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THE QUAKER GIRL

A New Musical Play

UNIVERSITY OF ILLINOIS
LIBRARY

IN THREE ACTS.

BY

JAMES T. TANNER.

LYRICS BY

ADRIAN ROSS AND PERCY GREENBANK.

MUSIC BY

LIONEL MONCKTON.

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THE QUAKER GIRL.

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THE QUAKER GIRL.

Act I.

OPENING CHORUS.

No 1

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro con brio.

Plano.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a forte (f) dynamic marking. The lower staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes, with chords in the right hand and a steady bass line in the left hand.

The second system continues the piano accompaniment with two staves. The upper staff (treble clef) and lower staff (bass clef) maintain the established rhythmic and harmonic structure from the first system.

The third system of the piano accompaniment consists of two staves. The upper staff (treble clef) and lower staff (bass clef) continue the musical progression.

The fourth system of the piano accompaniment consists of two staves. The upper staff (treble clef) and lower staff (bass clef) continue the musical progression.

The fifth and final system of the piano accompaniment consists of two staves. The upper staff (treble clef) and lower staff (bass clef) conclude the opening chorus.

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

Second system of musical notation. The treble clef continues the melodic line. The bass clef features a prominent bass line with a dynamic marking of *p* (piano) in the second measure.

Third system of musical notation. The treble clef has a melodic line with a dynamic marking of *mf* (mezzo-forte) in the first measure. The bass clef has a steady accompaniment with a dynamic marking of *p* in the second measure.

Fourth system of musical notation. The treble clef continues the melodic line. The bass clef features a bass line with a dynamic marking of *p* in the second measure.

Fifth system of musical notation. The treble clef begins with the instruction *Tranquillo.* and contains a melodic line with a dynamic marking of *mf*. The bass clef has a bass line with a dynamic marking of *mf* and a tempo instruction of *un poco più lento*. The system concludes with the instruction *Curtain.* and an asterisk ***.

First system of a musical score. The upper staff is a treble clef with a melodic line featuring many slurs and ties. The lower staff is a bass clef with a harmonic accompaniment. The word "Ad." is written below the bass staff at the beginning and in the middle. An asterisk (*) is placed below the bass staff in the second measure.

Second system of a musical score. The upper staff continues the melodic line. The lower staff has a more active accompaniment. The word "Tempo primo." is written above the upper staff. The dynamic marking "p" is written above the lower staff. An asterisk (*) is placed below the bass staff in the fourth measure.

Third system of a musical score. Both staves show a rhythmic accompaniment with eighth notes and chords. The upper staff has a more complex melodic line with slurs.

Fourth system of a musical score. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The dynamic marking "cresc." is written above the upper staff in the second measure, and "mf" is written above the lower staff in the fourth measure.

Fifth system of a musical score. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The dynamic marking "cresc." is written above the upper staff in the third measure, and "f" is written above the lower staff in the fifth measure.

CHORUS OF VILLAGERS.

Jarge, we've such a tale to tell, Have you heard a - bout it?

f

Jarge, we've such a tale to tell, Have you heard a - bout it?

CHO.

There's a la - dy, quite a swell, No - bo - dy can doubt it!

There's a la - dy, quite a swell, No - bo - dy can doubt it!

CHO.

She ar - rived a week a - go, Stay - ing at the Che - quers,

She ar - rived a week a - go, Stay - ing at the Che - quers,

PHO. With a doz - en trunks or so, Reg - u - lar three - deck - ers!

With a doz - en trunks or so, Reg - u - lar three - deck - ers!

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in 2/4 time and features a simple harmonic accompaniment with chords and moving lines.

PHO. True it is, you may de - pend, Pru - dence Pym the Quak - er,

True it is, you may de - pend, Pru - dence Pym the Quak - er,

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff. The music continues with the same harmonic style as the first system.

PHO. She's the for - eign la - dy's friend - Nev - er will for - sake her!

She's the for - eign la - dy's friend - Nev - er will for - sake her!

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff. The music concludes with the same harmonic style as the previous systems.

CHO. Goes to see her ev - 'ry day, No - bo - dy can stop her,

Goes to see her ev - 'ry day, No - bo - dy can stop her,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in 2/4 time and features a simple harmonic structure with chords and moving lines.

CHO. Though the oth - er Quak - ers say That it is - n't pro - per!

Though the oth - er Quak - ers say That it is - n't pro - per!

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff. The music continues in 2/4 time, with a key signature change to one sharp (F#) visible in the piano part.

CHO.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, mostly containing rests. The middle staff is a vocal line in bass clef, also mostly containing rests. The bottom staff is a piano accompaniment in grand staff, featuring a more active melodic line in the right hand and a steady bass line in the left hand. The system concludes with a double bar line and a 2/4 time signature.

Allegro Commodo.

1st.VILLAGER.

There's Mis - sis Lu - kyn

2nd.VILLAGER.

1st. V.

at the Che-queurs' door! She is the par - ty who can tell us

3rd.VILLAGER.

2nd. V.

more- She's so o - blig - ing, she will not re - fuse!

CHORUS.

Here, Mis - sis Lu - kyn, have you an - y news? _____

Here, Mis - sis Lu - kyn, have you an - y news? _____

Listesso tempo.

CHO. have you an - y news?_____

have you an - y news?_____

Listesso tempo.


SOLO. M^{RS} LUKYN.

I am not the sort to chat-ter Though I'm fair - ly young-

M^{RS} L On a most im - port-ant mat-ter I can hold my tongue!

CHO. So thinks each man!

So thinks each man!

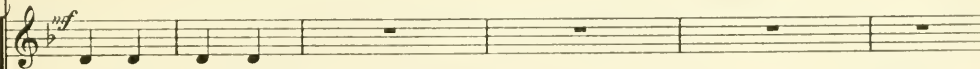
TR L.  So, if I should tell you something Heard-I won't say whence-

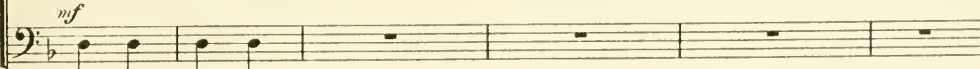
CHO.  *mf* No doubt you can!

 *mf* No doubt you can!

 *mf* *p*

TR L.  You'll be si-lent as a dumbthing, It's in con-fi - dence!

CHO.  *mf* Of course we know!

 *mf* Of course we know!

 *mf* *p*

CHORUS.

mf

Just so!

mf

Just so!

mf

mf a tempo

MRS LUKYN.

Gos-sips all are mis-chief-mak-ers, Sli-ly whis-per-ing!

p

Mrs L.

CHORUS.

You must be as mum as Quakers, Don't re-peat a thing-

mf

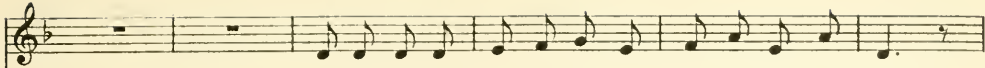
Yes, that's too true!

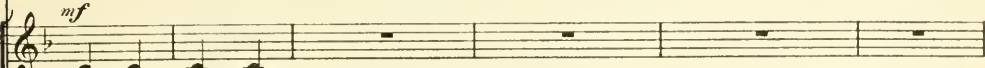
mf

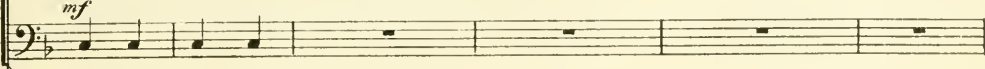
Yes, that's too true!


mf


p

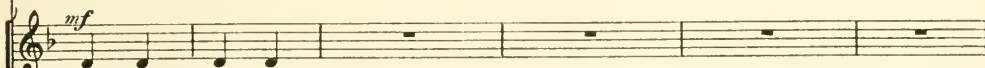
MF.L.  I have al-ways ha-ted scan-dal With a scorn in - tense—

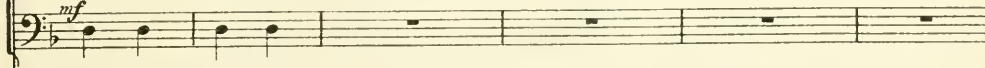
CHO. *mf*  That we won't do!


mf  That we won't do!

mf  *p*

MF.L.  So what-ev-er now I han-dle Is in con-fi - dence!

CHO. *mf*  Quite right, we know!

mf  Quite right, we know!

mf  *p*

CHO.

mf Just so!

mf Just so!

mf *a tempo*

Tempo I.

T. L.

Now, what do you want to know?_____

p

CHO.

p Is the la - dy here a queen? Has she got a lov - er?

p Is the la - dy here a queen? Has she got a lov - er?

cresc.

cresc.

p *cresc.*

CHO. *mf* Tell us all that you have seen, *cresc.* All you can dis - cov - er!

Tell us all that you have seen, *cresc.* All you can dis - cov - er!

CHO. *f* Has she rash - ly run a - way From a hus - band jea - lous?

Has she rash - ly run a - way From a hus - band jea - lous?

CHO. Is she sin - gle, can you say? Tell us, on - ly tell

Is she sin - gle, can you say? Tell us, on - ly tell

CHO. us, Tell us, tell us all the news, Tell us, tell us all the

us, Tell us, tell us all the news, Tell us, tell us all the

CHO. news, Oh! tell us all the news,

news, Oh! tell us all the news,

CHO. all the news!

all the news!

No 1a

ENTRANCE OF QUAKERS and DOUBLE CHORUS.

"QUAKERS MEETING."

Words by
ADRIAN ROSS.

Moderato e Solenne.

Chorus
of
Quakers.

Piano.

Moderato e Solenne.

mf *rit.* *a tempo*

CHORUS OF QUAKERS.

QUA.

While our worth - y vil - lage neigh - bours Gos - sip, or re - sume their la - bours,

While our worth - y vil - lage neigh - bours Gos - sip, or re - sume their la - bours,

QUA. From the bu - sy world re - treat - ing, We will hold our Qua - kers' meet - ing!

From the bu - sy world re - treat - ing, We will hold our Qua - kers' meet - ing!

QUA. With our friends and our re - la - tions Sit in si - lent med - i - ta - tions,

With our friends and our re - la - tions Sit in si - lent med - i - ta - tions,

QUA. Not a sin - gle word re - peat - ing - So we hold our Qua - kers' meet - ing!

Not a sin - gle word re - peat - ing - So we hold our Qua - kers' meet - ing!

mf

Allegro con brio.

VILLAGERS (Sopranos & Contraltos)

Why are you look-ing so glum and blue,

Allegro con brio.

mf

VIL.

Sol - o-mon, Sol - o-mon Grun - dy? We have a bud-get of news for you,

VIL. Sol - o - mon, Sol - o - mon Grun - dy!

VILLAGERS. (Tenors & Basses.)

There have been such go - ings

The first system of the musical score consists of four staves. The top staff is a vocal line for 'VIL.' with lyrics 'Sol - o - mon, Sol - o - mon Grun - dy!'. The second staff is a vocal line for 'VILLAGERS. (Tenors & Basses.)' with lyrics 'There have been such go - ings'. The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

VIL.

on at the inn, Real - ly we hard - ly know where to be - gin,

The second system of the musical score consists of four staves. The top staff is a vocal line for 'VIL.' with lyrics 'on at the inn, Real - ly we hard - ly know where to be - gin,'. The second staff is a vocal line for 'VILLAGERS. (Tenors & Basses.)' with lyrics 'on at the inn, Real - ly we hard - ly know where to be - gin,'. The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

VIL.

Stay for a chat, for it is - n't a sin, Sol - o - mon, Sol - o - mon Grun - dy!

The third system of the musical score consists of four staves. The top staff is a vocal line for 'VIL.' with lyrics 'Stay for a chat, for it is - n't a sin, Sol - o - mon, Sol - o - mon Grun - dy!'. The second staff is a vocal line for 'VILLAGERS. (Tenors & Basses.)' with lyrics 'Stay for a chat, for it is - n't a sin, Sol - o - mon, Sol - o - mon Grun - dy!'. The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

VILLAGERS (S & C.)

VIL. *f* Ah! _____ Why should you stick in your hall all day,

f Ah! _____ Why should you stick in your hall all day,

The first system of music consists of three staves. The top staff is a vocal line for a Villager, starting with a forte dynamic and a fermata over the word 'Ah!'. The lyrics are 'Why should you stick in your hall all day,'. The middle staff is a bass line, also starting with a forte dynamic and a fermata over 'Ah!'. The bottom staff is a piano accompaniment, starting with a forte dynamic. The key signature has two flats (B-flat major), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes and chords.

VIL. Sol - o - mon, Sol - o - mon Grun - dy? Pass - ing the time in a

Sol - o - mon, Sol - o - mon Grun - dy? Pass - ing the time in a

The second system of music consists of three staves. The top staff is a vocal line for a Villager, with lyrics 'Sol - o - mon, Sol - o - mon Grun - dy? Pass - ing the time in a'. The middle staff is a bass line with the same lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 4/4. The piano part continues with a rhythmic pattern of eighth notes and chords.

VIL. fool - ish way, No - thing to drink nor a word to say!

fool - ish way, No - thing to drink nor a word to say!

The third system of music consists of three staves. The top staff is a vocal line for a Villager, with lyrics 'fool - ish way, No - thing to drink nor a word to say!'. The middle staff is a bass line with the same lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 4/4. The piano part continues with a rhythmic pattern of eighth notes and chords.

VIL. Sol - o - mon, Sol - o - mon Grun - dy!

Could - n't you leave it till

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Sol - o - mon, Sol - o - mon Grun - dy!'. The middle staff is a vocal line in bass clef with lyrics 'Could - n't you leave it till'. The bottom staff is a piano accompaniment with two staves (treble and bass clefs) featuring a rhythmic pattern of eighth notes and chords.

VIL. Stay and be wise, O - pen your eyes,

Sun - day? Stay and be wise, O - pen your eyes,

The second system consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Stay and be wise, O - pen your eyes,'. The middle staff is a vocal line in bass clef with lyrics 'Sun - day? Stay and be wise, O - pen your eyes,'. The bottom staff is a piano accompaniment with two staves (treble and bass clefs) featuring a rhythmic pattern of eighth notes and chords.

VIL. Sol - o - mon, Sol - o - mon Grun - - dy!

Sol - o - mon, Sol - o - mon Grun - - dy!

The third system consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Sol - o - mon, Sol - o - mon Grun - - dy!'. The middle staff is a vocal line in bass clef with lyrics 'Sol - o - mon, Sol - o - mon Grun - - dy!'. The bottom staff is a piano accompaniment with two staves (treble and bass clefs) featuring a rhythmic pattern of eighth notes and chords.

CHORUS OF QUAKERS.

QUA. *mf*

Nay, friends, nay, ——— Nay, friends, nay! ———

Nay, friends, nay, ——— Nay, friends, nay! ———

mf

QUA. We can - not stay!

We can - not stay! ———

cres - cen - do

VIL. Don't be mum as a - ny mouse, When the cat is at her,

Don't be mum as a - ny mouse, When the cat is at her,

QUA. Though your gos - sip and your chat - ter

Though your gos - sip and your chat - ter

f

VIL. Leave your stuf - fy meet - ing house, That 'll nev - er mat - ter,
 Leave your stuf - fy meet - ing house, That 'll nev - er mat - ter,

QUA. May not be a sin - ful mat - ter,
 May not be a sin - ful mat - ter,

VIL. We've a lot of news to tell That 'll take some beat - ing;
 We've a lot of news to tell That 'll take some beat - ing;

QUA. World - ly plea - sures are but fleet - ing,
 World - ly plea - sures are but fleet - ing,

VIL. So to day - you might as well Drop your Qua - kers' meet - ing!

So to day - you might as well Drop your Qua - kers' meet - ing!

QUA. We pre - fer a Qua - kers' meet - ing!

We pre - fer a Qua - kers' meet - ing!

VIL. Have a talk and take a glass, That 'll be en - joy - ment;

Have a talk and take a glass, That 'll be en - joy - ment;

QUA. We will wish you all en - joy - ment

We will wish you all en - joy - ment

VIL. If you want the time to pass That's the right em - ploy - ment!

QUA. In your pro - fit - less em - ploy - ment,

VIL. Stay a bit and you will hear Some - thing worth re - peat - ing,

QUA. And with - draw with friend - ly greet - ing,

VIL. Then we'll leave you, nev - er fear, To your Qua - kers' meet -

Then we'll leave you, nev - er fear, To your Qua - kers' meet -

QUA. To our qui - et Qua - kers' meet -

To our qui - et Qua - kers' meet -

VIL. - ing! We will leave you, nev - er fear,

- ing! We will leave you, nev - er fear,

QUA. - ing, Our qui - et meet - - ing, Our

- ing, Our qui - et meet - - ing, Our

VIL.

To your meet - - ing.

To your meet - - ing.

QUA.

qui - et meet - ing, Our meet - - ing.

qui - et meet - ing, Our meet - - ing.

VIL.

QUA.

No. 2.

SONG.- (Mathilde.)

"O, TIME, TIME!"

Words by
PERCY GREENBANK.

Allegretto.

Mathilde.

When a

Piano.

mf *p*

MATH.

maid - en, all a - glow with ex - pec - ta - tion, — Waits and

MATH.

watch - es for her lov - er to ap - pear, — In her

MATH.

fan - ci - ful and fond im - a - gi - na - tion — Ev - 'ry

MATH. *rit.* mo - ment seems a year. *a tempo* All im - pa - tient, from the break of day till

MATH. sun - down, She keeps wish - ing that the hours were not so long; For it

MATH. seems to her that ev - 'ry watch has run down, And that all the clocks are

REFRAIN.
Tempo di Valse moderato.

MATH. wrong. O, Time, Time! You are real - ly

MATH. most un - kind! _____ Why is it you're in - clined _____ To

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a minor key and features a melodic line with some rests. The piano accompaniment consists of a treble and bass clef with chords and a simple bass line.

MATH. lag so far be - hind? _____ You may go _____ Slow, _____

rit. *a tempo*

rit. *a tempo*

The second system continues the musical piece. It includes tempo markings 'rit.' (ritardando) and 'a tempo' above and below the piano part. The vocal line has a long note followed by a rest. The piano accompaniment features chords and a steady bass line.

MATH. — When we meet, my love and I, _____ But till then I want the

f

mf

rit. * *rit.* *

The third system includes dynamic markings 'f' (forte) and 'mf' (mezzo-forte). It also features 'rit.' (ritardando) markings with asterisks. The vocal line has a melodic phrase. The piano accompaniment has chords and a bass line.

