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THE QUAKER GIRL

A New Musical Play

IN THREE ACTS.

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BY
JAMES T. TANNER.

LYRICS BY
ADRIAN ROSS AND PERCY GREENBANK.

MUSIC BY
LIONEL MONCKTON.

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104, Park Street, Camden Town
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Produced by Mr. GEORGE EDWARDES.

THE QUAKER GIRL.

Dramatis Personæ.

CAPTAIN CHARTERIS (<i>King's Messenger</i>)	MR. C. HAYDEN COFFIN.
JEREMIAH (<i>A Quaker</i>)	... ..	MR. JAMES BLACKLEY.
MONSIEUR DUHAMEL (<i>Minister of State</i>)	... ..	MR. HERBERT ROSS.
PRINCE CARLO (<i>Agreed to Princess Mathilde</i>)	... ..	MR. G. CARVEY.
MONSIEUR LAROSE (<i>Chief of Police Paris</i>)	... ..	MR. D. J. WILLIAMS.
WILLIAM (<i>Walter at "The Chequers"</i>)	... ..	MR. E. H. WYNNE.
NATHANIEL PYM (<i>A Quaker</i>)	... ..	MR. HENRY KILLS.
JARGE (<i>The Village Crier</i>)	... ..	MR. GEORGE BELLAMY.
JERRY'S FATHER	... ..	MR. E. HENRY.
AND		
FONY CHUTE (<i>Narr' Attache at American Embassy, Paris</i>)	... ..	MR. JOSEPH COONE.
PHOEBE (<i>Maid to Princess Mathilde</i>)	... ..	MISS GRACIE LUGG.
PRINCESS MATHILDE (<i>An exiled Bonapartist Princess</i>)	... ..	MISS ELSIE SPAIN.
DIANE (<i>A Parisian Actress</i>)	... ..	MISS PHYLIS LE GRAND.
MADAME BLUM (<i>Of the Maison Blum, Paris</i>)	... ..	MILLE CAUMON.
MRS. LUKYN (<i>Landlady of "The Chequers"</i>)	... ..	MISS LUNA LOVE.
RACHEL PYM (<i>A Quakeress</i>)	... ..	MISS JENNIE RICHARDS.
TOINETTE	... ..	MILLE GINA PALERME.
GABY	... ..	MISS HEENE WARREN.
CLEO	} (<i>Employees of Maison Blum</i>)	MISS KITTY MILROSE.
LIANE		MISS MABEL DUNCAN.
LOUISE	... ..	MISS MARIE WEST.
AND		
PRUDENCE (<i>A Quaker Girl</i>)	... ..	MISS GERTIE MILAR.

Synopsis of Scenery.

ACT I.—An English country village	... ..	(JOSEPH HARKER.)
ACT II.—Madame Blum's Dressmaking Saloon, Paris	... ..	(M. AMABLE.)
ACT III.—The Pre Catalon, outside Paris	... ..	(M. PAQUERLAU.)

Dances and Chorus business arranged by WILLIE WARDE.

Stage Director	MR. J. A. E. MALONE.
Musical Director	MR. CARL KIEFERT.

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 musical notation for the piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#), and the time signature is 2/4. The music begins with a forte dynamic marking (f). The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system of musical notation for the piano accompaniment, continuing the piece in the same key and time signature as the first system.

The third system of musical notation for the piano accompaniment, continuing the piece in the same key and time signature as the first system.

The fourth system of musical notation for the piano accompaniment, continuing the piece in the same key and time signature as the first system.

The fifth system of musical notation for the piano accompaniment, concluding the opening chorus in the same key and time signature as the first system.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and eighth-note patterns in both hands.

Second system of musical notation. The bass clef staff begins with a *p* (piano) dynamic marking. The music continues with a mix of chords and moving lines in both staves.

Third system of musical notation. The bass clef staff starts with a *mf* (mezzo-forte) dynamic marking, followed by a *p* (piano) marking, and ends with another *mf* marking. The music shows a variety of rhythmic and melodic textures.

Fourth system of musical notation. The bass clef staff begins with a *p* (piano) dynamic marking. The system concludes with a double bar line.

