feet:

rit:

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "Kneel - ing at her dain - ty feet:". The piano accompaniment ends with a *rit:* (ritardando) marking. The system concludes with a double bar line and a 2/4 time signature.

♩ (2nd time ad lib. with Chorus)

Rose - - a - Ru - bie, Dyou mean to dance to - night? The

a tempo

bands a - - play - in', and the feet move light,

All the oth - er boys and girls are there, And

if you are not rea - dy, Do be!

Steal out soft - ly, we hav - nt far to go, And

bring your slip - pers with the point - ed toe, When

you start trip - ping, It's sim - ply rip - ping,

Come a - long, my Rose - a - Ru - - - - - bie. - - - - - bie.

OCTET.

No. 25

"OFF TO THE BALL!"

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Allegro.

Piano.

The musical score is written in G major (one sharp) and 6/8 time. It consists of four systems of music. The first system shows the piano accompaniment starting with a forte (f) dynamic. The second and third systems continue the piano accompaniment with various melodic and harmonic lines. The fourth system introduces a vocal line with the lyrics: "Oh dear! have you heard of it? There's a ball we". The vocal line is marked with a fermata over the first measure and a slur over the rest of the phrase. The piano accompaniment continues to support the vocal line.

MEAKIN.

Oh dear! ——— have you heard of it? There's a ball we

ZELIE.

ought to see. I knew not a word of it,

This system contains the vocal line for Zelie and the piano accompaniment for the first line of lyrics. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "ought to see. I knew not a word of it,"

DE CASS.

Tell me what it is to be! All white

This system contains the vocal line for De Cass and the piano accompaniment for the first line of lyrics. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff with the same key signature. The lyrics are: "Tell me what it is to be! All white"

— you must wear at it, Please your self a - bout the rest!

This system contains the vocal line for De Cass and the piano accompaniment for the second line of lyrics. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff with the same key signature. The lyrics are: "— you must wear at it, Please your self a - bout the rest!"

CAROLINE.

Then I will be there at it, I'm al - rea - dy

This system contains the vocal line for Caroline and the piano accompaniment for her line of lyrics. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff with the same key signature. The lyrics are: "Then I will be there at it, I'm al - rea - dy"

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 - vites

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! *f* {I'll} She'll go as a moon - beam *p*

all as - lant, so bright ——— And light! ——— And

I'll as a big white e - le - phant, All right _____ and

tight. I'll be a plas - ter cast or bust,
He'll

I'll be a mil - ler white as dust, I'll be a mil - ler's
He'll She'll

daugh - ter, just To - night, _____ in white!

ZELIE.

Oh my! ——— how de light-ful-ly,

FRON. & MER.

ZELIE.

I shall flirt with all the men! Some girls ——— will be fright-ful-ly

ZAC.

FRON. & MER.

Jeal-ous if they see you then! I'll take ——— the Prin.ces.ses on,

LYDIA.

ZAC.

That's the sort to touch my heart! Come then, ——— get your dres.ses on,

LYD.

Or we all shall miss the start!

ALL.
We're off to the great and splen-did ball To -

- night, in white! The cream and the crown of

Car-ni-val When quite at height!

Some will be dress'd as White Hus - sars, All o - ver rib - bons,

lace and stars, Gal - lant and gor - geous sons of Mars, Who

fight at sight! ^{ill} She'll go as a can - dle

with a wick A - light to - night. Then

I'll be the chin - a can - dle stick, 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 first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*pp*) dynamic marking. The melody in the upper staff features eighth and sixteenth notes with slurs, while the bass staff provides a steady accompaniment of eighth notes.

The second system continues the piece with two staves. The notation remains consistent with the first system, showing a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The piece concludes this system with a final melodic flourish in the upper staff.

The third system of the score consists of two staves. The upper staff continues the melodic development with various note values and slurs. The lower staff maintains the accompaniment pattern. The system ends with a melodic phrase in the upper staff.

The fourth system consists of two staves. The upper staff features a more active melodic line with some grace notes. The lower staff continues the accompaniment. The system concludes with a melodic phrase in the upper staff.

The fifth system consists of two staves. The upper staff has a melodic line with some rests and slurs. The lower staff continues the accompaniment. A piano (*p*) dynamic marking is present in the lower staff. The system ends with a melodic phrase in the upper staff.

The sixth and final system consists of two staves. The upper staff features a melodic line with slurs and some rests. The lower staff continues the accompaniment. The piece concludes with a final melodic phrase in the upper staff.

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 4/4 time. The notation includes various rhythmic patterns, chords, and melodic lines. A *ff* dynamic marking is present in the second system, and another *ff* is at the end of the sixth system.

N^o 26.

CHORUS.- BAL BLANC.

Allegro.

Piano.

First system of the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The music is marked *ff* and begins with a series of chords and eighth notes.

Second system of the piano introduction, continuing the rhythmic and harmonic patterns from the first system.

Third system of the piano introduction, showing further development of the musical themes.

Fourth system of the piano introduction, leading into the vocal entry.

CHOR.

Vocal entry with lyrics: 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,

Piano accompaniment for the vocal entry, providing harmonic support for the chorus.

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,

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

22035

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!

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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

ing, Say - - - ing some - thing a - bout the

ing, Say - - - ing some - thing a - bout the

wea - - - ther, Nev - er mind what, Chil - ly or

wea - - - ther, Nev - er mind what, Chil - ly or

wea - - - ther, Nev - er mind what, Chil - ly or

hot, That is the way we waltz.

hot, That is the way we waltz.

hot, That is the way we waltz.