MATH. time, I want the time to fly. _____

dim. *rall.*

dim. *rall.* *mf*

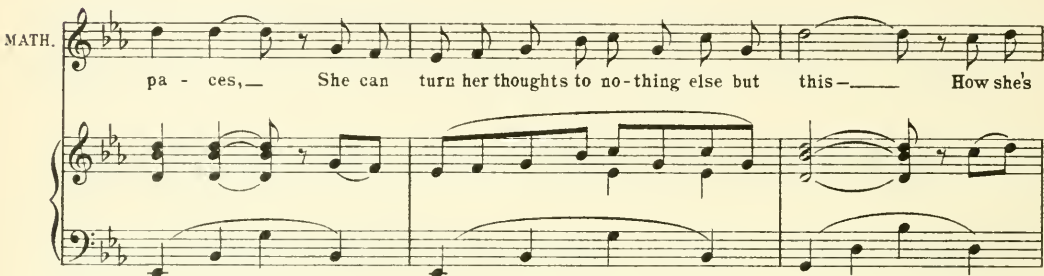
rit. * *rit.* *

The fourth system includes dynamic markings 'dim.' (diminuendo), 'mf' (mezzo-forte), and 'rit.' (ritardando) with asterisks. It also features 'rall.' (rallentando) markings. The vocal line ends with a final note. The piano accompaniment has chords and a bass line.

Tempo I.

MATH.  *To and fro that anx-i-ous maid-en ev-er*

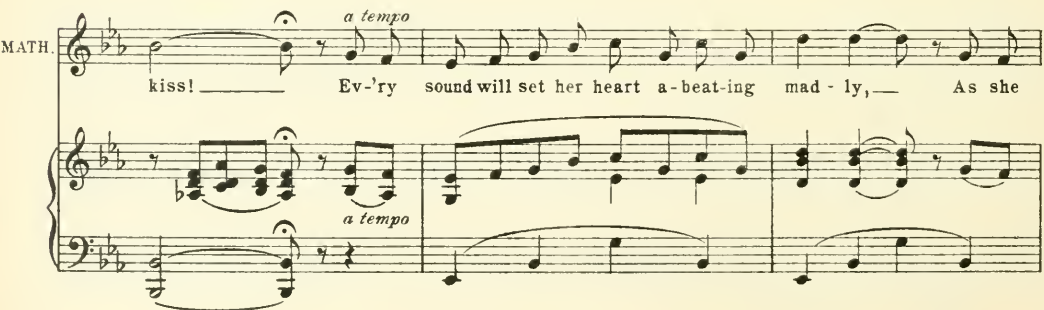
p

MATH.  *pa-ces,— She can turn her thoughts to no-thing else but this— How she's*

MATH.  *yearn-ing for her lov-er's fond em-bra-ces!— How she's long-ing for his*

rit.

rit.

MATH.  *kiss!— Ev-'ry sound will set her heart a-beat-ing mad-ly,— As she*

a tempo

a tempo

MATH. *poco rit.* *a tempo*
 lis-tens for his foot-step at the gate. — Then she hears the vil-lage chime, and murmurs

MATH. *rall.* *Tempo di Valse moderato.* *REFRAIN.*
 sad-ly, — "There's an - oth - er hour to wait!" — O, Time, —

MATH. Time! — You are real - ly most un - kind! — Why is it

MATH. *rit.*
 you're in - clined — To lag so far — be - hind? — You may

MATH. *a tempo*

go _____ Slow, _____ When we meet, my love and I, _____

a tempo

MATH. *f* — But till then I want the time, I want the time — *dim.* *rall.*

mf *dim.* *rall.*

Ed. * Ed. * Ed. * Ed. *

MATH. *a tempo*

to fly. _____ Fly a-way, Time! Fly a-way,

a tempo

MATH. *f rall. molto* Time! Fly a-way, Time! Fly a - way! _____ *accel.*

mf rall. molto *accel.*

No 3. DUET- (Mathilde and Charteris.)

"WONDERFUL"

Words by
ADRIAN ROSS.

Allegro con spirito. *mf*

Charteris. Oh, my beau-ti-ful bride,

Piano. *f* *p*

CHA. I have flown to your side, None could stay me or de-lay me-No-bo-dy tried!

MATHILDE. *mf*

Oh, my darling, my dear, So at last you are here! Ev-'ry sec-ond I have

MAT. *f* reck - oned Long as a year! Now the wed - ding bells may chime As soon as they can,

CHA. *f* Now the wed - ding bells may chime As soon as they can,

MAT. For the train came in on time, According to plan. Oh, it nev - er can hap - pen a -

CHA. For the train came in on time, According to plan. Oh, it

MAT. - gain! That was quite the most won - der - ful

CHA. nev - er can hap - pen a - gain! That was

MAT. train, Since the won-der-ful, won-der-ful world be -

CHA. quite the most won-der-ful train, Since the won - - - - der - ful

MAT. *rit.* -gan, the world be - gan! *a tempo*

CHA. *rit.* world, the world be - gan! *a tempo*

CHA. *mf* I have come for my Prin-

CHA. -cess By the Ca - lais boat ex - press.

MAT. *f* That _____ is sim - ply

CHA. As it thun - dered on up - roar - i - ous _____

MAT. glo - ri - ous! _____

CHA. *mf* Like a nec - tar draught to me _____

MAT. _____

CHA. Was the cup of Do - ver tea, _____ And the food was rap - ture

MAT. *f* That _____ is quite in - cre - di - ble _____

CHA. e - di - ble! _____

CHA. *mf* There was not a mo - ment's loss _____ When I got to Char - ing

CHA. Cross. _____ For the por - ters all were du - ti - ful _____

MAT. *f* Oh, _____ they must be beau - ti - ful! _____

CHA. _____ *mf* And the wax is red and

CHA. *mf*

Now the sky is ser - ene, None can now in - ter - vene,

CHA.

None can sev - er us for ev - er, Beau - ti - ful queen!

MATHILDE. *mf*

I'll be mar - ried to you In a min - ute or two.

MAT.

It is daz - ing and a - maz - ing, Can it be true?

MAT. *f* Let the cur - ate robe in white As soon as he can,

CHA. *f* Let the cur - ate robe in white As soon as he can,

MAT. And in ho - ly wed - lock plight The wo - man and man!

CHA. And in ho - ly wed - lock plight The wo - man and man!

MAT. Oh, you give me a kiss and a ring,

CHA. Oh, I give you a kiss and a ring,

MAT. That is quite the most won-der-ful thing, Since the

CHA. That is quite the most won-der-ful thing, Since the

MAT. won-der-ful, won-der-ful world be-gan, the *rit.*

CHA. won-der-ful world, the *rit.*

MAT. world be-gan! *a tempo*

CHA. world be-gan! *a tempo*

N^o 4.

QUARTET.— (Mathilde, Phœbe, Charteris and Tony.)

"A RUNAWAY MATCH!"

Words by
ADRIAN ROSS.

Allegro vivace.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It begins with a forte (*f*) dynamic and features a series of eighth-note patterns. The left hand starts with a bass clef and provides a steady accompaniment of eighth notes.

The piano accompaniment continues with two staves. The right hand has a treble clef and features a melodic line with some grace notes. The left hand has a bass clef and continues the eighth-note accompaniment.

MATHILDE. 1. If
PHOEBE. 2. ThenMATH.
PHOE.

this was two hun - dred years a - go, In days of pow - der and
I'd be your faith - ful la - dy's - maid, A bun - dle of gowns I'd

The piano accompaniment continues with two staves. The right hand has a treble clef and features a melodic line with some grace notes. The left hand has a bass clef and continues the eighth-note accompaniment.

MATH.
PHOE.

patch, — We two would have fal - len in love, I know, And
snatch, — In - clud - ing a hoop and a white bro - cade, To

The piano accompaniment continues with two staves. The right hand has a treble clef and features a melodic line with some grace notes. The left hand has a bass clef and continues the eighth-note accompaniment.

PHOEBE, CHARTERIS & TONY.

MATH
PHOE.

struck up a run - a - way match! _____ A run - a - way, run - a - way
wear at the run - a - way match! _____ The run - a - way, run - a - way

PHOE.
CHAR.
TONY

match! _____ (CHAR.) I'd call for you at a pos - tern door Dis -
match! _____ (TONY.) I'd drive the coach ov - er ruts and rocks In a

- creet - ly left on the latch, _____ Then Gret - na Green in a
wig that's known as a scratch, _____ I'd look ve - ry strik - ing

coach and four, And hol for a run - a - way
on the box In the light of a run - a - way

MATH. *run - a - way, run - a - way match!*

PHCE. *run - a - way, run - a - way match!*

CHAR. *match!*

TONY. *2nd time.* *run - a - way, run - a - way match!*

MATH. *A A*

PHCE. *A A*

CHAR. *A A*

TONY. *A A*

MATH. run - a - way, run - a - way match for us, Of the good old gal - lop - ing
run - a - way, run - a - way match of old, When the hor - ses trem - ble and

PHCE. run - a - way, run - a - way match match for us, Of the good old gal - lop - ing
run - a - way, run - a - way match of old, When the hor - ses trem - ble and

CHAR. run - a - way, run - a - way match for us, Of the good old gal - lop - ing
run - a - way, run - a - way match of old, When the hor - ses trem - ble and

TONY. run - a - way, run - a - way match for us, Of the good old gal - lop - ing
run - a - way, run - a - way match of old, When the hor - ses trem - ble and

MATH. kind, ——— When a guar - dian arm'd with a blun - der - buss Is
pant; ——— And we're al - ways told that the coach - man bold Must

PHCE. kind, ——— When a guar - dian arm'd with a blun - der - buss Is
pant; ——— And we're al - ways told that the coach - man bold Must

CHAR. kind, ——— When a guar - dian arm'd with a blun - der - buss Is
pant; ——— And we're al - ways told that the coach - man bold Must

TONY. kind, ——— When a guar - dian arm'd with a blun - der - buss Is
pant; ——— And we're al - ways told that the coach - man bold Must

MATH. fol - low - ing close be - hind! And all in a fu - ry and
mar - ry the con - fi - dante! One wed - ding - '11 make ma - ny

PHOE. fol - low - ing close be - hind! And all in a fu - ry and
mar - ry the con - fi - dante! One wed - ding - '11 make ma - ny

CHAR. fol - low - ing close be - hind! And all in a fu - ry and
mar - ry the con - fi - dante! One wed - ding - '11 make ma - ny

TONY. fol - low - ing close be - hind! And all in a fu - ry and
mar - ry the con - fi - dante! One wed - ding - '11 make ma - ny

MATH. fume and fuss The pair he's try - ing to catch, By
more, we're told, And all be wed in a batch, If

PHOE. fume and fuss The pair he's try - ing to catch, By
more, we're told, And all be wed in a batch, If

CHAR. fume and fuss The pair he's try - ing to catch, By
more, we're told, And all be wed in a batch, If

TONY. fume and fuss The pair he's try - ing to catch, By
more, we're told, And all he wed in a batch, If

MATH
fir - ing his gun a - way Af - ter the run - a - way,
law had - n't done a - way Now with the run - a - way,

PHOE:
fir - ing his gun a - way Af - ter the run - a - way,
law had - n't done a - way Now with the run - a - way,

CHAR:
fir - ing his gun a - way Af - ter the run - a - way,
law had - n't done a - way Now with the run - a - way,

TONY
fir - ing his gun a - way Af - ter the run - a - way,
law had - n't done a - way Now with the run - a - way,

MATH
Run - a - way, run - a - way match! _____ match! _____
Run - a way, run - a - way match! _____ match! _____

PHOE:
Run - a - way, run - a - way match! _____ match! _____
Run - a - way, run - a - way match! _____ match! _____

CHAR:
Run - a - way, run - a - way match! _____ match! _____
Run - a - way, run - a - way match! _____ match! _____

TONY
Run - a - way, run - a - way match! _____ match! _____
Run - a - way, run - a - way match! _____ match! _____

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. It features a melody of eighth notes and chords, with some notes beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment of eighth notes.

The second system continues the piece. The upper staff shows a melodic line with some notes held over from the previous system. The lower staff continues the eighth-note accompaniment.

The third system introduces a key change. The upper staff's key signature changes to two flats (B-flat, E-flat), and the time signature changes to 3/4. The melody becomes more complex with sixteenth notes. The lower staff continues with eighth notes.

The fourth system continues in the new key and time signature. The upper staff features a melodic line with eighth notes and some ties. The lower staff continues with eighth notes.

The fifth system concludes the piece. The upper staff has a melodic line that ends with a final chord. The lower staff continues with eighth notes and ends with a final chord. A double bar line is present at the end of the system.

No 5.

SONG.—(Prudence.)

"A QUAKER GIRL"

Words by
ADRIAN ROSS.

Moderato.

Prudence.

1. Oh, a qui - et Qua-ker maid From my
quite a Qua-ker girl, Ve - ry

Piano.

mf

p

Red. *

PRU.

ba - by - hood I've been, For I nev - er ev - en played With the
pro - per and se - date; If my hair be - gins to curl, I am

PRU.

chil - dren on the green; But I used to sew and mend, While my
told to brush it straight. And the days are ve - ry sad, And the

PRU.

aunt was sit - ting near, Till a lit - tle Qua - ker friend Came and
world is ve - ry grey, For there's not a Qua - ker lad Who will

PRU.

rit. REFRAIN.

whispered in my ear:- "Thee loves me, and me loves thee"
come to me and say:- "Thee loves me, and I love thee"

rit.

PRU.

Oh, he was a young mischief - ma - ker! Two lit - tle sweet - hearts
None to woo a maid - en and take her; No - bo - dy seems to

PRU.

we used to be - He was such a dear lit - tle Qua - ker! _____
care a - bout me - Life is ve - ry dull for a Qua - ker! _____

PRU.

2. Now I'm
3. But al - though the Qua - ker men Do not

mf

Ped. *

PRU.

know the way to woo, I have fan - cied now and then There are

PRU.

o - ther men who do! If I meet with one of these, Then it

PRU.

might be ve - ry nice When we walked beneath the trees, And he told me once or twice -

rit.

rit.

REFRAIN.

PRU. "Thee loves me, and I love thee!"

PRU. Love's the on - ly true mar-riage - ma - ker; Some - bo - dy's wife one

PRU. day I will be - But *not* the lit - tle wife of a

PRU. Qua - ker!

No. 6.

DUET.—(Prudence and Tony.)

“A BAD BOY AND A GOOD GIRL.”

Words by
PERCY GREENBANK.

Allegretto. ♩

Prudence.

Tony.

Piano. *mf*

1. When a
2. If the

PRU.

TONY.

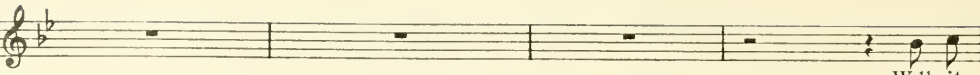
bad, bad boy like me _____ Meets a good, good girl like you, _____
good, good girl sits down, _____ What's the bad, bad boy to do? _____

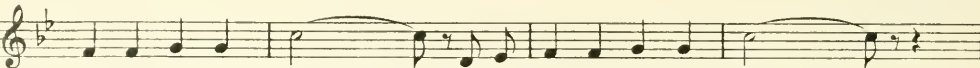
PRU.


TONY.


good lit-tle maid Is a bit a - fraid, And won-ders what on earth to do. _____
sit o - ver there For the good girls chair Was sure-ly ne - ver meant for two. _____

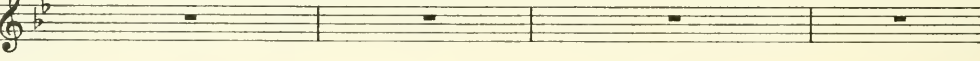
If the
If the


PRU.  Well, it
Well, she

TONY.  bad, bad boy should speak, _____ Will the good, good girl re - ply? _____
bad, bad boy comes close, _____ Will the good, good girl be vexed? _____

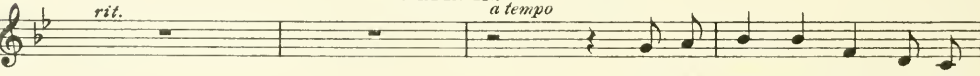



PRU.  ra - ther de - pends If the good girl's friends Are an - y - where at all close by. _____
might run a - way, Or, she might just stay And see what's going to hap - pen next. _____


TONY. 



REFRAIN.

PRU.  *rit.* _____ *a tempo* _____
Such a good, good girl! Oh, they
What a good, good girl! Oh, they

TONY.  *rit.* _____ *a tempo* _____
Such a bad, bad boy! Oh, they
What a bad, bad boy! Oh, they



PRU.
do make a cu - rious pair. ——— Though the good girl may Turn her
do make a cu - rious pair. ——— If the good girl's wise, She will

TONY.
do make a cu - rious pair. ———
do make a cu - rious pair. ———

PRU.
head a - way, Still she knows that the bad boy's there. ———
shut both eyes When the bad boy be - gins to stare. ———

TONY.
If the
May the

PRU.
Well, I
Oh, I

TONY.
bad boy walks By her side and talks, Will she snub him as a maid - en should? ———
bad boy, please, Give her hand one squeeze, For he'd like to if he on - ly could. ———

PRU. *rit.* think thee's a lad Who is not so ve - ry bad, And I'm not a bit too
 fear thee's a lad Who is ve - ry, ve - ry bad— Now real - ly thee must be *a tempo*

PRU. 1. good! — 2. good! —

mf *mf* *a tempo* DANCE.

No 7.

CONCERTED NUMBER.

(Mathilde, Prudence, Mme. Blum, Charteris, Tony and Chorus.)

"TIP-TOE!"

Words by
ADRIAN ROSS.

Tempo di Valse.

Piano.

First system of the piano introduction. The right hand plays a waltz-like melody in 3/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The left hand provides harmonic support with chords and single notes.

Second system of the piano introduction. The right hand continues the melody with eighth notes and quarter notes. The left hand features a prominent bass line with sustained chords.

Third system of the piano introduction. The right hand has a melodic line with some rests. The left hand is marked *p a tempo* and plays a steady accompaniment of chords and eighth notes.

MATHILDE.

p

Tip - toe!

MATH.

Tip - toe! Qui - et - ly to church we go;

MATH.

Speak low! Speak low! Don't let an - y - one

MATH.

know! Tip - toe! Tip - toe!

CHARTERIS.

Tip - toe! Tip - toe!

MATH.

Step as light as fall - ing snow, Just so,

CHAR.

Step as light as fall - ing snow, Just so,

MATH. stealth-y and slow, On tip, tip - toe!

CHAR. stealth-y and slow, On tip, tip - toe!

MATH. We're in breath-less ex - pec - ta - tion, Rea - dy for our

MATH. ce - le - bra - tion That is now to crown our dar - ing

MATH. plans, our dar - ing plans= But I'm all in

MATH.

trep - i - da - tion, Lest some pry - ing male re - la - tion

MATH.