Fifth system of musical notation. The system begins with the tempo instruction *Tranquillo.* and the word *Curtain.* above the staff. The bass clef staff includes the instruction *un poco più lento* and a *rit.* (ritardando) marking. The system ends with an asterisk (*) below the staff.

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex chordal textures with many beamed notes and ties. The tempo marking *And.* is present at the beginning and end of the system. An asterisk (*) is placed below the bass staff in the middle of the system.

Second system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is more sparse than the first system, with fewer notes. The tempo marking *Tempo primo.* is written above the treble staff. A dynamic marking *p* is written above the bass staff. An asterisk (*) is placed below the bass staff in the middle of the system.

Third system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a rhythmic pattern of eighth notes and chords. The texture is consistent with the first system.

Fourth system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a rhythmic pattern of eighth notes and chords. Dynamic markings *cresc.* and *mf* are present.

Fifth system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a rhythmic pattern of eighth notes and chords. Dynamic markings *cresc.* and *f* are present.

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) with chords and some 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 with chords and some moving lines.

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 with chords and some moving lines.

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 with lyrics: "Goes to see her ev - 'ry day, No - bo - dy can stop her,". The middle staff is a bass line with lyrics: "Goes to see her ev - 'ry day, No - bo - dy can stop her,". The bottom staff is a piano accompaniment with a treble and bass clef. 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 with lyrics: "Though the oth - er Quak - ers say That it is - n't pro - per!". The middle staff is a bass line with lyrics: "Though the oth - er Quak - ers say That it is - n't pro - per!". The bottom staff is a piano accompaniment with a treble and bass clef. The music continues in 2/4 time, with some notes held over from the previous system.

CHO.

The third system of the musical score consists of three staves. The top staff is a vocal line with a whole rest, indicating the choir is silent. The middle staff is a bass line with a whole rest. The bottom staff is a piano accompaniment with a treble and bass clef. 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-que's' door! She is the par - ty who can tell us

3rd.VILLAGER.

2nd. V.

more- She's so o - bli - g - 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? _____

dim *mf*

Listesso tempo.

SOLO. M^{rs} LUKYN.

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

p


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

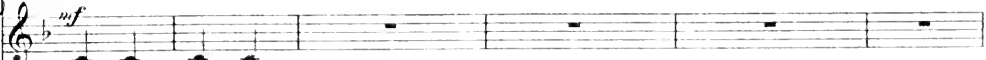
CHO. So thinks each man!


mf


So thinks each man!

mf *p*

TS 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*

TS L.  You'll be si-lent as a dumb thing, It's in con-fi - dence!

CHO.  *mf* Of course we know!

 *mf* Of course we know!

 *mf* *p*

CHORUS.

Just so!

Just so!

mf *mf a tempo*

Detailed description: This block contains the musical score for the chorus. It consists of three systems. The first system shows the vocal line in treble clef with the lyrics 'Just so!' and the piano accompaniment in bass clef. The second system continues the vocal line and piano accompaniment. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *mf* and *mf a tempo*.

MRS LUKYN.

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

p

Detailed description: This block contains the musical score for Mrs Lukyn's part. It consists of two systems. The first system shows the vocal line in treble clef with the lyrics 'Gos-sips all are mis-chief-mak-ers, Sli-ly whis-per-ing!' and the piano accompaniment in bass clef. The piano part features a simple accompaniment of chords and eighth notes. The dynamic is marked *p*.

Mrs L.


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


Yes, that's too true!


Yes, that's too true!


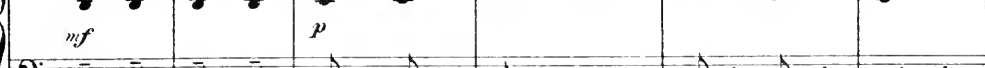
mf *p*


Detailed description: This block contains the musical score for Mrs L.'s part and the chorus. It consists of three systems. The first system shows the vocal line in treble clef with the lyrics 'CHORUS. You must be as mum as Quakers, Don't re-peat a thing-' and the piano accompaniment in bass clef. The second system shows the vocal line in treble clef with the lyrics 'Yes, that's too true!' and the piano accompaniment in bass clef. The third system continues the piano accompaniment. Dynamics include *mf* and *p*.


M.F.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* 

M.F.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!

mf 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?

f 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 1^a ENTRANCE OF QUAKERS and DOUBLE CHORUS.