Nº 28.

SONG (Lady Violet.) and CHORUS.

"COME ALONG WITH ME."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegretto.

Lady Violet.

Piano.

The piano accompaniment is written in G minor (three flats) and 2/4 time. It begins with a repeat sign and a first ending. The tempo is marked 'Allegretto'. The score includes dynamic markings such as 'mf' and 'dim.'. The piano part features a steady bass line and a more active treble line with chords and eighth-note patterns.

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 G minor and 2/4 time. It consists of two lines of music corresponding to the lyrics. The melody is simple and lyrical, with a range of approximately an octave. 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-bung, 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!

S

First system of piano introduction. Treble clef, key signature of two flats (B-flat, E-flat). The right hand has whole rests. The left hand plays a rhythmic accompaniment of eighth notes with chords. Dynamics include *mf*.

Second system of piano introduction. Treble clef, key signature of two flats. The right hand plays a melodic line of eighth notes with slurs. The left hand continues the accompaniment. Dynamics include *dim.*

LADY VIOLET.

First system of vocal introduction. Treble clef, key signature of two flats. The vocal line begins with the lyrics "3. When I grew an". The piano accompaniment is in the left hand.

Lady V.

Second system of vocal introduction. Treble clef, key signature of two flats. The vocal line continues with the lyrics "old - er girl, Ea - ger for ro - mance,". The piano accompaniment is in the left hand.

Lady V.
I was in a per - fect whirl At my first big dance!

Lady V.
One young man whose eyes were dark, Look'd ex - treme - ly nice,

Lady V.
And I meet him in the Park On - ly once or twice! But I

Lady V.
turn'd so red When one day he said;

Lady V.

Come a - long with me, Will you not, dear?

Lady V.

Mar - ried we will be, Then go hon - ey - moon - ing:

Lady V.

It - al - y we'll see, That's the spot, dear!

Lady V.

You've been a good lit - tle girl, So come a - long with me.

CHORUS.

Come a - long with me, Will you not, dear?

mf

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.

No 29.

SONG.- (Ronald.)
"I'M JUST AN ORDINARY MAN"

Word and Music by

PAUL A. RUBENS.

Moderato.

Ronald.

Piano.

The introduction consists of a vocal line for Ronald and a piano accompaniment. The piano part begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The key signature has one sharp (F#) and the time signature is common time (C).

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 - tra or - di - na - ry bag - gy at the knees. Oh!
fool, I know That I should go and pay by ac - ci - dent. For

null: *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

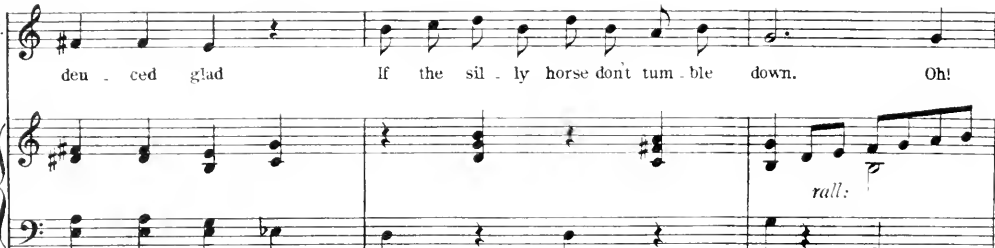
chaps I've met Who have no i . dea what hard . ships mean; There are

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*

RON.  *al-ways pay them half-a-crown. I — must con-fess I'm al-ways*

RON.  *deu-ced glad If the sil-ly horse don't tum-ble down. Oh!*

rall:

RON. *Slower.*  *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

RON.  or - di - na - ry man. Yes, In pol - i - ties 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.

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 in a soprano clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "or - chid chase At the fan - cy, fan - cy ball,". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note bass line and chords in the right hand.

CHO. Hap - pi - ness has come to all, So we may hope that in

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "Hap - pi - ness has come to all, So we may hope that in". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

CHO. an - y case — You're sat - is - fied with the

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "an - y case — You're sat - is - fied with the". The piano accompaniment continues with the same accompaniment pattern.

CHO. or - chid chase! — So we

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line 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 the musical score consists of two staves. The upper staff is a vocal line for a choir, starting 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 lower staff is a piano accompaniment, starting with a bass clef and a key signature of one sharp. It features a steady eighth-note accompaniment pattern.

CHO. - ra - ra, And mer - ri - ly sing, "Long life to the King, And

The second system continues the musical score. The vocal line has a treble clef and the lyrics "- ra - ra, And mer - ri - ly sing, 'Long life to the King, And". The piano accompaniment continues with the same eighth-note pattern and includes some chordal textures.

CHO. Pres - i - dent Lou - bet!" Till we're dry as the Sa -

The third system of the score. The vocal line has a treble clef and the lyrics "Pres - i - dent Lou - bet!" Till we're dry as the Sa -". There is a long note on "bet!" with a slur extending across the bar line. The piano accompaniment continues with the eighth-note accompaniment.

CHO. - ha - ra, Ta - ra - ra, Ta - ra - ra, We'll

The fourth and final system of the score. The vocal line has a treble clef and the lyrics "- ha - ra, Ta - ra - ra, Ta - ra - ra, We'll". The piano accompaniment continues with the eighth-note accompaniment.

CHO.

dis - si - pate gloom with Ta - ra - ra - boom, With Ta - ra - ra - boom - de -

CHO.

- ay.

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