Should, as you would say, for - bid the banns!

CHORUS with PRINCIPALS.

Tip - toe, Tip - toe, Qui - et - ly to
 Tip - toe, Tip - toe, Qui - et - ly to

CHO

church we go! Speak low! Speak low!
 church we go! Speak low! Speak low!

CHO. Don't let an - y - one know! Tip - toe,

Don't let an - y - one know! Tip - toe,

CHO. Tip - toe, Like a noise - less sha - dow - show,

Tip - toe, Like a noise - less sha - dow - show,

CHO. Just so, si - lent and slow, On tip, tip -

Just so, si - lent and slow, On tip, tip -

CHO.

-toe!

-toe!

PRUDENCE.

Though they laugh Light and mer - ri - ly, I am half

PRUD.

Fright - ened, ve - ri - ly, And, in fact, Faint with a - larm!

TONY.

PRUDENCE.

Let me of - fer my arm!

Our se - date

PRUD.

Friends' So - ci - e - - ty Re - pro - bate As im - pi - e - ty

PRUD.

TONY.

Such an act! So if they see— Thee re - fer them to

TONY.

MATHILDE.

me! Don't you let a - ny one know, Tip-toe! Tip-toe! Tip-toe! Tip-toe!

Tip-toe! Tip-toe! Tip-toe! Tip-toe!

MATH. *rit.*
Don't you let a - ny one know! ah!

CHO. *rit.*
Tip - toe! Tip - toe!

p
Tip - toe! Tip - toe!

TUTTI.
p a tempo

CHO. *p a tempo*
Tip - toe! Tip - toe! Qui - et - ly to

p a tempo
Tip - toe! Tip - toe! Qui - et - ly to

CHO.
church we go, Speak low, speak low

church we go, Speak low, speak low

CHO. Don't let a - ny - one know! Tip - toe!

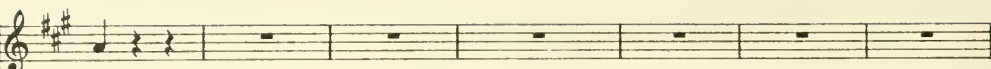
This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics "Don't let a - ny - one know! Tip - toe!". The second line is a vocal line in bass clef with the same lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines.

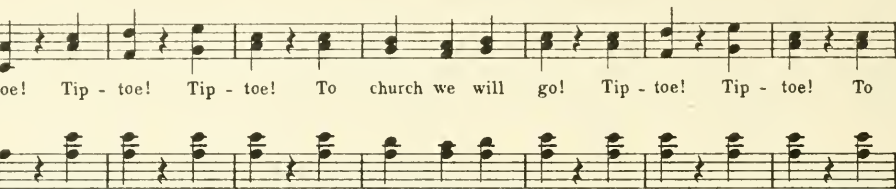
CHO. Tip - toe! Trip - ping two and two in row -


This system contains the second two lines of music. The top line is a vocal line in treble clef with lyrics "Tip - toe! Trip - ping two and two in row -". The second line is a vocal line in bass clef with the same lyrics. The piano accompaniment continues with chords and melodic lines.


CHO. Just so, wa - ry and slow, On tip, tip - -

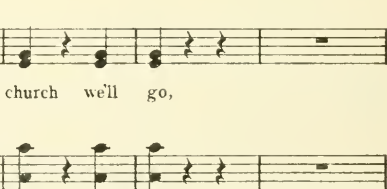
This system contains the final two lines of music. The top line is a vocal line in treble clef with lyrics "Just so, wa - ry and slow, On tip, tip - -". The second line is a vocal line in bass clef with the same lyrics. The piano accompaniment concludes with chords and melodic lines.


MATH.  - toe!

CHO.  - toe! Tip - toe! Tip - toe! To church we will go! Tip - toe! Tip - toe! To



MATH.  To church we'll go. _____

CHO.  church we will go, To church we'll go,



CHO.

We will go, Tip - toe!
 We will go, Tip - toe!

SONG.-(Jeremiah) and CHORUS.

"JUST AS FATHER USED TO DO."

Words by
PERCY GREENBANK.

Moderato.

Piano.

JEREMIAH.

1. I re-mem-ber clear - ly, Ev - er since a lad, Mo - ther gave me good ad-vice,
 2. When mam-ma went walk - ing Down the vill - age street, She would nev - er look at men

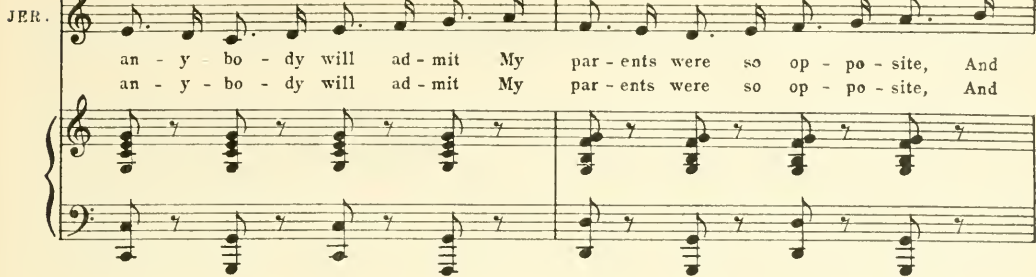
JER.

Fa - ther gave me bad. Mo - ther was a Qua - ker, Fa - ther was a rip,
 Whom she chanc'd to meet. Poor old fa - ther's con - duct Some may crit - i - cize, But

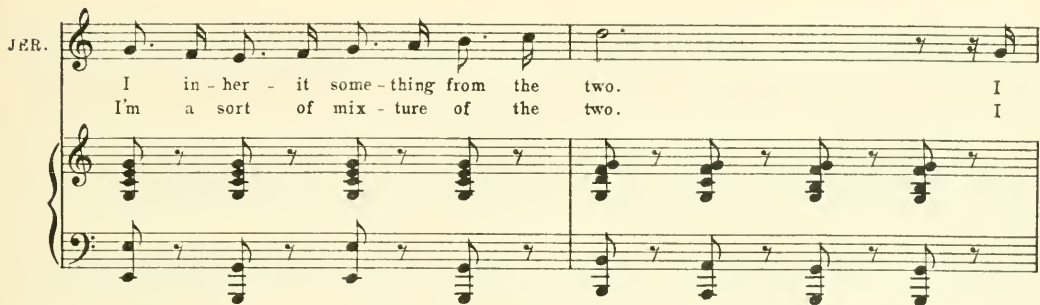
JER.

Mo - ther kept my feet from stray - ing, Fa - ther made 'em slip. Oh!
 what a con - nois - seur of an - kles! What a judge of eyes! Oh!

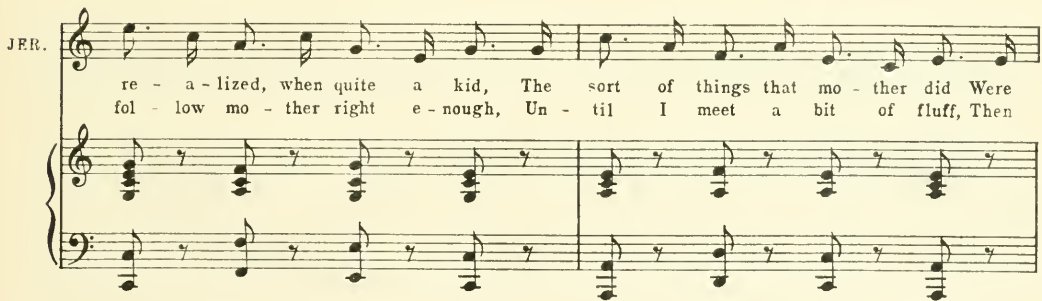
REFRAIN.

JER. 

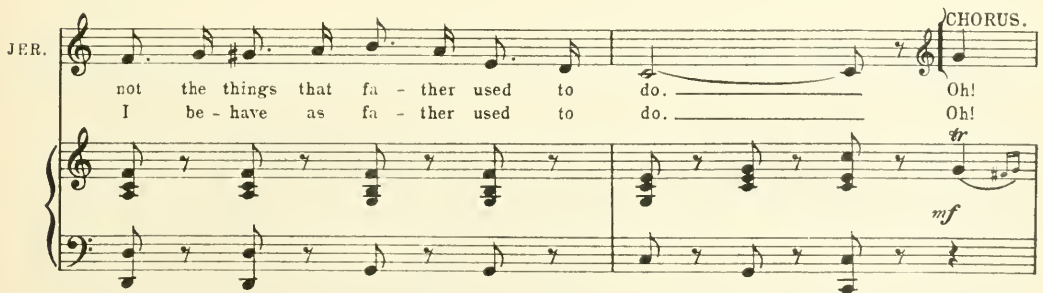
an - y - bo - dy will ad - mit My par - ents were so op - po - site, And
 an - y - bo - dy will ad - mit My par - ents were so op - po - site, And

JER. 

I in - her - it some - thing from the two. I
 I'm a sort of mix - ture of the two. I

JER. 

re - a - lized, when quite a kid, The sort of things that mo - ther did Were
 fol - low mo - ther right e - nough, Un - til I meet a bit of fluff, Then

JER. 

not the things that fa - ther used to do. Oh!
 I be - have as fa - ther used to do. Oh!

tr
mf

CHORUS.

CHO.

an - y - bo - dy will ad - mit His par - ents were so op - po - site, And
 an - y - bo - dy will ad - mit His par - ents were so op - po - site And

CHO. JEREMIAH.

he in - her - its some - thing from the two. Mam -
 he's a sort of mix - ture of the two. You

JER.

- ma a - dored her dar - ling so, She nev - er smacked me hard, you know, Well,
 nev - er heard dear mo - ther cry "Oh chase me!" to the pas - sers by, But

JER. §

not so hard as fa - ther used to do.
 that's what fa - ther of - ten used to do.

♩

JEREMIAH.

3. Mo-ther did-'nt talk much, Chief-ly "Yea" and "Nay," "Bo-ther" was the strongest word
 4. Mo-ther was short-sight-ed, As some peo-ple are, And with-out her spec-ta-cles

p

JER. She was known to say. Fa-ther, when he start-ed, Would-'nt let things rest,
 She could not see far. Fa-ther's eyes were keen-er Splen-did sight he'd got,

JER. He'd the fin-est flow of lan-guage An-y man pos-sess'd Oh!
 He could see all sorts of things That oth-er folks could not. Oh!

REFRAIN.

JER.

an - y - bo - dy will ad - mit My par - ents were so op - po - site, And
 an - y - bo - dy will ad - mit My par - ents were so op - po - site, Yet

JER.

I re - sem - ble both from day to day. If
 both were just as hap - py as could be. If

JER.

mo - ther slipp'd and bruise'd her knee She sim - ply mur - mur'd, "Dear - ie me!" Which
 they were walk - ing home at night And mo - ther saw three lamps a - light That's

JER.

is - n't quite what fa - ther used to say. Oh!
 half the num - ber fa - ther used to see. Oh!

CHORUS.

mf

CHO.

an - y - bo - dy will ad - mit His par - ents were so op - po - site, And
 an - y - bo - dy will ad - mit His par - ents were so op - po - site, Yet

CHO.

he re - sem - bles both from day to day. Mam -
 he re - sem - bles both from day to day. When

JER.

- ma my arm would gent - ly pull And stuff my ears with cot - ton wool, In
 mo - ther took me to the Zoo I came a - cross a snake or two But

JER.

case I heard what fa - ther had to say! see!
 not the kind that fa - ther used to

1. trill Last.

Words by
ADRIAN ROSS.

Allegro moderato.

Chorus.

Allegro moderato.

Piano.

CHO.

It's the wedding-day Of the hap-py pair; — Why they ran a-way Is-n't

It's the wedding-day Of the hap-py pair; — Why they ran a-way Is-n't

CHO.

our af-fair. — Wish them now they're wed Hap-pi-ness and wealth, —

our af-fair. — Wish them now they're wed Hap-pi-ness and wealth, —

CHO.

As they've kind - ly said We may drink their health!

As they've kind - ly said We may drink their health!

MATHILDE.

It's our wed-ding-day, We're a hap-py pair; — Feast-ing let us stay In the

MATH.

o - pen air, — Where the branch-es old In a roof combine, And the

MATH.

sun, — the sun is gold — In the gold-en wine! the gold - en

rall.

MATH. *a tempo*

wine!

mf a tempo

Allegro vivace. CHARTERIS.

Come to the feast,— Be mer - ry while we may;—

f *p*

CHAR.

This hour at least,— We cast our fears a - way!— For - tune is fair,— So

CHAR.

let us laugh at care, At our wed - ding break - fast in the o - pen air!

CHAR.

At _____ our wed - ding break - fast in the o - pen air! _____

cres - cen - do

CHORUS.

f

Here's to your feast!— We'll join you if we may, — One glass at

f

Here's to your feast!— We'll join you if we may, — One glass at

f

CHO.

least — In hon - our of the day! — Oh, this is rare, — And

least — In hon - our of the day! — Oh, this is rare, — And

CHO. we can do our share, At a wed-ding break-fast in the o-pen air,

we can do our share, At a wed-ding break-fast in the o-pen air,

This system contains the first two lines of the musical score. The top line is the vocal part for the choir, with lyrics: "we can do our share, At a wed-ding break-fast in the o-pen air,". The bottom line is the piano accompaniment, featuring a bass line with chords and a treble line with chords and some melodic movement. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

CHO. At a wed-ding break-fast in the o-pen air!

At a wed-ding break-fast in the o-pen air!

This system contains the second two lines of the musical score. The top line is the vocal part for the choir, with lyrics: "At a wed-ding break-fast in the o-pen air!". The bottom line is the piano accompaniment, continuing from the first system. The key signature remains two flats, and the time signature is 4/4.

This system shows the piano accompaniment for the third system. It features a treble clef with chords and a bass clef with chords and some melodic movement. The key signature is two flats, and the time signature is 4/4.

This system shows the piano accompaniment for the fourth system, ending with a double bar line. It features a treble clef with chords and a bass clef with chords and some melodic movement. The key signature is two flats, and the time signature is 4/4.

Allegro moderato.

CHARTERIS.

CHAR. toast to my la - dy wife, For she is of high de - gree; But

CHAR. she has giv-en her heart and life For love a - lone to me! A

a tempo

CHAR. health to the bride!

CHORUS. A health to the bride!

A health to the bride!

Più vivo.

Dialogue.

Moderato.

PRUDENCE.

I'm a Quak - er's daugh - ter, So I drink the toast in

PRU. wa - ter!

CHO. In wa - ter! She drinks the toast in wa - ter!

In wa - ter! She drinks the toast in wa - ter!

Allegro moderato.

MATHILDE.

My

MATH. love is a sol - dier brave, And no - ble in ev - ry - thing, And

MATH. he's as worth - y the love I gave As if - he'd been a King! A

a tempo

MATH. health to the bride-groom!

CHO. A health to the bride - groom! —
A health to the bride - groom! —

Più vivo.

p

JEREMIAH.

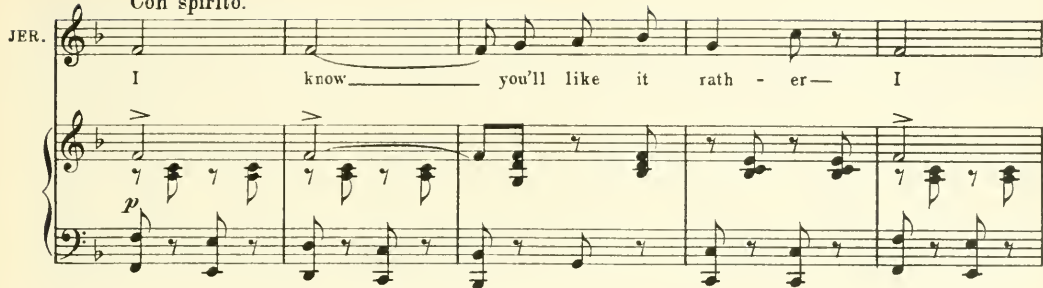
Now do, Miss Prue! It's

p

JER.

nice, I've tried it! You try, it's dry, With ice in - side it!

Con spirito.

JER.  I know _____ you'll like it rath - er - I

JER.  do, _____ and so does fath - er!

CHO.  We know _____

We know _____

CHO.  — you'll like it rath - er - He does, _____ and so does fath - er!

— you'll like it rath - er - He does, _____ and so does fath - er!

PRUDENCE.

Thy wine _____ on me is wast - ed, Such things _____

PRU. — I nev-er tast - ed!

CHO. Fill up _____ and clink your glass - es,
Fill up _____ and clink your glass - es,

CHO. We're not _____ like Qua-ker lass - es. Though she will not have her share, We'll
We're not _____ like Qua-ker lass - es. Though she will not have her share, We'll

CHO. gai - ly toast the hap - py, hap - py pair!

gai - ly toast the hap - py, hap - py pair!

CHARTERIS. *Recit.*

Now one toast more— Let's drink to Love!

Let's drink to

Let's drink to

TONY.

Oh!

CHO. Love, to Love, to Love!

Love, to Love, to Love!

Come primo.

TONY.

do, Miss Prue, A glass won't hurt you! Thee knows it goes Quite

TONY.

Con spirito.

well with vir-tue! Just one— there's no-thing in it!

CHO.

Just one— you must be - gin it! She will drink it, we'll be bound, To

CHO.

Love that makes the world, the world go round!

Moderato.

PRUDENCE.

Thee asks me, so I'll a-gree,

PRU. Though thee is a sad mis-chief - ma - ker, Talk - ing of wine and of

PRU. love to - me - That is not the way of a Qua - ker! To

(She sips.)

PRU. Love! to Love! to Love!

Allegro non troppo.

PRU. Love, though I nev - er have met you, — Love, that I

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats and a 2/4 time signature. The lyrics are "Love, though I nev - er have met you, — Love, that I". The piano accompaniment is written in a grand staff with a key signature of two flats and a 2/4 time signature. It begins with a piano (p) dynamic marking. The accompaniment features a steady eighth-note bass line and a more melodic treble line.

PRU. nev - er may meet, — Those who have known you and

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "nev - er may meet, — Those who have known you and". The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

PRU. knelt at your throne Say you are cru - el and sweet! —

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "knelt at your throne Say you are cru - el and sweet! —". The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

PRU. — Some would be glad to for - get you —

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "— Some would be glad to for - get you —". The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

PRU.

You are so sad to re - call - Ah! be what you will You may

PRU.

come to me still; Love, you are lord of us all!

TUTTI.