"QUAKERS MEETING."

Words by
ADRIAN ROSS.

Moderato e Solenne.

Chorus
of
Quakers.

Piano.

mf *rit.* *al 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

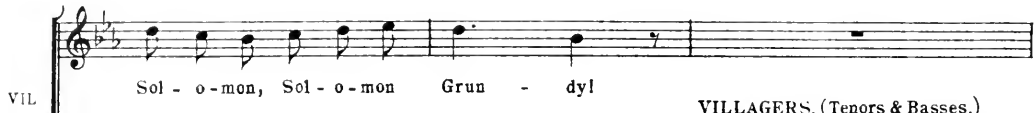
VIL.

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

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

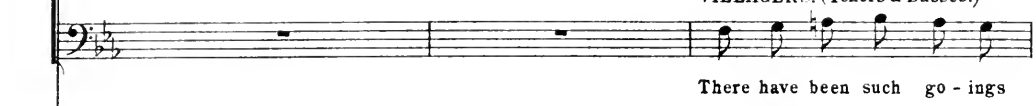
mf

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



VILLAGERS. (Tenors & Basses.)

There have been such go - ings



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



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



VILLAGERS (S & C.)

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

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

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

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!

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

Could - n't you leave it till

The first system of music 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 in grand staff (treble and bass clefs) with a steady eighth-note accompaniment.

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

The second system of music 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 in grand staff with a steady eighth-note accompaniment.

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

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

The third system of music 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 in grand staff with a steady eighth-note accompaniment.

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! ———

res - 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 -

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

VIL. - 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.

Mathilde. *Allegretto.*

When a

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

MATH.

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

rit. *a tempo*

rit. *a tempo*

MATH.

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

f *mf*

Red. * *Red.* *

MATH.

_____ time, I want the time to fly. _____

dim. *rall.* *mf*

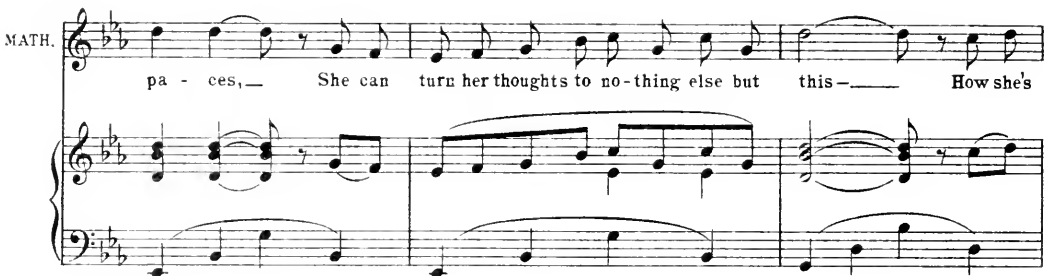
dim. *rall.*

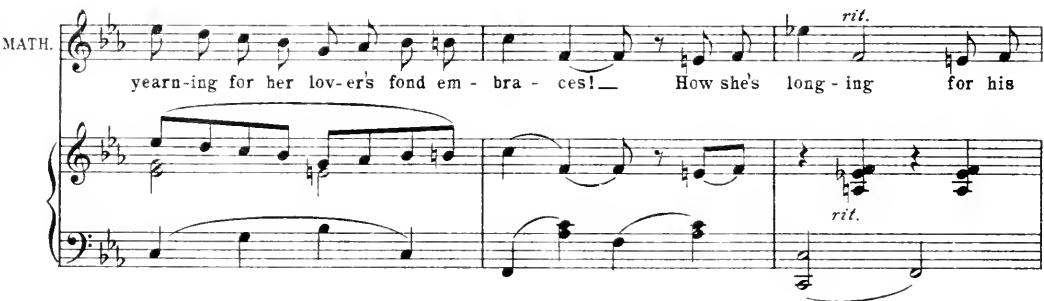
Red. * *Red.* *

Tempo I.