Love, you're the bright - est of bub - bles — Out of the gold of the

Love, you're the bright - est of bub - bles — Out of the gold of the

mf

wine; Love, you're the gleam Of a won - der - ful dream,

wine; Love, you're the gleam Of a won - der - ful dream,

Fool - ish and sweet and di - vine! _____ Yet, though the

Fool - ish and sweet and di - vine! _____ Yet, though the

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines are in a homophonic setting, with the lyrics "Fool - ish and sweet and di - vine! _____ Yet, though the" written below the notes. The piano accompaniment features a steady bass line and chords in the right hand.

most of our trou - bles _____ Come when we an - swer your

most of our trou - bles _____ Come when we an - swer your

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are "most of our trou - bles _____ Come when we an - swer your". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

call, Oh! all of us bow, As we drink to you now -

call, Oh! all of us bow, As we drink to you now -

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are "call, Oh! all of us bow, As we drink to you now -". The piano accompaniment provides a final harmonic resolution.

Love, you are lord of us all, _____ Love, you are lord of us

Love, you are lord of us all, _____ Love, you are lord of us

crese.

f

all, _____ Love, you are lord of us all, _____

all, _____ Love, you are lord of us all, _____

Love, you are lord, Love, you are lord of us all, _____ of us

Love, you are lord, Love, you are lord of us all, _____ of us

And. * *And.* * *And.* *

Allegro con fuoco.

all!

all!

Allegro con fuoco.

f *ff*

NATHANIEL, RACHEL & QUAKERS.

What is thee do-ing here?

What is thee do-ing here?

f *mf* *f*

JEREMIAH.

No, she won't, ne - ver fear!

QUA. Come with us, — for we com - mand it!

Come with us, — for we com - mand it!

mf

JER.

Stop your talk, — we will not stand it!

QUA.

Come a - way, reck - less maid! Do not sit — a - mong the

Come a - way, reck - less maid! Do not sit — a - mong the

JEREMIAH.

You need not be a - fraid,

QUA.

scof - fers!

scof - fers!

JER. Take your chance of fun that of - fers!

QUA. Leave them all — up - on the

Leave them all — up - on the

spot! Or we say — we know thee not,

spot! Or we say — we know thee not,

Or we say — we know thee not!

Or we say — we know thee not!

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features three systems of music. The first system includes a vocal line for JER. and a vocal line for QUA. with piano accompaniment. The second system continues the vocal lines and piano accompaniment. The third system concludes the piece with a key signature change to two flats (B-flat, E-flat) and a common time signature. Dynamics include *mf* and *f*.

Allegro vivace.

MADAME BLUM.

Sa - pris - ti! Let them be! Come with me To Pa - ris!

MATHILDE.

Come with us, Come to Pa - ris ——— Ah! ——— Pa -

MATH

- ris! That is the place to see, ——— For love and song and

MATH

life and light, And laugh - ter all the day and night! Ah! ——— Pa - ris!

MATH.

rit.

Mer - ry and gay and free! ————— The flow - er of earth, the

MATH.

a tempo

mo - ther of mirth, Pa - ris! Pa - ris! Pa - ris! —————

MATHILDE & MADAME BLUM.

f

Ah! ————— Pa - ris! That is the place to see! ————— For

CHARTERIS.

f

Ah! ————— Pa - ris! That is the place to see! ————— For

WILLIAM, JERRY & CHORUS.

f

Ah! ————— Pa - reel That is the place to see! ————— For

Ah! ————— Pa - reel That is the place to see! ————— For

f

MATH. & M^{rs} B.
love and song and life and light And laugh - ter all the day and night!

CHAR.
love and song and life and light And laugh - ter all the day and night!

CHO.
all the day it's quite a sight, And then there's twice the fun at night!

all the day it's quite a sight, And then there's twice the fun at night!

MATH. & M^{rs} B.
Ah! Pa - ris! Mer - ry and gay and free! The

CHAR.
Ah! Pa - ris! Mer - ry and gay and free! The

CHO.
Ah! Pa - reel That's where I'd like to be, I'd

Ah! Pa - reel That's where I'd like to be, I'd

MATH.
M^{me} B.

rit.

flow - er of earth, the mo - ther of mirth, Pa - ris! Pa - ris! Pa - ris! _____

CHAR.

rit.

flow - er of earth, the mo - ther of mirth, Pa - ris! Pa - ris! Pa - ris! _____

CHO.

rit.

give all the earth, To get such a berth - Pa - reel! Pa - reel! Pa - reel! _____

rit.

give all the earth, To get such a berth - Pa - reel! Pa - reel! Pa - reel! _____

rit.

ff

Ed.

*

Moderato.

p

Andante.

CHORUS OF QUAKERS.

Thee has chos - en, it's the end; Thee is now no more a Friend!

Thee has chos - en, it's the end; Thee is now no more a Friend!

Andante.

QUA.

Go with those that laugh and play Till they lead thy feet a - stray!

Go with those that laugh and play Till they lead thy feet a - stray!

QUA.

Thee may laugh and jest and scoff That to - day we cast thee off;

Thee may laugh and jest and scoff That to - day we cast thee off;

QUA.

f Thee will see the end and know, *dim.* Find - ing no re - pen - tance— *rit.* Go!

f Thee will see the end and know, *dim.* Find - ing no re - pen - tance— Go!

MATHILDE.

Come, my dear, It is - n't worth a

QUA.

p Thee has chos - en, it's the end; Thee is now no

p Thee has chos - en, it's the end; Thee is now no

CHORUS OF VILLAGERS.

p She has chos - en, it's the end; She is now no

p She has chos - en, it's the end; She is now no

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

MAT. tear, For if the old life's done The

QUA. more a Friend! Go with those that laugh and play, Till they

VIL. more a Friend! But may be she'll find to - day She has

more a Friend! But may be she'll find to - day She has

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

MAT. new is be - gun — So for - get; You will be

QUA. lead thy feet a - stray! — Thee may laugh and jest and scoff,

VIL. kind - er friends than they! — Though she'd ra - ther weep than scoff,

kind - er friends than they! — Though she'd ra - ther weep than scoff,

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

MAT. *cre - scen - do*
hap - - py yet, There is an - o - ther world for you to

QUA. *cre - scen - do*
That to - day we cast thee off; Thee will see the end and

VIL. *cre - scen - do*
That to - day we cast thee off, Thee will see the end and
When her peo - ple cast her off, She may find it bet - ter
When her peo - ple cast her off, She may find it bet - ter

Red. * *Red.* * *Red.* * *Red.* *

MAT. *dim.*
know! Say good - bye and let them go! She shall

QUA. *dim.*
know! Find - ing no re - pen - tance - Go! She must

VIL. *dim.*
so - Say good - bye and let them go! She shall
so - Say good - bye and let them go! She shall

Red. * *Red.* * *Red.* * *Red.* *

MAT. go! she shall go! *rit.*

QUA. go! she must go! *rit.*

VIL. go! she shall go! *rit.*

Sec. *

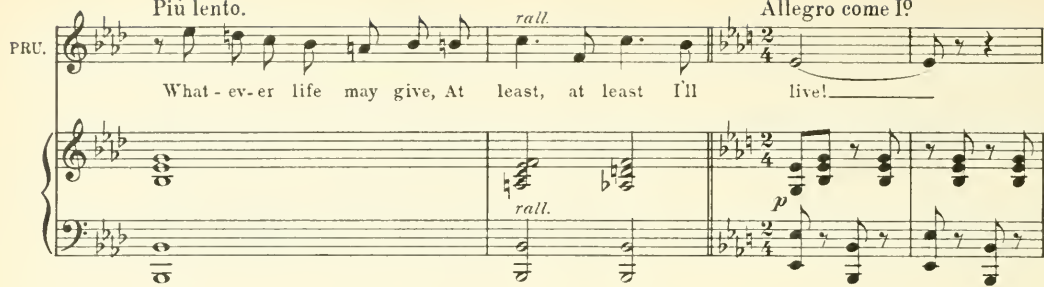
Allegro agitato. PRUDENCE.

MAT. You bid me go? _____

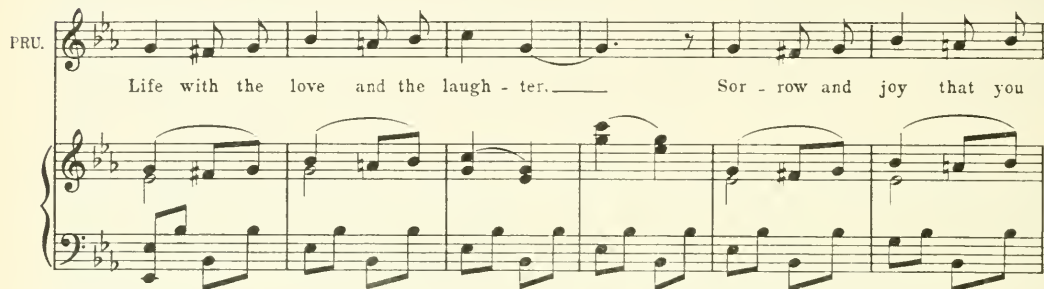
PRU. You bid me go? _____ Then be it so! _____

Più lento.

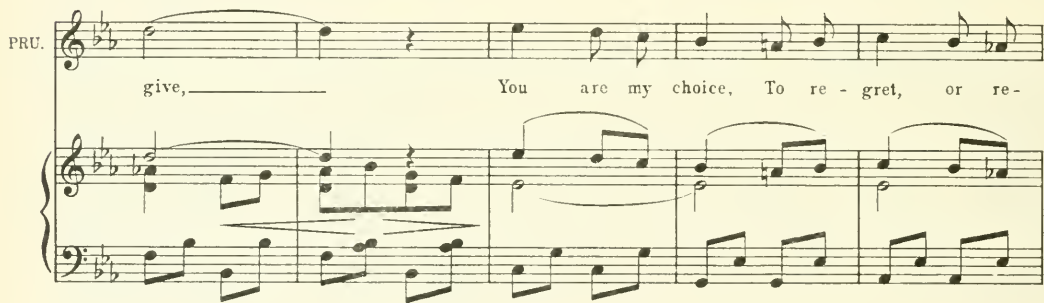
Allegro come l'!

PRU.  *rall.* *p*

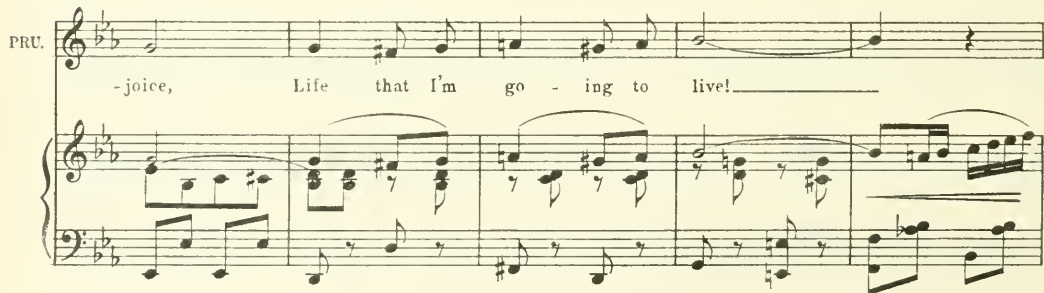
What - ev - er life may give, At least, at least I'll live! _____

PRU. 

Life with the love and the laugh - ter. _____ Sor - row and joy that you

PRU. 

give, _____ You are my choice, To re - gret, or re -

PRU. 

- jice, Life that I'm go - ing to live! _____

Tutti (except Quakers).

CHO. Love, with what - e - ver comes af - ter, ——— Gai - ly we

Love, with what - e - ver comes af - ter, ——— Gai - ly we

The first system of music includes a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with lyrics: "Love, with what - e - ver comes af - ter, ——— Gai - ly we". The piano accompaniment is written in a grand staff with a forte dynamic marking (*f*). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

CHO. an - swer your call; So do what you will, We will

an - swer your call; So do what you will, We will

The second system of music includes a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with lyrics: "an - swer your call; So do what you will, We will". The piano accompaniment is written in a grand staff. The key signature and time signature remain the same as in the first system.

CHO. fol - low you still, Love, you are lord of us all, ———

fol - low you still, Love, you are lord of us all, ———

ere - seen - do

The third system of music includes a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with lyrics: "fol - low you still, Love, you are lord of us all, ———". The piano accompaniment is written in a grand staff. The key signature and time signature remain the same. The lyrics "ere - seen - do" are positioned below the piano part in the final measures.

TUTTI

UHO. *f*

VIL. Love, you are lord of us all,
 QUA. Go, thee is lost to us all!

VIL. Love, you are lord of us all,
 QUA. Go, thee is lost to us all!

CHO. *f*

Love, you are lord of us all,
 Go, thee is lost to us all!

Love, you are lord of us all,
 Go, thee is lost to us all!

CHO. *f*

Love, you are lord, Love, you are lord of us
 Lost to us all! Go, thee is lost to us

Love, you are lord, Love, you are lord of us
 Lost to us all! Go, thee is lost to us

Ad. * *Ad.* *

CHO.

all, all, of to all! all!

all, all, of to all! all!

a tempo

a tempo

♩. *

CHO.

f

Curtain.
Allargando.

ff

Act II.

No 10.

OPENING CHORUS.

Words by
PERCY GREENBANK.

Allegro.

Piano.

p

eres - cen - do

p

eres - cen - do

f

mf

CHORUS OF MILLINERS.

SOPRANOS & CONTRALTOS

In this a - bode Of Mad - ame La Mode Ev - 'ry - things' bus - tle and

flur - ry and fuss; Ear - ly and late Our cus - tom - ers wait,

Giv - ing no end of com - mis - sions to us. And, if you'd try To

as - cer - tain why We are en - joy - ing so great a suc - cess,

Well, let us add, So - ci - e - ty's mad On a cu - ri - ous fad In their

style of dress, A cu - ri - ous fad! A cu - ri - ous fad! A

cu - ri - ous fad! A cu - ri - ous fad! A cu - ri - ous, cu - ri - ous

fad! _____ Ev - 'ry - thing's bus - tle and

flur - ry and fuss, Ear - ly and late Our cus - tom - ers wait,

Giv - ing no end of com - mis - sions to us. And, if you'd try To

as - cer - tain why We are en - joy - ing so great a suc - cess,

Well, let us add, So - ci - e - ty's mad On a cu - ri - ous fad In their

style of dress, _____ of dress!

f

f

V

Moderato.

mf con grazia

p

SOLO

Fash-ion so soon de - thrones Frocks of a by - gone day;

p

None bow down To the Em - pire gown, Or own the Di - rec - toire

sway. Where is the hob - ble skirt Pop - u - lar once a -

- while? Pa - ri - si - ennes fair De - cline to wear A cos - tume cut In

a - ny - thing but The Qua - ker style, The quaint lit - tle Qua - ker style!

mf TUTTI.

Fash-ion so soon de - thrones Frocks of a by - gone day;

None bow down To the Em-pire gown, Or own the Di-rec-toire sway.

Where is the hob - ble skirt, Pop - u - lar once a - while? Pa -

- ri - si - ennes fair De - cline to wear A cos - tume cut In a - ny - thing but The

Tempo I.

Qua - ker style, The quaint lit-tle Quaker style!


mf TUTTI

In this a-bode Of

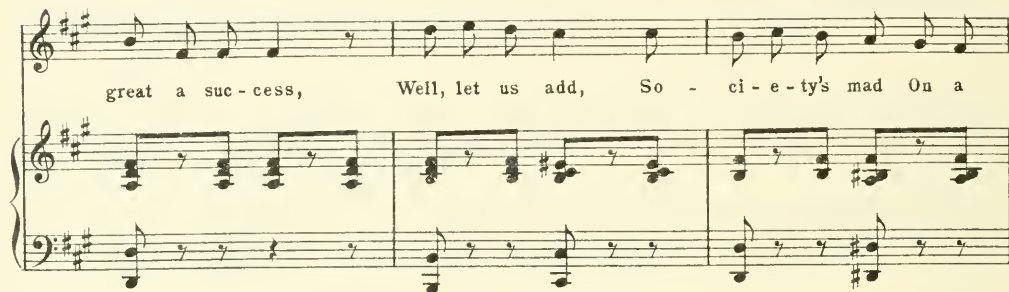
Madame La Mode Ev-ry-thing's bus-tle and flur-ry and fuss, Ear-ly and late Our

cus - tom - ers wait, Giv - ing no end of com - mis - sions to us.

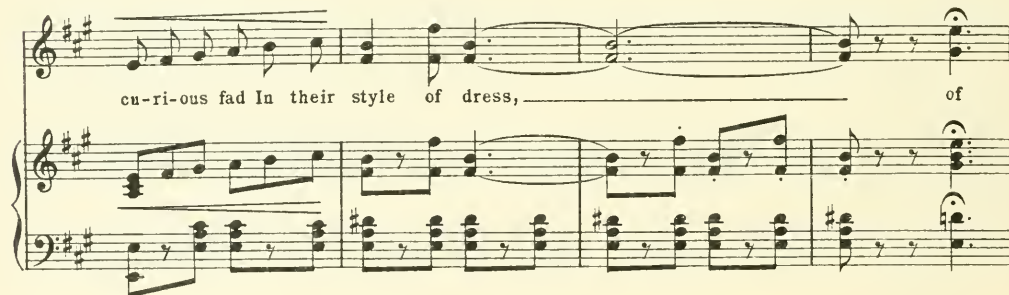
And, if you'd try To as- cer- tain why We are en- joy- ing so



great a suc- cess, Well, let us add, So - ci - e - ty's mad On a



cu- ri- ous fad In their style of dress, _____ of



a tempo
dress! _____

f a tempo



Words by
ADRIAN ROSS.

“PETTICOATS FOR WOMEN!”

Phoebe. *Allegro.*

Piano.

f

Detailed description: This block contains the introductory musical notation. It features a vocal line for Phoebe and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The piano part begins with a forte (*f*) dynamic. The vocal line consists of a whole rest followed by a half rest, indicating the start of the song.

PHŒ.

1. Moth - er told me, so did Aun - ty, So did peo - ple ev - 'ry - where,
2. Girls were not like mo - dern hus - sies, Tied in - side a sort of sheath;

p

Detailed description: This block contains the first vocal line with two verses of lyrics. The piano accompaniment is marked with a piano (*p*) dynamic. The music is in 2/4 time with a key signature of one sharp. The vocal line is written in a soprano clef.

PHŒ.

Pro - per folks were ne - ver scan - ty In the way of
They could climb on top of 'bus - es, Look - ing love - ly

Detailed description: This block contains the second vocal line with lyrics. The piano accompaniment continues with a piano (*p*) dynamic. The music is in 2/4 time with a key signature of one sharp. The vocal line is written in a soprano clef.

PHŒ.

un - der - wear! Hea - then dress was slight and shad - y,
from be - neath! Why, it made you sim - ply diz - zy,

Detailed description: This block contains the third vocal line with lyrics. The piano accompaniment continues with a piano (*p*) dynamic. The music is in 2/4 time with a key signature of one sharp. The vocal line is written in a soprano clef.

PHCE.

But they wished to have me note, An - y per - fect
When a girl would raise her gown, That was just like

PHCE.

Bri - tish la - dy Al - ways wore a pet - ti - coat!
some - thing fiz - zy Froth - ing o - ver up - side down!

REFRAIN.

PHCE.

Pet - ti - coats for wo - men
Pet - ti - coats for wo - men

PHCE.

Once were full of grace; Some of them had floun - ces,
Used to look so sweet When they held their skirts up

PHGE.

Some of them had lace; While they crossed the street! Then the fash-ions al-tered, Now through all the pud-dles

PHGE.

Don't know why or how, So we don't wear our pet-ti-coats We have got to plough, For we don't wear our pet-ti-coats

PHGE.

now!
now!

PHGE.

3. Now-a-days we've changed, I know it;
4. Here I feel so lost and chil-ly

PHCE.

Some-thing tight is mo - dern taste; If you have a line, you show it,
Now the pet - ti - coats are gone; Give me some-thing nice and fril - ly,

PHCE.

When it is - n't near your waist! An - y - one who's look - ing at you
Let me know I've some-thing on! When I'm back a - cross the Chan - nel,

PHCE.

With a glance can tell your form; You are like a mar - ble sta - tue,
In my Eng - lish na - tive place I shall buy a win - ter flan - nel,

PHCE.

Feel - ing just a - bout as warm!
Then a cou - ple trimmed with lace!

mf *dim.*

REFRAIN.

PHGE.

Pet - ti - coats for wo - men, No one ev - er sees,
 Pet - ti - coats for wo - men, Such as moth - er wore,

PHGE.

Now we wear our waist - bands Down be - low our knees!
 I shall have my old friends Round me soon once more!

PHGE.

When the win - ter freez - es We shall all al - low That we
 Flan - nel - ette or Nain - sook, An - y - how I vow That I

PHGE.

do want our pet - ti - coats now! _____
 will wear my pet - ti - coats now! _____

§§

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a dynamic marking of *f*. The lower staff is in bass clef with the same key signature and time signature. The music is written in a rhythmic style with eighth and sixteenth notes.

The second system of musical notation continues the piece with two staves in the same key signature and time signature as the first system. The notation includes various rhythmic patterns and rests.

The third system of musical notation continues the piece with two staves in the same key signature and time signature. The notation includes various rhythmic patterns and rests.

The fourth system of musical notation concludes the piece with two staves. The upper staff ends with a double bar line and a fermata over the final note. The lower staff also ends with a double bar line and a fermata. A dynamic marking of *f* is present in the final measure of the upper staff.

Nº 12.

GENERAL ENTRANCE and CHORUS.

"ON REVIENT DE CHANTILLY."

Words by
ADRIAN ROSS.

Allegro.

Piano.

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes with a melodic line, while the left hand plays a steady eighth-note accompaniment. The music is in 2/4 time, D major, and begins with a forte (f) dynamic.

f WORK GIRLS.

On re - vient de Chan - til - ly! Com - ing from the ra - ces -

The first line of the chorus features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part consists of block chords in the right hand and a rhythmic accompaniment in the left hand. The lyrics are: "On re - vient de Chan - til - ly! Com - ing from the ra - ces -"

They have won, as we can see By their hap - py fa - ces!

The second line of the chorus continues the vocal melody and piano accompaniment. The lyrics are: "They have won, as we can see By their hap - py fa - ces!"

On re - vient de Chan - til - ly! All of them are win - ners;

The third line of the chorus concludes the vocal melody and piano accompaniment. The lyrics are: "On re - vient de Chan - til - ly! All of them are win - ners;"

There'll be gloves for us, may-be, Gowns and lit-tle din - ners!

On re - vient de Chan - til - ly! Com - ing from the ra - ces -

They have won, as we can see By their hap - py fa -

Tempo di Valse.

- ces!

TENORS & BASSES.

mf

We're back from the ra-ces With pock-ets and ca-ses All

mf

burst-ing with pa-per of hea-ven-ly blue! We like a love-let-ter, But

these are far bet-ter; The bil-let de mille is the true bil-let doux! The

true bil - let doux! ————— And it's all through the

luck of our Mas - cot and maid - en Our hearts are so

light and our pur - ses so la - den, The lay - er, the

back - er, the wi - ly book - ma - ker, They're left at the

WORK GIRLS.

f *a tempo*

The lay - er, the

post by the dear lit - tle Qua - ker! The lay - er, the

back - er, the wi - ly book - ma - ker, They're left at the post by the

back - er, the wi - ly book - ma - ker, They're left at the post by the

dear lit - tle Qua - ker! The dear lit - tle, queer lit - tle Qua - ker! —

dear lit - tle Qua - ker! The dear lit - tle, queer lit - tle Qua - ker! —

Entrance of Mannequins.
Allegretto grazioso.

First system of musical notation, consisting of a treble staff and a bass staff, both containing rests.

Allegretto grazioso.

mp

Second system of musical notation, showing piano accompaniment for the first system. The treble staff has a melodic line starting with a quarter note, and the bass staff has a harmonic accompaniment. The dynamic marking *mp* is present.

Third system of musical notation, consisting of a treble staff and a bass staff, both containing rests.

Fourth system of musical notation, showing piano accompaniment for the third system. The treble staff has a melodic line with eighth notes, and the bass staff has a harmonic accompaniment.

Tutti.

mf

That's the style you have to co-py, That's the dress the men will love;

mf

That's the style you have to co-py, That's the dress the men will love;

Fifth system of musical notation, including vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs, and the piano accompaniment is in treble and bass clefs. The dynamic marking *mf* is present.

Not the scar-let of the pop-py, But the plumage of the

Not the scar-let of the pop-py, But the plumage of the

cresc. - - un - poco
dovel_ Qua - ker - is - m's our re - li - gion,

cresc. - - un - poco
dovel_ Qua - ker - is - m's our re - li - gion,

f So if men should come to woo, *mp* Like the modest lit-tle pig-eon,

f So if men should come to woo, *mp* Like the modest lit-tle pig-eon,

rall.

We should sim - ply an - swer - Cool

rall.

They should sim - ply an - swer - Cool

Tempo di Valse come primo.

Tutti f rit. a tempo

So we hail on the day when her rule is be -

Tutti f rit. a tempo

So we hail on the day when her rule is be -

Tempo di Valse come primo.

f rit. a tempo

rit.

-gin - ning The dear lit - tle dove, so de - mure and so win - ning! As

rit.

-gin - ning The dear lit - tle dove, so de - mure and so win - ning! As

rit.

a tempo

queen of the fash - ion we'll loy - al - ly take her, And say "Thou" and

queen of the fash - ion we'll loy - al - ly take her, And say "Thou" and

a tempo

"Thee" to her, just like a Qua - ker The dear lit - tle, queer lit - tle

"Thee" to her, just like a Qua - ker The dear lit - tle, queer lit - tle

Qua - ker, the Qua - ker.

Qua - ker, the Qua - ker.

Ad. * *Ad.* *

SONG—(Prudence).

"AH, OUI!"

Words by

LIONEL MONCKTON.

Allegro.

Piano.

The piano introduction consists of six measures. The right hand starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It begins with a forte (*f*) dynamic and features a series of chords and eighth-note patterns. The left hand starts with a bass clef and plays a steady eighth-note accompaniment.

PRUDENCE.

1. When I came o - ver to Pa - ris, It was
 2. When I went up to the rac - es, It was

The piano accompaniment for the first two lines of lyrics consists of six measures. The right hand plays chords and eighth-note patterns, while the left hand continues with a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in the third measure.

PRU.

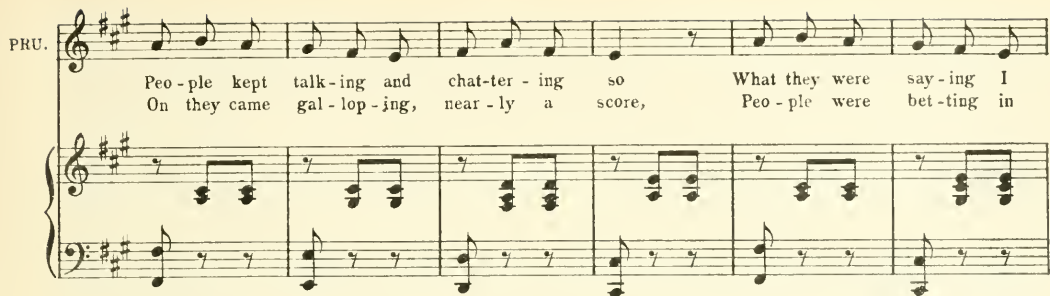
such a cu - rious change ———— Ev' - ry - thing seem'd to be
 such a glo - rious sight! ———— Oh! but the hors - es were

The piano accompaniment for the third and fourth lines of lyrics consists of six measures. The right hand plays chords and eighth-note patterns, while the left hand continues with a steady eighth-note accompaniment.

PRI.

diff - 'rent And I felt so ve - ry strange! ————
 love - ly, And I watch'd them with de - light. ————

The piano accompaniment for the fifth and sixth lines of lyrics consists of six measures. The right hand plays chords and eighth-note patterns, while the left hand continues with a steady eighth-note accompaniment.

PRU. 


Peo - ple kept talk - ing and chat - ter - ing so What they were say - ing I
On they came gal - lop - ing, near - ly a score, Peo - ple were bet - ting in

PRU. 

ne - ver could know. French is a lan - guage that bo - thers your brain A -
thousands and more. Some - bo - dy said, "I will back one as well For

PRU. 

- gain and a - gain! But soon I found out, though it
you, Mad - 'moi - selle!" So just as the hors - es were

PRU. 

may seem ab - surd, I could an - swer all ques - tions with one lit - tle word! "Ah,
leav - ing the track, He said, "Was it the win - ner you ask'd me to back?" "Ah,

rit.

REFRAIN.
a tempo

PRC.

Oui!" was all that I had to say, I soon found
 Oui!" was all that I had to say! It seem'd the

a tempo

PRC.

out the way. So I mere - ly said, "Oui, Mon - sieur!" with a
 sim - plest way. So I mere - ly said, "Oui, Mon - sieur!" with a

PRC.

bow, you see! It's a nice lit - tle word, "Ah, Oui!"
 bow, you see! It's use - ful, that word, "Ah, Oui!"

f

PRU.

3. Till I came o - ver to Pa - ris I had ne - ver

PRU.

been a - float; So I was quite in - ter -

PRU.

- est - ed when I went on board the boat.

PRU.

When we set out it was plea - sant e - nough; But

PRU. half - way a - cross it be - gan to get rough. There I was


PRU. hold - ing my poor lit - tle head— I wish'd I was

PRU. dead! Then a French - man who no - tic'd me sit - ting so

PRU. still Said "Par - don, Ma'am - selle, do you feel at all ill?" "Ah,

REFRAIN.
a tempo

PRU. *a tempo*



Oui!" was all that I had to say, It seem'd tae

PRU. *a tempo*



short - est way, So I mere - ly said "Oui, Mon - sieur, it's the

PRU. *a tempo*

dread - ful sea! I want to go home - Ah, Oui!"

SONG.—(Prince) and CHORUS.

"COME TO THE BALL"

Words by
ADRIAN ROSS.

Piano.

Valse lente.

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic and ends with a *dim.* (diminuendo) marking. The melody is in the right hand, and the accompaniment is in the left hand.

PRINCE.

rit. *p a tempo*

Come with me, come to the ball, _____

The Prince's vocal line starts with a *rit.* (ritardando) and then returns to *p a tempo* (piano, ad tempo). The piano accompaniment also follows this tempo change. The lyrics are "Come with me, come to the ball, _____".

PRI.

cresc. e rit.

Mu - sic and mer - ri - ment call - _____ Gol - den and gay are the

The chorus begins with the vocal line marked *cresc. e rit.* (crescendo and ritardando). The piano accompaniment also features a *cresc. e rit.* marking. The lyrics are "Mu - sic and mer - ri - ment call - _____ Gol - den and gay are the".

PRI.

a tempo *cresc. e rit.* *a tempo*

lamps a - bove, Ev - e - ry tune is a song of love!

The second part of the chorus has the vocal line marked *a tempo*, *cresc. e rit.*, and *a tempo*. The piano accompaniment also follows these markings. The lyrics are "lamps a - bove, Ev - e - ry tune is a song of love!".

PRI.

La-dies that come to the ball, I am in love with you

PRI.

all, Each has a part of my heart At the

PRI.

ball- at the ball! Come to the dan - ces,

PRI.

Come while you may, Flow'rs and ro - man - ces Fade with the day;

PRI. *poco rit.*
 Come in your beau - ty, Fair as a rose, Dan-cings a du - ty

PRI. *a tempo*
 Ev - 'ry one owes! Leave me not lone - ly When I im - plore,

PRI. *cresc.*
 You are the on - ly Girls I a - dore! I will be loy - al,

PRI. *f rit. e dim.*
 True to you all, Hail - ing you roy - al Queens of the ball!

CHORUS.

p a tempo

CHO.

Hail - ing us queens of the ball. *rit.*

Hail - ing them queens of the ball. *rit.*

p a tempo *rit.*

PRI.

mf a tempo

Say, will you come to the ball? _____ Who will not answer the

a tempo

PRI.

cresc. e rit. *a tempo*

call? _____ Join in the maze of the waltz that whirls,

CHO.

pp Ah! _____

pp Ah! _____

cresc. e rit. *a tempo*

PRI. *cresc. e rit.* *a tempo*
 Gal - lant young lov - ers and laugh - ing girls, All of you come to the

CHO. *cresc. e rit.*
 Ah!

cresc. e rit. *a tempo*

PRI. *cresc.*
 ball, _____ There will be wel - come for all, _____

PRI. *f rit.* *a tempo*
 Chance for a dance and ro - mance, _____ At the ball -

rit. *a tempo*

Red.

* *Red.*

*

PRI. at the ball!

CHO. Glad-ly we'll come to the ball,

Glad-ly we'll come to the ball,

dim. *p a tempo*

PRI. Ah

CHO. None but will answer the call! All of us

None but will answer the call! All of us

rit. *rit.* *rit.* *cresc. e rit.*

PRI. *a tempo* *rit.*
Ah

CHO. *a tempo* *rit.*
long for the waltz that whirls, Gal-lant young lov-ers and

a tempo *rit.*
long for the waltz that whirls, Gal-lant young lov-ers and

a tempo *crece e rit.*

PRI. *a tempo* *mf*
All of you come to the ball,

CHO. *a tempo* *mf*
laugh-ing girls! Ah! let us come to the ball,

a tempo *mf*
laugh-ing girls! Ah! let us come to the ball,

a tempo *mf*

cresc. *f rit.*

PRI. There will be wel-come for all, _____ Chance for a dance and ro -

cresc. *f rit.*

CHO There will be joy for us all, _____ Chance for a dance and ro -

cresc. *f rit.*

There will be joy for us all, _____ Chance for a dance and ro -

cresc. *f rit.*

Red. *

PRI. - mance _____ At the ball- at the ball! _____

CHO - mance _____ At the ball- at the ball! _____

- mance _____ At the ball- at the ball! _____

allargando *ff*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

No 15.

DUET—(Prudence and Tony)

"A DANCING LESSON."

Words by
ADRIAN ROSS.

Allegro moderato.


Prudence.  Will you kind - ly tell me

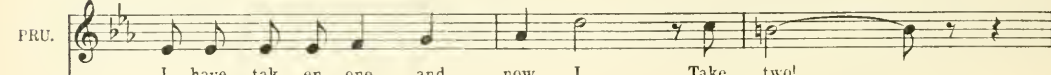
Tony. 

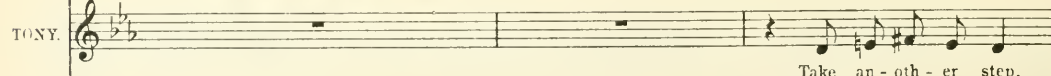
Piano. 


PRU.  how I should do?

TONY.  Well, you take a step, Take a step, take a step!

Piano. 

PRU.  I have tak - en one, and now I Take two!

TONY.  Take an - oth - er step,

Piano. 

PRU.  I'm a - fraid you'll find me sad - ly Too

TONY.  Take a step, take a step!




PRU.  *slow.* I am do - ing ve - ry

TONY.  On - ly take a step, Take a step, take a step!



PRU.  bad - ly I know! _____

TONY.  Oh, no! _____



DANCE.

First system of piano accompaniment for the 'DANCE' section. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady bass line with chords and single notes.

Second system of piano accompaniment for the 'DANCE' section. The right hand continues with a melodic line of eighth and quarter notes, and the left hand maintains the harmonic support with chords and moving bass lines.

Third system of piano accompaniment for the 'DANCE' section. The piece concludes with a final cadence in the right hand and a sustained bass line in the left hand.

Tempo di Valse.

PRU.

First system of piano vocal line for PRU. The staff is empty, indicating a rest for the character.

TONY.

First system of piano vocal line for TONY. The character begins with a melodic phrase.

Now sup - pose that we take Up the waltz!

Tempo di Valse.

First system of piano accompaniment for the 'Tempo di Valse' section. The music is in 3/4 time with a key signature of two flats. The right hand features a waltz-like melody, and the left hand provides a simple bass line.

PRU.

Second system of piano vocal line for PRU. The character begins with a melodic phrase.

I'm a - fraid I shall make Ma - ny faults!

TONY.

Second system of piano vocal line for TONY. The character has a rest.

Ne - ver

Third system of piano accompaniment for the 'Tempo di Valse' section. The right hand continues with the waltz melody, and the left hand provides harmonic support.

Fourth system of piano accompaniment for the 'Tempo di Valse' section. The piece concludes with a final cadence in the right hand and a sustained bass line in the left hand.

PRU.  I'll re - mem - ber to

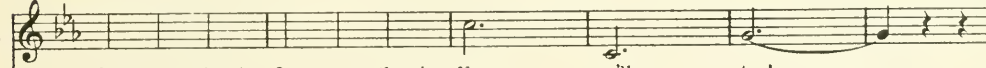
TONY.  mind the a - mount— Hold to me, _____ And re - mem - ber to

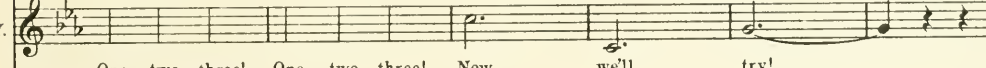


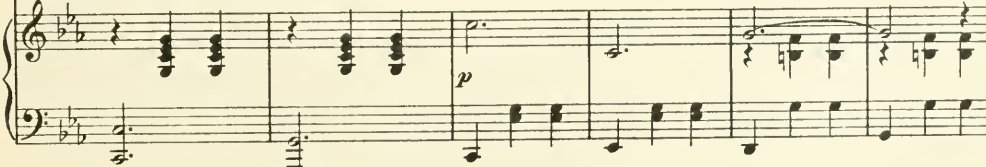
PRU.  *rit.* count One, two, three! _____ *a tempo* One, two, three! One, two, three!