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

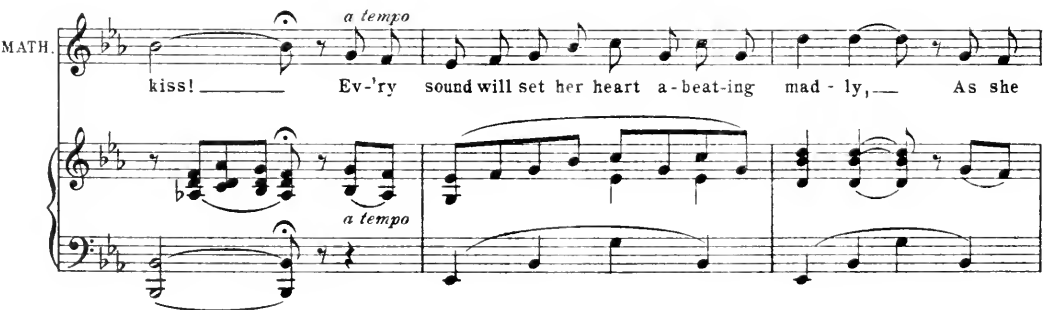
p

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.*

acc. * *acc.* * *acc.* * *acc.* *

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.

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

M.A.I. _____

CHA. warm _____ On the spe - cial li - cense form, _____

MAT. _____ *f* Oh, _____ it's all so won - der - ful! _____

CHA. And our names are written un - der full! _____

IAT. *f* Won - der - ful! Won - der - ful! Won - der - full! _____

FA. *f* Won - der - ful! Won - der - full! Won - der - full! _____

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,

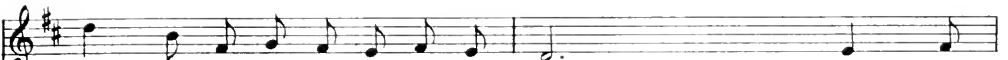
CHA. *f* Let the cur - ate robe in white As soon as he can,


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,

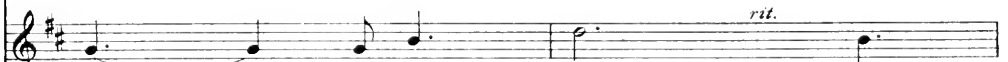
CHA. Oh, I give you a kiss and a ring,


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*



No. 4.

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

"A RUNAWAY MATCH!"

Words by
ADRIAN ROSS.

Allegro vivace.

Piano.

MATHILDE. 1. If
PHOEBE. 2. Then

MATH
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

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

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.  A run - a - way, run - a - way match! _____
 A run - a - way, run - a - way match! _____

PHCE.  A run - a - way, run - a - way match! _____
 A run - a - way, run - a - way match! _____

CHAR.  match! _____

TONY. *2nd time.*  match! _____ A run - a - way, run - a - way match! _____
 A 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 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 - 'll 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 - 'll 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 - 'll 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 - 'll 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 be 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 series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

The second system continues the piece. The upper staff shows more complex chordal textures and melodic lines, including some tied notes. The lower staff maintains the eighth-note accompaniment.

The third system introduces a key change. The upper staff shows a modulation to a key with one flat (F major or D minor), indicated by the change in the key signature. The lower staff continues with the eighth-note accompaniment.

The fourth system continues in the new key. The upper staff features a more active melodic line with eighth-note runs. The lower staff continues with the eighth-note accompaniment.

The fifth system concludes the piece. The upper staff features a final melodic flourish. The lower staff ends with a final chord and a fermata. A 'V.' marking is present at the bottom right 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

And. *

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 - come to me and say - "Thee loves me, and me loves thee"
"Thee loves me, and I love thee"

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 - care a - bout me - He was such a dear lit - tle Qua - ker!
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

And. *

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

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.

PRU.

TONY.

If the
If the

FRU. 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? _____

FRU. 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.

FRU. *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 features a melodic line with eighth notes and a quarter note, while the left hand provides harmonic support with chords and single notes. A dynamic marking of *p* is present.

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

MATHILDE.

p

Tip - toe!

Piano accompaniment for Mathilde's entry. The right hand has a steady eighth-note accompaniment, and the left hand has a similar accompaniment. A dynamic marking of *p a tempo* is present.

MATH.

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

Vocal line for Mathilde. The melody is simple and matches the lyrics. The piano accompaniment continues with the same eighth-note pattern.

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

This system contains the first system of music for the character MATH. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "trep - i - da - tion, Lest some pry - ing male re - la - tion".

MATH.