TONY.  *rit.* count One, two, three! _____ *a tempo* One, two, three! One, two, three!



PRU.  One, two, three! One, two, three! Now we'll try! _____

TONY.  One, two, three! One, two, three! Now we'll try! _____



FRU. *rit.* Oh, you will drop me! — *a tempo* Af - ter a day of it

TONY. *rit.* Not I! — *a tempo*

FRU. I'll get the way of it! Bye and bye!

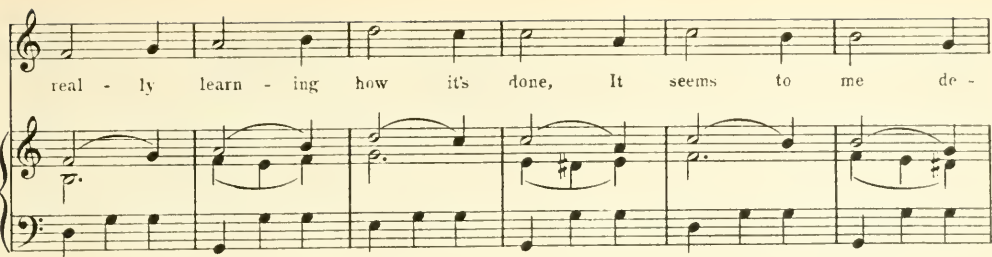
TONY. Bye and bye!

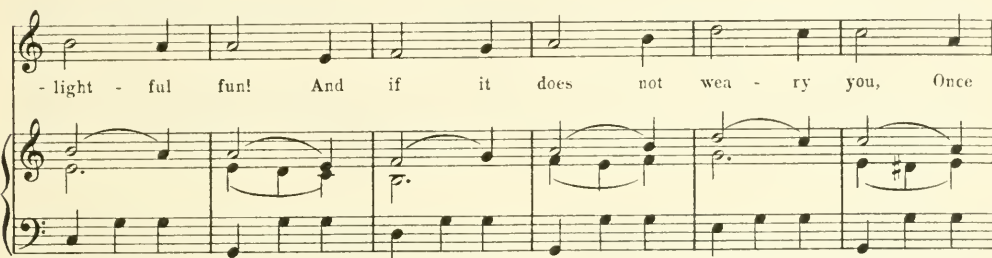
DANCE.

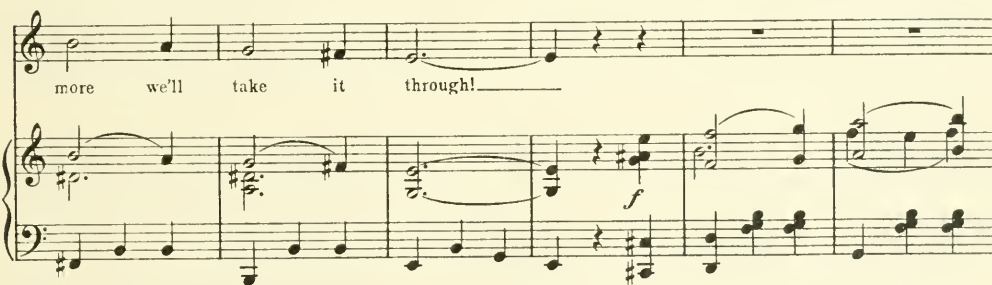
f *rit.* *dim.* *a tempo*

FRU. I'm

f *dim.* *p*

PRU. 
 real - ly learn - ing how it's done, It seems to me de -

PRU. 
 - light - ful fun! And if it does not wea - ry you, Once

PRU. 
 more we'll take it through! _____




p a tempo *f rit.* *dim.* *a tempo*

f *dim.*

Tempo I.

PRU. I am sure to make a blun-der, Some-how_____

TONY. On-ly take a step, Take a step, take a step!

Tempo I.

p

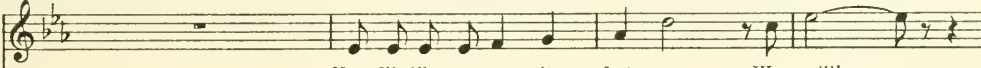
PRU. Am I go-ing right, I won-der, Till now?_____

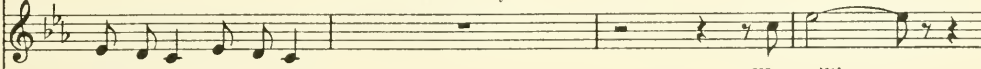
TONY. Yes, you take a step, Take a step, take a step!


PRU.  You're a per - fect danc - ing mas - ter, For skill. _____

TONY.  I can take a step,



PRU.  Now I'd like to try it fast - er - We will! _____

TONY.  Take a step, take a step! We will! _____






CHAR.

gras - sy val - leys, We'll lead the sim - ple life, Lit - tle wife! _____
 be a farm - er In mer - ry wood - en shoes And a blouse! _____

PHOEBE.

CHAR.

I shall be chuck - ling, To feed a duck - ling, And
 I'll look my smart - est To catch an ar - tist; I'll

PHOE.

JEREMIAH.

meet a tree that's not in a pot. _____ I'd give my wa - ges For
 show him if I aint Fit to paint! _____ I'll take my chan - ces At

JER.

all the a - ges, To see a mea - dow now And a cow! _____
 vil - lage dan - ces, And do e - nor - mous things On the swings! _____

mf MATHILDE.
Oh, it feels so good When you wan-der in the wood!
Oh, we'll laugh all day As we tum-ble in the hay!

mf PHOEBE & MME. BLUM.
Oh, it feels so good When you wan-der in the wood!
Oh, we'll laugh all day As we tum-ble in the hay!

mf CHARTERIS.
Oh, it feels so good When you wan-der in the wood!
Oh, we'll laugh all day As we tum-ble in the hay!

mf JEREMIAH.
— Oh, it feels so good When you wan-der in the wood!
— Oh, we'll laugh all day As we tum-ble in the hay!

mf

ALL. *mf*
A-way to bal - my Bar - bi - zon! ——— For such a

f *mf*

contra

ALL. *cres*
hap - py time we'll go, ——— And have a cot - tage where our

cres

ALL. *cen* - - - *do*

Chan - te - cler At three A. M. will crow! - - - A-way in

f *mf*

ALL.

bal - my Bar - bi - zon - - - The bree-zes play a gay chan -

f *mf*

ALL.

- son, - - - And lit-tle lambs a - far Will ec-ho ev-'ry bar In

f

ALL. *dim.*

Bar - bi - Bar - bi - zon! - - - 2. It - - -

dim. *p* *mf*

DANCE.

The first system of music features a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The right hand plays a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over a chord in the third measure.

The second system continues the piece. The right hand has a melodic line with a fermata in the first measure. The left hand maintains the eighth-note accompaniment. The lyrics "eres - - - cen - - -" are written below the right-hand staff.

The third system shows the continuation of the melody and accompaniment. The right hand has a fermata in the first measure. The left hand has a fermata in the fifth measure. Dynamics markings include *f* and *mf*. The lyrics "do" are written below the right-hand staff.

The fourth system continues the piece. The right hand has a fermata in the fourth measure. The left hand maintains the eighth-note accompaniment.

The fifth system concludes the piece. The right hand has a fermata in the fifth measure. The left hand has a fermata in the sixth measure. Dynamics markings include *f* and *dim.*. The lyrics "do" are written below the right-hand staff.

N^o 17.

FINALE.- ACT II.

Words by
ADRIAN ROSS.

CHORUS OF MILLINERS.
(Sop. & Con.)

Allegro.

Chorus.  Ah

Piano.  *f* *mf* *f*

 ha, Mon-sieur La - rose! We hon - our and ad - mire you, But



 must suggest your tak - ing a rest, Your no - ble work must tire you! And



though our win - dow shows — The ve - ry lat - est dres - ses, We

hav - n't got a suit - a - ble lot Of run - a - way prin - ces - ses! We'll

get you some If you pro - pose A - gain to come, Mon - sieur La - rose— Ah,

ha! Mon - sieur La - rose! — We'll show her when we know her— Ah,

ha, ha, ha, ha, ha, ha, ha! Mon - sieur La - rose!

f

MATHILDE.

Oh, there's Mon-sieur La - rose, The

dim. p

MATH.

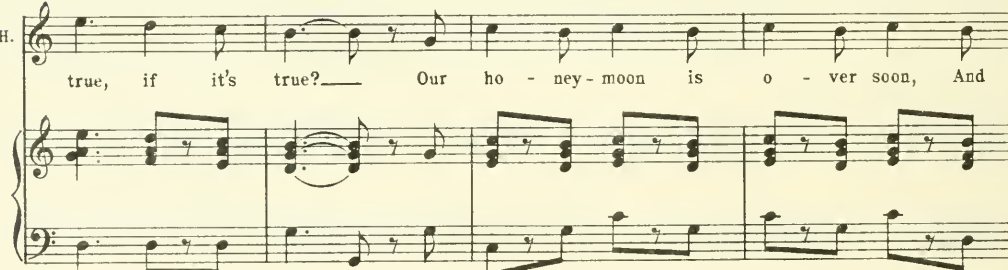
man that I de - test - ed! He says I'm here, he knows, And

MATH.

I must be ar - rest - ed! And if he catch - es me, Our

MATH.  mar - riage won't be law - ful - And nev - er more can be - _____ The


MATH.  case is sim - ply aw - ful! Oh, what are we to do, if it's

MATH.  true, if it's true? _____ Our ho - ney - moon is o - ver soon, And

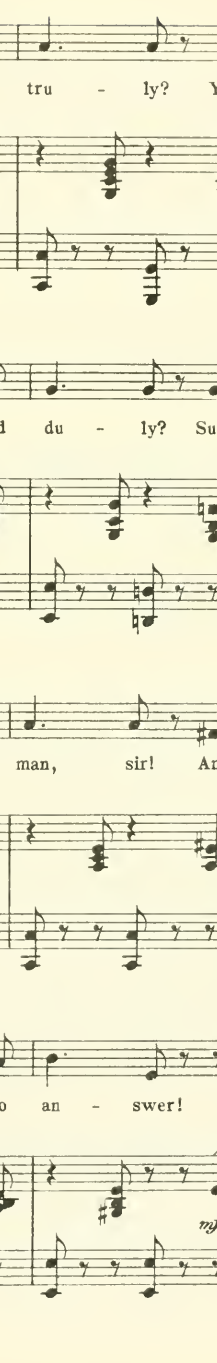
MATH.  what are we to do? _____ Par -

CHARTERIS.

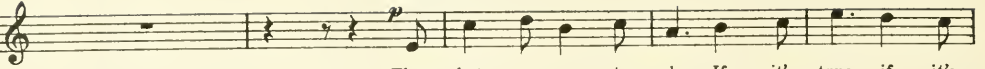
CHAR.  *CHAR.*
 -don, Mon-sieur La - rose! ——— But did I hear it tru - ly? You

CHAR.  *CHAR.*
 ven - ture to sup - pose ——— We are not mar - ried du - ly? Such

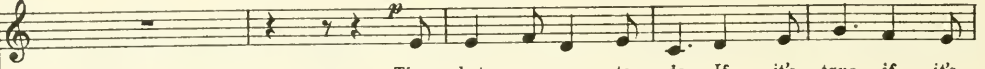
CHAR.  *CHAR.*
 in - sults I de - clare ——— Un - worth - y of a man, sir! And

CHAR.  *CHAR.*
 if you do not care, ——— Your life will have to an - swer!

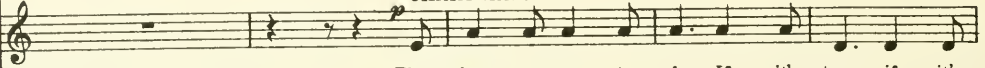
MATHILDE.

MATH.  Then what are we to do, If it's true, if it's

PRUDENCE.

PRU.  Then what are we to do, If it's true, if it's

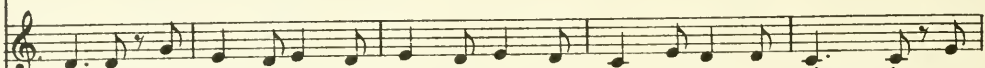
CHARTERIS.

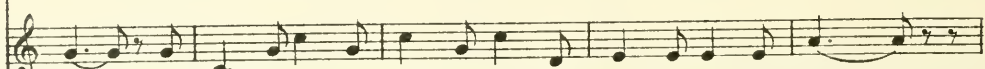
CHAR.  Then what are we to do, If it's true, if it's



dim. p

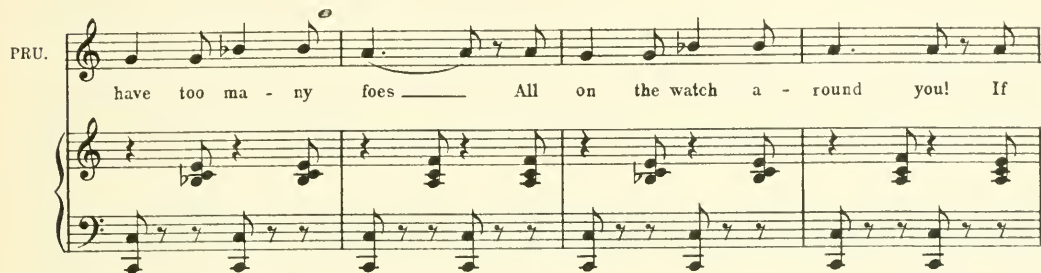
MATH.  true! My own sweetheart and I must part, And what are we to do? —

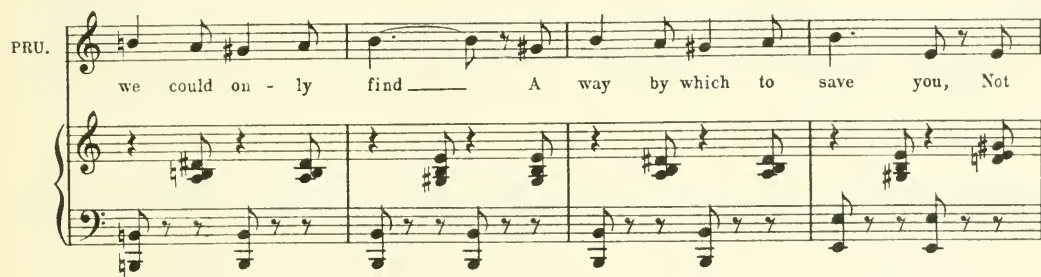
PRU.  true! Your own sweetheart and you must part, And what are we to do? — Al-

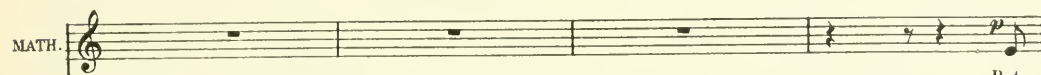
CHAR.  true! My own sweetheart and I must part, And what are we to do? —

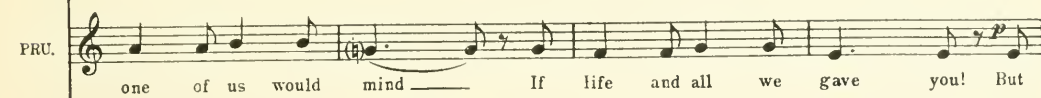


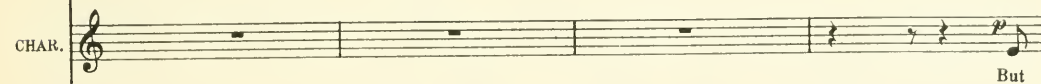
PRU.  *though Mon-sieur La - rose ——— At pre - sent has - nt found you, You*

PRU.  *have too ma - ny foes ——— All on the watch a - round you! If*

PRU.  *we could on - ly find ——— A way by which to save you, Not*

MATH.  *But*

PRU.  *one of us would mind ——— If life and all we gave you! But*

CHAR.  *But*

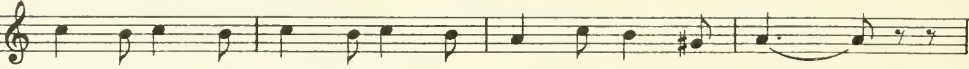
 *p*

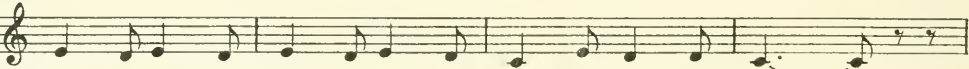
MATH.  what are we to do, If it's true, if it's true? — It's

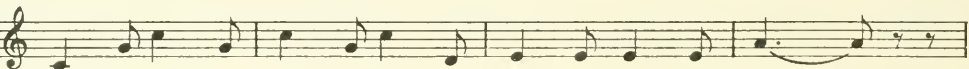
PRU.  what are we to do, If it's true, if it's true? — It's

CHAR.  what are we to do, If it's true, if it's true? — It's



MATH.  all too late to con - quer fate, So what are we to do? —

PRU.  all too late to con - quer fate, So what are we to do? —

CHAR.  all too late to con - quer fate, So what are we to do? —



CHORUS. (Sop. & Con.)

A - dieu, Mon-sieur La - rose! — You

CHO. grieve us when you leave us! Ah, ha, ha, ha, ha, ha, ha, ha! Mon-sieur — La-

CHO. - rose! —

Allegro con spirito.

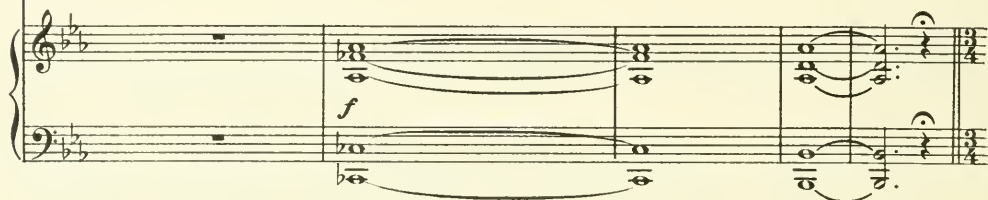
mf *cresc.* *f*

MATHILDE.


It's the

MATH.  Prince! His Highness!


f CHORUS. (S. A. T. B.)
The Prince! The Prince! His High - ness!
The Prince! The Prince! His High - ness!

f 

Allegretto. PRINCE. (to *Mme Blum*)
Ah, Ma - dame! ——— Here I am ——— To in -

p 

PR. (to *Prudence*)
- vite La Qua - ker - resse! ——— May I pray ——— You will



PR. *rit.*

say _____ As your an - swer, on - ly Yes! _____

rit.

PR. **Tempo di Valse Lento**

Will you not come to the ball, _____ Lis - ten and an - swer the call? _____

p a tempo

PR. *cresc. e rit.* *a tempo* *cresc. e rit.*

— Beau - ti - ful girls will be there to dance, All that is fair - est and

cresc. e rit. *a tempo* *cresc. e rit.*

PR. *a tempo*

best in France! If you will come to the ball, _____

a tempo

PR.

You shall be queen of them all; No one so fair will be

rit.

PR.

there At the ball at the ball!

a tempo *rit.*

PRUDENCE.

Real-ly, Your High-ness, Though you are kind, Quak-er-ish shy-ness

p a tempo

PRU.

Troubles my mind! I am no danc-er, I can-not go, So I can

cresc. *f*

PRU. *rit. e dim.*
 an - swer No-thing but - No!

CHO. *p*
 Her on-ly an-swer is No! *rit.*

p
 Her on-ly an-swer is No! *rit.*

rit. e dim. *a tempo* *rit.*

CHO. *a tempo*
 She will not come to the ball! _____ She will not answer the call! _____

a tempo
 She will not come to the ball! _____ She will not answer the call! _____

p a tempo

mf PRINCE.

Ah _____ Ah _____

rit. *a tempo* *rit.*

CHO. Though she would reign at the Prin - ce's dance, Win - ning a lov - er the

rit. *a tempo* *rit.*

Though she would reign at the Prin - ce's dance, Win - ning a lov - er the

crese. e rit. *a tempo* *rit.*

PR. _____ *mf* She will not come to the ball, _____

a tempo *mf*

CHO. first in France, If she had gone to the ball, _____

a tempo *mf*

first in France, If she had gone to the ball, _____

a tempo *mf*

PR. *cresc.* Then I'll make love to them all, ————— *frit.* Ma - ny as fair will be

CHO. *cresc.* She would be queen of us all, ————— *frit.* She does not care to be

cresc. She would be queen of us all, ————— *frit.* She does not care to be

cresc. *frit.*

Red. *

PR. there, ————— At the ball, at — the ball —————

CHO. there, ————— At the ball, at — the ball! —————

there, ————— At the ball, at — the ball —————

allargando *ff*

Red. * *Red.* * *Red.* * *Red.* *

Allegro. (Dialogue)

p

Tempo di Valse Lente.

f *rit.*

PRINCE.

PR. *mf*

Ah! you will come to the ball.

CHORUS with PRINCIPALS.

CHO *mf*

Ah! she will come to the ball.

Ah! she will come to the ball.

mf *a tempo*

PR. Lis - ten and ans - wer the call! I will be ev - er your

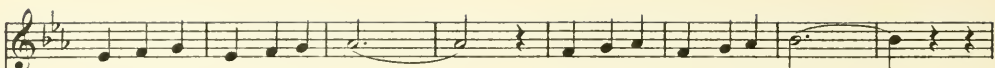
CHO. Lis - ten and ans - wer the call! Fair is the fate of the


Lis - ten and ans - wer the call! Fair is the fate of the

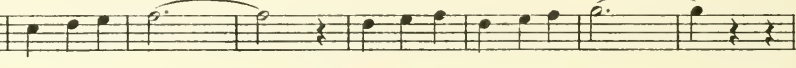
PR. faith - ful friend, You are my queen till the world shall end!

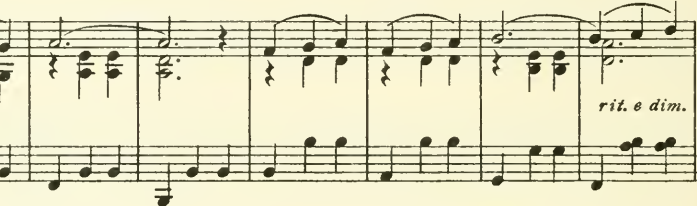
CHO. Prin - ce's friend, Queen of the dance to the dan - ce's end!


Prin - ce's friend, Queen of the dance to the dan - ce's end!

PR. 
 Now you will come to the ball, _____ You shall be queen of them all! _____

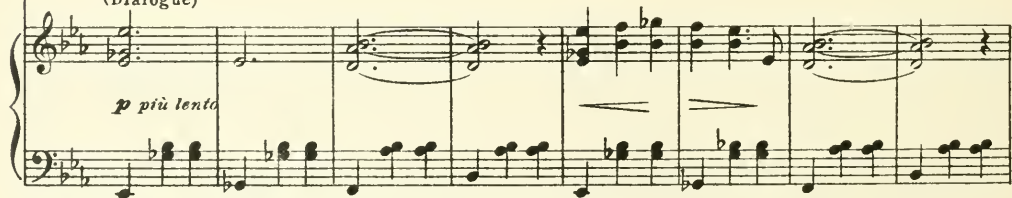
CHO. 
 Ah! let us come to the ball, _____ Hail-ing her queen of us all! _____


 Ah! let us come to the ball, _____ Hail-ing her queen of us all! _____


mf *rit. e dim.*



(Dialogue)


p più lenta

PR. *f rit.*
No one so fair will be there, ——— At the ball, at the

CHO. *f rit.*
Hail to the pair of them there, ——— At the ball, at the

f rit.
Hail to the pair of them there, ——— At the ball, at the

f rit.
Ced. * Ced. * Ced. *

PR. ball! ———

CHO. ball! ———

ball! ———

a tempo

ff
Ced. * *ff* *

Act III.

No. 18.

INTRODUCTION and DANCE.

Allegro vivace.

Piano.

mf

cresc.

f

Curtain.

f

First system of a musical score in G major (one sharp) and 2/4 time. The piece begins with a *mf* dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth-note chords.

Second system of the musical score. It includes a first ending (marked '1.') and a second ending (marked '2.'). The second ending leads to a section with a *f* dynamic. The right hand has a melodic line with slurs and a fermata, while the left hand continues with eighth-note accompaniment.

Third system of the musical score. The right hand features a melodic line with slurs and a fermata, while the left hand continues with eighth-note accompaniment.

Fourth system of the musical score. The right hand features a melodic line with slurs and a fermata, while the left hand continues with eighth-note accompaniment.

Fifth system of the musical score, concluding the piece. The right hand features a melodic line with slurs and a fermata, while the left hand continues with eighth-note accompaniment.

First system of musical notation. The piece is in 2/4 time with a key signature of one sharp (F#). The dynamic marking is *mf - ff*. The right hand features a melodic line with a trill on the first measure and a fermata on the final measure. The left hand provides a steady eighth-note accompaniment.

Second system of musical notation. The right hand continues the melodic line with a trill on the first measure and a fermata on the final measure. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand features a melodic line with a trill on the first measure and a fermata on the final measure. The left hand continues the eighth-note accompaniment.

Fourth system of musical notation. The right hand features a melodic line with a trill on the first measure and a fermata on the final measure. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation, concluding with a first and second ending. The first ending leads back to the beginning of the piece, while the second ending concludes with a final cadence. The right hand features a melodic line with a trill on the first measure and a fermata on the final measure. The left hand continues the eighth-note accompaniment.

First system of a piano score. The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns and some sixteenth-note runs, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a series of chords in the right hand.

Second system of the piano score. The right hand continues with melodic development, including a prominent sixteenth-note run. The left hand maintains its eighth-note accompaniment. The system ends with a half rest in the right hand.

Third system of the piano score. The right hand features a melodic line with eighth-note patterns and some sixteenth-note runs. The left hand continues with its eighth-note accompaniment. The system concludes with a series of chords in the right hand.

Fourth system of the piano score, ending with a double bar line. The right hand features a melodic line with eighth-note patterns and some sixteenth-note runs. The left hand continues with its eighth-note accompaniment. The system concludes with a series of chords in the right hand. A fortissimo (*ff*) dynamic marking is present in the right hand.

No 19.

SONG.— (Prince) & CHORUS.

"COULEUR DE ROSE"


Words by
PERCY GREENBANK.

Moderato.

Prince. 

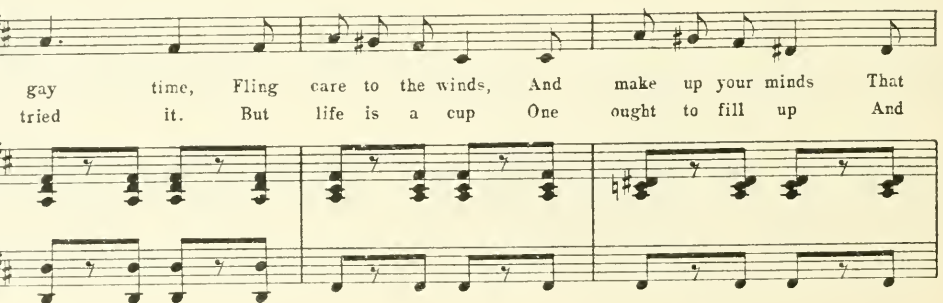
Piano. 

1. The
2. Phi-

PRI. 

world's a de-light - ful place, And if you're fond of a
- los - o - phy such as mine You may'nt be - lieve till you've

p

PRI. 

gay time, Fling care to the winds, And make up your minds That
tried it. But life is a cup One ought to fill up And

PRI. all the year shall be May - time. A - way with your gloom-y thoughts, — Just
quaff the nec-tar in - side it. Then, un-der a cloud-less sky, — With

PRI. do what fan - cy pro - po - - ses, Then life ought to seem A
not a sha-dow of sor - - row, We'll learn, while we may, The

PRI. beau - ti - ful dream, A dream of no - thing but ro - - ses.
joys of to - day, And leave re-grets till to - mor - - row.

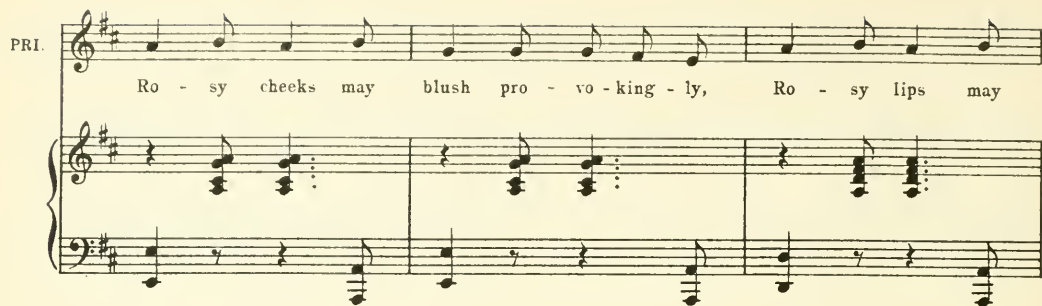
rit.

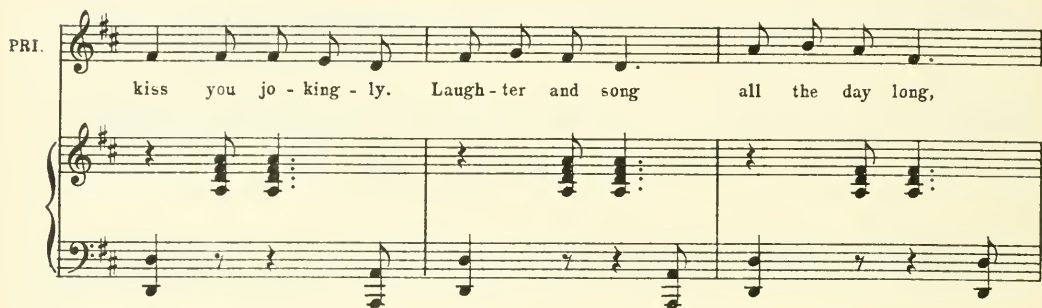
REFRAIN.

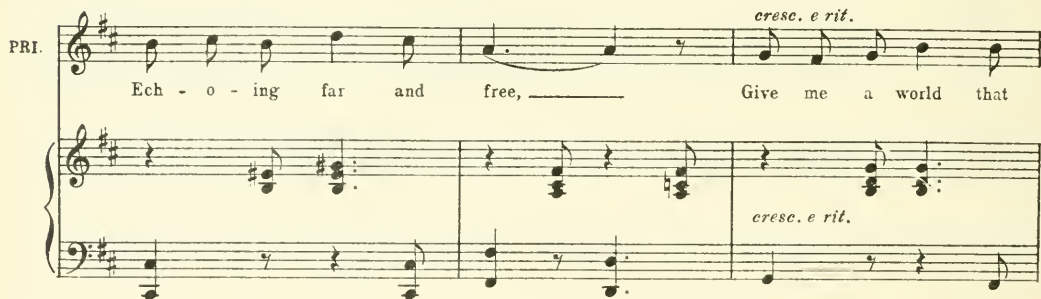
Più lento.

PRI. Cou-leur de rose! Cou-leur de rose! That is what life should be. —

Più lento.

PRI.  Ro - sy cheeks may blush pro - vo - king - ly, Ro - sy lips may

PRI.  kiss you jo - king - ly. Laugh - ter and song all the day long,

PRI.  Ech - o - ing far and free, _____ Give me a world that

cresc. e rit.

cresc. e rit.

PRI.  glit - ters and glows, Cou - leur de rose! Cou - leur de rose! _____ rose! _____

1. 2.

mf *a tempo*

CHO. *p*
Cou - leur de rose! Cou - leur de rose! That is what life should

Cou - leur de rose! Cou - leur de rose! That is what life should

CHO. *p*
 be. _____ Ro - sy cheeks may blush pro - vo - king - ly,

be. _____ Ro - sy cheeks may blush pro - vo - king - ly,

CHO. *p*
 Ro - sy lips may kiss you jo - king - ly. Laugh - ter and song

Ro - sy lips may kiss you jo - king - ly. Laugh - ter and song

CHO. all the day long, Ech - o - ing far and
all the day long, Ech - o - ing far and

CHO. free, Give me a world that glit - ters and glows,
free, Give me a world that glit - ters and glows,

cresc. e rit.

cresc. e rit.

cresc. e rit.

PRI. *rall.* Cou - leur de rose!

CHO. *rall.* Cou - leur! de rose, de rose!
rall. Cou - leur! de rose, de rose!

p rall.

And.

No. 20.

DUET.—(Phoebe and Jeremiah.)

Words by
PERCY GREENBANK.

"MR. JEREMIAH, ESQUIRE!"

Allegro.

Piano.

PHOEBE.

1. When we are real - ly rich, Then
when the Au - tumn comes, We'll

JEREMIAH.

mar - ried we will get, And set - tle down Some - where in town A -
rent a moor or two, And ask our friends For long week - ends To

JER.

- mong the swag - ger set!
shoot our co - verts through A
We'll

PHOEBE.

JEREMIAH.

PHOE.
 house in Berke - ley Square Will suit me to the ground, We'll
 stalk the wi - ly grouse And chase the sau - cy stags, With

JER.
 dine in state Off sil - ver plate With flun - keys stand - ing round! With
 ev - 'ry shot We'll add a lot Of bra - ces to our bags. We'll

BOTH.
 great big flun - keys stand - ing round! "Oh,
 both add bra - ces to our bags! "Oh,

PHOE.
 Jer - ry! Will you pass the sher - ry? Kind - ly bid the
 Jer - ry! That was care - less, ve - ry; At a fox you

JEREMIAH.

PHOE.
 foot - man stir the fire." _____ That's the sort of thing we'll
 nev - er ought to fire." _____ I don't care what peo - ple

JER.
 say, On that hap - py, hap - py day, When I'm Mis - ter Je - re -
 say, I'll shoot part - rid - ges in May, When I'm Mis - ter Je - re -

JER. PHOEBE.
 - mi - ah, Es - quire! _____ 2. And
 - mi - ah, Es - quire! _____ 3. Of

JEREMIAH.

PHOE.
 course we'll have to keep A stud of mo - tor cars; And

JER.

I will pay Five shil - lings, say, For each of my ci - gars.

PHOEBE.

And then we'll en - ter - tain In fash - ion swell and

JEREMIAH.

PHOE.

grand; We'll give a ball, In - vit - ing all The high - est in the

BOTH.

JER.

land The tip - top peo - ple in the land. _____

PHOEBE.

PHCE. "Oh, Jer - ry! This is rip - ping, ve - ry,

JEREMIAH.

PHCE. Of a live - ly dance I nev - er tire" ————— And with

JER. duch - ess - es ga - lore I will light - ly tread the floor When I'm

JER. Mis - ter Je - re - mi - ah, Es - quire! —————

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and features a rhythmic pattern of eighth notes with a '7' above them, suggesting a specific fingering. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece. The upper staff shows a melodic line with some rests and eighth notes. The lower staff maintains the accompaniment with consistent rhythmic patterns.

The third system introduces a key change, indicated by a sharp sign on the F line of the upper staff. The melodic line becomes more active with eighth notes. The lower staff continues with the accompaniment.

The fourth system features a change in the upper staff's texture, with some chords and rests. A dynamic marking of *f* (forte) is present. The lower staff continues with the accompaniment.

The fifth system shows a melodic line in the upper staff with eighth notes and some rests. The lower staff continues with the accompaniment.

The sixth system concludes the piece. The upper staff has a melodic line with a final chord. A dynamic marking of *fz* (forzando) is present. The lower staff continues with the accompaniment.

Nº 21.

DUET.-(Mathilde and Charteris.)

"A WILDERNESS AND THOU!"

Words by
ADRIAN ROSS.

Mathilde. *Allegro.* *mf*

1. If we are not mar - ried Here, my
2. To a tru - ly mo - ral Home we'll

Piano. *f* *p*

MATH.

dear, _____ Whith - er shall we fly, _____ You and
roam, _____ O - ver seas of blue _____ I and

MATH. *CHARTERIS.*

I? _____ Through the hot and a - rid Land of
you! _____ Yes, an isle of co - ral, Green, se -

CHAR.

sand, _____ To the cool and calm _____ Of the
- rene, _____ Ly - ing all a - lone _____ And un -

MATHILDE.

CHAR.

palm. _____ Our i - de - al place is
- known. _____ There the Chief will greet us,

MATH.

CHARTERIS.

Some re - mote o - a - sis, Where to mar - ry
If he does not eat us - While his peo - ple

CHAR.

us it takes Just a brace of A - rab sheiks!
take the chance Of a na - tive wed - ding dance

MATH. *f* Just a brace of A - rab sheiks!
Quite a sight a na - tive dance! *dim.*

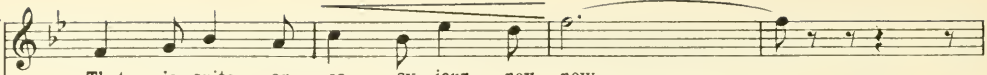
CHAR. *f* Just a brace of A - rab sheiks!
Quite a sight a na - tive dance! *dim.*

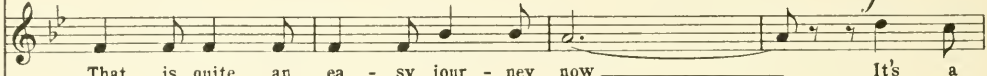
MATH. *f*


CHAR. *f*

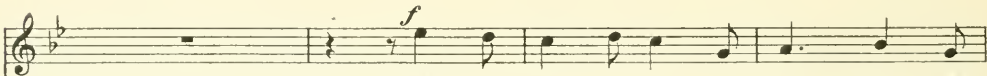
MATH. *mf* Shall we wan - der far a - way to the Sa - ha - ra?
By the trop - ic o - cean I've a sort of no - tion


CHAR. *mf* Shall we wan - der far a - way to the Sa - ha - ra?
By the trop - ic o - cean I've a sort of no - tion


MATH.  That is quite an ea - sy jour - ney now _____
Al - most a - ny - thing the laws al - low _____

CHAR.  That is quite an ea - sy jour - ney now _____ It's a
Al - most a - ny - thing the laws al - low _____ So well



MATH.  We will take a car - a - van, For we
With a co - coa - nut or two, For we

CHAR.  fash - ion - a - ble plan, For we
char - ter a ca - noe - For we



MATH.  must be get - ting mar - ried a - ny - how. _____ And we
must be get - ting mar - ried a - ny - how. _____ And we

CHAR.  must be get - ting mar - ried a - ny - how. _____ And we
must be get - ting mar - ried a - ny - how. _____ And we

con passione



MATH. *2nd time only*

on - ly want a wil - der - ness and
 on - ly want a wil - der - ness and

CHAR. *2nd time only*

on - ly want a wil - der - ness and
 on - ly want a wil - der - ness and

f

MATH.

Thoul
 Thoul

CHAR.

Thoul
 Thoul

MATH. 1. 2.

CHAR.

Nº 22.

SONG — (Prudence).

"TONY, FROM AMERICA"

Words by
LIONEL MONCKTON.

Prudence. *Moderato.*

Piano. *mf*

PRU.

1. All a - long the gar - den where the moon - beams glance, Mu - sic e - choes loud and
2. All a - long the path - way of the sum - mer moon, He is com - ing now, I

PRU.

clear.
know,

Girls have got their part - ners for the joy - ous dance,
He is out to find me and he'll meet me soon, -

PRU.

But the one I want's not here! There are
Whis - per to me soft and low! There are

PRU.

part - ners made in Ger - man - y and gen - tle - men of France, There are
girls who blush and smile at him and try to win his heart, For they

PRU.

boys who come from Eng - land, but they hav' - n't an - y chance With
want him ve - ry bad - ly, but I ne - ver mean to part With

REFRAIN.

PRU.

To - ny, from A - me - ri - ca. O - ver the sea!
To - ny, from A - me - ri - ca. O - ver the sea!

PRU.

He guess'd I was all a-lone, So that's why he
He guess'd I was all a-lone, So that's why he

PRU.

came a-long and found me! O-ver in A-me-ri-ca.
came a-long and found me! O-ver in A-me-ri-ca.

PRU.

Some day we'll be _____ When a cot-tage we have rent-ed
Some day we'll be _____ When a cot-tage we have rent-ed

PRU.

We'll be quite con-tent-ed, To-ny and me!
We'll be quite con-tent-ed, To-ny and me!

1. 2.

3. 3.

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 three sharps (F#, C#, G#). The music begins with a piano (*mf*) dynamic marking. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with quarter and eighth notes.

The second system continues the piece with similar melodic and rhythmic patterns in both staves. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a steady accompaniment.

The third system shows the continuation of the dance piece. The upper staff has a more active melodic line with frequent eighth notes, and the lower staff maintains the accompaniment.

The fourth system features a melodic line in the upper staff that includes some grace notes and slurs. The lower staff continues with the accompaniment.

The fifth system continues the musical development. The upper staff has a melodic line with some slurs and accents, and the lower staff provides the accompaniment.

The sixth and final system of the page concludes the piece. The upper staff has a melodic line that ends with a flourish, and the lower staff has an accompaniment that ends with a final cadence. A *dim.* (diminuendo) marking is present in the lower staff towards the end of the system.

Nº 23.

DUET—(Prudence and Tony.)

"THE FIRST DANCE"

Words by
ADRIAN ROSS.

Moderato.

Prudence. 

Tony. 


Piano. 


They loves me and I love thee:

rit. *

PRU. 

Love's the on - ly true mar - riage mak - er. Thy lit - tle wife I'm

TONY. 

Piano. 

PRU. 

go - ing to be, And *rit.* not the lit - tle wife of a Qua - ker.

TONY. 

Piano. 

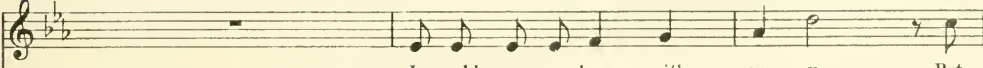
Allegro moderato.

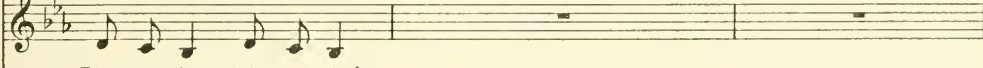
FRU. 
 Though I have been asked by ma - ny, It's true _____

TONY. 
 Just to take a step,


Allegro moderato.


p

FRU. 
 I would nev - er dance with an - y But


TONY. 
 Take a step, take a step!

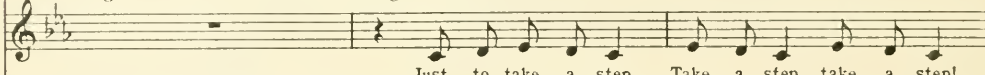

p

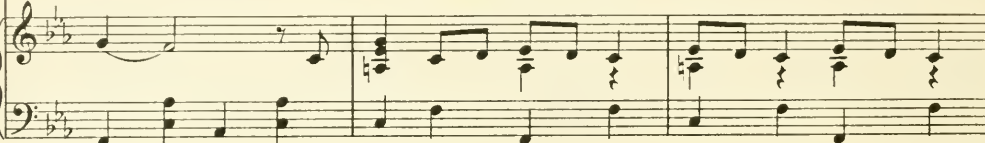
FRU. 
 you! _____ All in vain the rest be -

TONY. 
 Let us take a step, Take a step, take a step!


p

PRU.  - sought me To - night. _____

TONY.  Just to take a step, Take a step, take a step!



PRU.  Now I'll do the dance you taught me All right! _____

TONY.  All right! _____



DANCE.





No 24.

FINALE - ACT III.

Words by
ADRIAN ROSS.

Allegro non troppo. PRUDENCE.

Prudence. Love, I have met you and known you, —

Piano. *f* *p*

PRU. Love at your throne I a - dore, —

PRU. If you will stay, Be my life what it may,

PRU. Mine will be joy ev - er - more! —

TUTTI.

f

Love, as our mas - ter we own you, — Free - ly we

Love, as our mas - ter we own you, — Free - ly we

The first system of music consists of four staves. The top two staves are vocal lines for soprano and bass, both marked with a forte (*f*) dynamic. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Love, as our mas - ter we own you, — Free - ly we".

TUTTI.

an - swer your call; And ours while we live Be the

an - swer your call; And ours while we live Be the

The second system of music consists of four staves. The top two staves are vocal lines for soprano and bass. The bottom two staves are piano accompaniment. The lyrics are: "an - swer your call; And ours while we live Be the".

TUTTI.

joys that you give; Love, you are lord of us all, —

joys that you give; Love, you are lord of us all, —

ere - scen - do

The third system of music consists of four staves. The top two staves are vocal lines for soprano and bass. The bottom two staves are piano accompaniment. The lyrics are: "joys that you give; Love, you are lord of us all, —". The piano part ends with a chordal texture labeled "ere - scen - do".

TUTTI

f Love, you are lord of us all,

f Love, you are lord of us all,

TUTTI

Love, you are lord of us all,

Love, you are lord of us all,

TUTTI

Love, you are lord, Love, you are lord of us

Love, you are lord, Love, you are lord of us

Ad. * *Ad.* *

TUTTI

all, _____ of all! _____

all, _____ of all! _____

a tempo

a tempo

And. *

TUTTI

Curtain.
Allargando.

ff

DANCE.

INTRO.
Allegro.

Piano.

TWO-STEP.

First system of a piano piece. The right hand features a melodic line with a half-note chord at the beginning, followed by eighth-note patterns and a half-note chord. The left hand plays a steady eighth-note accompaniment. A fermata is placed over a half-note chord in the right hand.

Second system of the piano piece. The right hand continues the melodic line with eighth-note patterns and half-note chords. The left hand maintains the eighth-note accompaniment. A fermata is placed over a half-note chord in the right hand.

Third system of the piano piece. The right hand features a melodic line with eighth-note patterns and half-note chords. The left hand plays an eighth-note accompaniment. The system concludes with two first endings, labeled '1.' and '2.', each followed by a fermata.

TRIO.

Fourth system, the beginning of the Trio section. The key signature changes to one flat and the time signature to 6/8. The right hand plays a melodic line with eighth-note patterns and half-note chords. The left hand plays a bass line with eighth-note patterns. A dynamic marking of *f* (forte) is present.

Fifth system of the Trio section. The right hand continues the melodic line with eighth-note patterns and half-note chords. The left hand maintains the eighth-note accompaniment.

Sixth system of the Trio section. The right hand features a melodic line with eighth-note patterns and half-note chords. The left hand plays an eighth-note accompaniment. The system concludes with a fermata over a half-note chord in the right hand.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present at the beginning.

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

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

Fourth system of the piano score, featuring a dynamic marking of *f* (forte) at the start.

Fifth system of the piano score, continuing the musical narrative.

Sixth system of the piano score, concluding the piece with a final cadence.

CODA.

First system of musical notation for the CODA section. The piano part begins with a forte (*f*) dynamic, while the bass part starts with a mezzo-forte (*mf*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Second system of musical notation for the CODA section, continuing the melodic and harmonic development in both piano and bass staves.

Third system of musical notation for the CODA section, featuring a crescendo hairpin in the piano part and a mezzo-forte (*mf*) dynamic marking.

Fourth system of musical notation for the CODA section, featuring a crescendo hairpin in the piano part and a *cresc.* dynamic marking in the bass part.

Fifth system of musical notation for the CODA section, concluding with first and second endings. The piano part starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The bass part features mezzo-forte (*mf*) and forte (*f*) dynamics.

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The right hand (treble clef) features a series of chords: G4-B4 (quarter), G4-B4 (quarter), G4-B4 (quarter), and G4-B4 (quarter). The left hand (bass clef) plays a steady eighth-note accompaniment: G2 (quarter), B2 (quarter), G2 (quarter), B2 (quarter).

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns: G4 (quarter), B4 (quarter), G4 (quarter), B4 (quarter); A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter); G4 (quarter), B4 (quarter), G4 (quarter), B4 (quarter); and G4 (quarter), B4 (quarter), G4 (quarter), B4 (quarter). The left hand continues with the eighth-note accompaniment: G2 (quarter), B2 (quarter), G2 (quarter), B2 (quarter).

Third system of musical notation, measures 9-12. The right hand features a series of chords: G4-B4 (quarter), G4-B4 (quarter), G4-B4 (quarter), and G4-B4 (quarter). The left hand continues with the eighth-note accompaniment: G2 (quarter), B2 (quarter), G2 (quarter), B2 (quarter).

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note patterns: G4 (quarter), B4 (quarter), G4 (quarter), B4 (quarter); A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter); G4 (quarter), B4 (quarter), G4 (quarter), B4 (quarter); and G4 (quarter), B4 (quarter), G4 (quarter), B4 (quarter). The left hand continues with the eighth-note accompaniment: G2 (quarter), B2 (quarter), G2 (quarter), B2 (quarter).

Fifth system of musical notation, measures 17-20. The right hand features a series of chords: G4-B4 (quarter), G4-B4 (quarter), G4-B4 (quarter), and G4-B4 (quarter). The left hand continues with the eighth-note accompaniment: G2 (quarter), B2 (quarter), G2 (quarter), B2 (quarter).

SONG - (Phoebe) and CHORUS OF GIRLS.

"OR THEREABOUT!"

Words by
ADRIAN ROSS.Music by
HUGO FELIX.

Allegretto.

Phoebe.

Piano.

1. Par - is is the best of
2. If you pine for some - thing

PH.

ci - ties, Ev - ry shop Is tip - top! You can buy such pret - ty -
smart - er In the ways Of Ca - fés, You can go a - bout Mont -

PH.

- pret - ties, Or a hat Big as that! And at the ki - osks on
- mar - tre, There's a heap Pret - ty steep! You can stu - dy Par - is

Ed.

PH. *rit.*

sale — Are the Tel - e - graph and Dai - ly — Mail.
 life — But you'd bet - ter go with - - out your wife.

PH. *Un poco più mosso.*

As you walk round a - - long the Champs E - ly - sees or the
 You go round the Ca - fé de l'Ab - baye, the Chat Noir,

PH. CHORUS.

Av - en - ue de l'Op - er - a or there - a - bout - Or
 or the Ca - fé du Rat Mort, or there - a - bout - Or

PHOEBE.

CHO. there - a - bout - You can buy French
 there - a - bout - All the Eng - lish

PH. pa - pers too with pic - tures of the sort of girls I don't ex - act - ly
 who are so re - spec - ta - ble at home are pret - ty sure to be some -

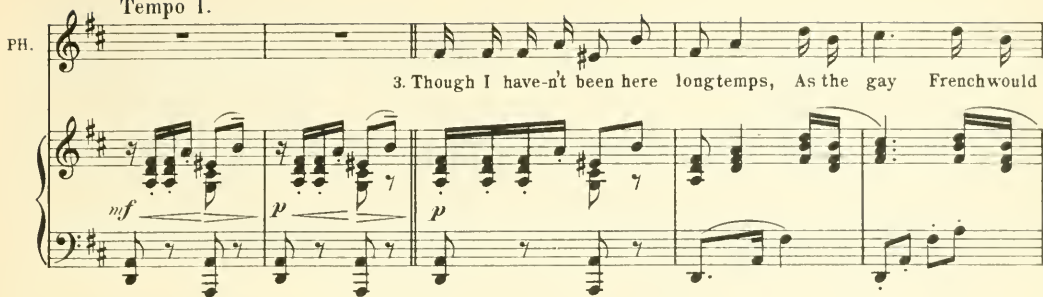
PH. CHORUS. PHOEBE.
 care a - bout, Don't care a - bout. What they say a -
 - where a - bout, Some - where a - bout! You should see them

PH. - bout them is in French, of course, that I can - not make out
 roll a - bout with laugh - ter as they clap their hands and shout

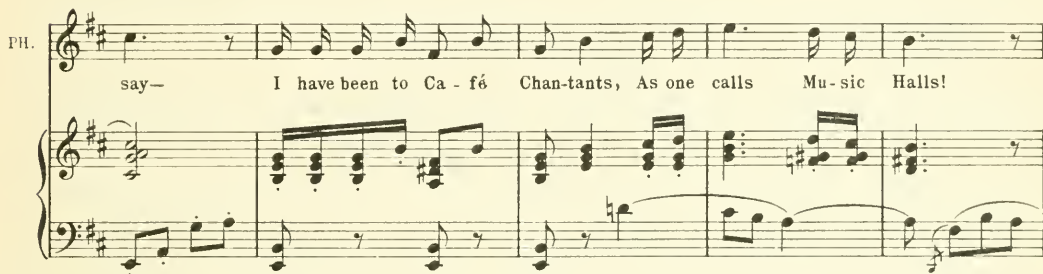
PH. But I guess just what it means - or there - a - bout!
 When the dan - cers go like that - or there - a - bout!

CHO. or there - a - bout!
 or there - a - bout!

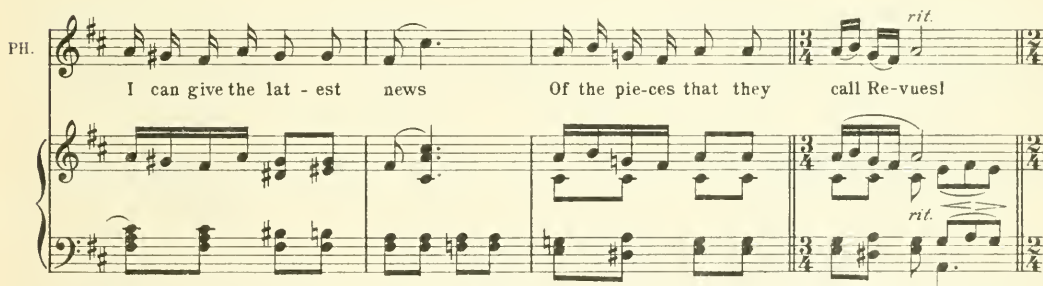
Tempo I.

PH. 

3. Though I have-n't been here long temps, As the gay French would

PH. 

say— I have been to Ca - fé Chan-tants, As one calls Mu - sic Halls!

PH. 

I can give the lat - est news Of the pie - ces that they call Re - vues!

Un poco più mosso.

PH. 

When you go in - side the Fo - lies Ber - gères or Am - bas - sa - deurs Or Al - ca - zar or

PH. CHORUS. PHOEBE.

there-a-bout- Or there-a-bout! You will see per - formances that set your hair on

PH. CHORUS. PHOEBE.

end, sup-pos-ing you have an - y hair a-bout- Some hair a-bout! Girls come

PH.

on in dress-es that are beau-ti-ful-ly made, with-out a doubt

PH. But they're cut low in the neck- or there-a - bout!

CH. or there-a - bout!

ff

DANCE.

The first system of musical notation for 'DANCE.' consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment with eighth notes and chords. A fermata is placed over the first measure of the right hand.

The second system continues the piece. The right hand has a more active melodic line with eighth-note runs and slurs. The left hand maintains a consistent rhythmic pattern. The system concludes with a fermata over the final chord.

The third system shows the continuation of the dance. The right hand features a series of eighth-note chords and slurs. The left hand continues with a steady accompaniment. The system ends with a fermata over the final chord.

The fourth system continues the piece. The right hand has a series of eighth-note chords and slurs. The left hand continues with a steady accompaniment. The system ends with a fermata over the final chord.

The fifth and final system of the piece. The right hand has a series of eighth-note chords and slurs. The left hand continues with a steady accompaniment. The system ends with a fermata over the final chord. The piece concludes with the instruction *ffz Fine.*

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