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

This system contains the second system of music for MATH. It continues the vocal line and piano accompaniment. The lyrics are: "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

This system contains the beginning of the chorus, marked "CHORUS with PRINCIPALS." It includes vocal lines for principals and piano accompaniment. The lyrics are: "Tip - toe, Tip - toe, Qui - et - ly to" and "Tip - toe, Tip - toe, Qui - et - ly to".

CHO

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

This system contains the chorus for the choir, marked "CHO". It includes vocal lines and piano accompaniment. The lyrics are: "church we go! Speak low! Speak low!" and "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!

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.

Let me of - fer my arm!

PRUDENCE.

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!

MALH. *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

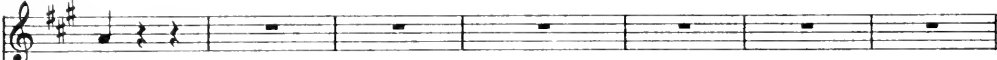
CHO. Don't let a - ny - one know! Tip - toe!

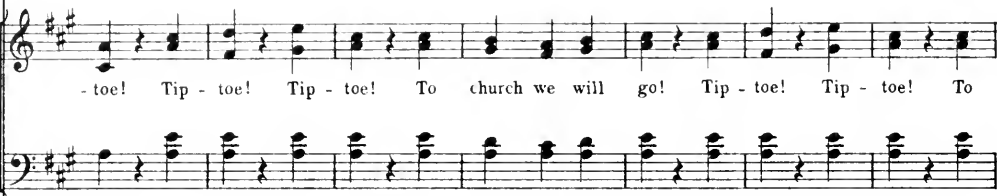
CHO. Tip - toe! Trip - ping two and two in row -


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

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

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

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.

This system contains the first two staves of music. The top staff is for the choir, and the bottom staff is for the piano. Both staves begin with a dynamic marking of *f* (forte) and a slur over the first two measures. The lyrics "We will go, Tip - toe!" are written below the notes. The piano accompaniment features a steady eighth-note bass line. The dynamic marking changes to *p* (piano) in the third measure.

We will go, Tip - toe!

We will go, Tip - toe!

This system contains the third and fourth staves of music. The top staff continues the piano accompaniment with a melodic line, and the bottom staff continues the eighth-note bass line. A dynamic marking of *p* (piano) is present in the third measure. The system concludes with a fermata over the final note of the top staff.

This system contains the fifth and sixth staves of music. The piano accompaniment continues with a melodic line in the top staff and a bass line in the bottom staff. The system concludes with a fermata over the final note of the top staff.

This system contains the seventh and eighth staves of music. The piano accompaniment continues with a melodic line in the top staff and a bass line in the bottom staff. The system concludes with a fermata over the final note of the top staff.

No. 8.

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!

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. 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 snacked me hard, you know, Well,
 nev - er heard dear mo - ther cry "Oh chase me!" to the pas - sers by, But

JER. 8

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

First system of musical notation, including a treble clef with a repeat sign and a piano accompaniment with a repeat sign.

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

Second system of musical notation, including a vocal line with lyrics and a piano accompaniment with a piano (p) dynamic marking.

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,

Third system of musical notation, including a vocal line with lyrics and a piano accompaniment.

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!

Fourth system of musical notation, including a vocal line with lyrics and a piano accompaniment.

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!

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.

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

1. Last.

Words by
ADRIAN ROSS.

Allegro moderato.

Chorus.

Piano.

f

CHO.

mf

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

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,

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

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

f

Allegro moderato.

CHARTERIS.

Piano introduction for the first system, featuring a treble and bass clef with a 2/4 time signature. The music is in a key with three flats (B-flat major or D-flat minor). It begins with a series of chords in the bass and a melodic line in the treble.

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

Vocal line and piano accompaniment for the first system. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The piano part includes a dynamic marking of *f* (forte) and *p* (piano).

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

Vocal line and piano accompaniment for the second system. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The piano part includes a dynamic marking of *a tempo*.

CHAR. health to the bride!

CHORUS. A health to the bride!

Vocal line and piano accompaniment for the third system. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The piano part includes a dynamic marking of *f* (forte).

Più vivo.
Dialogue.

p

Moderato.

PRUDENCE.

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

p

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.

JEREMIAH.

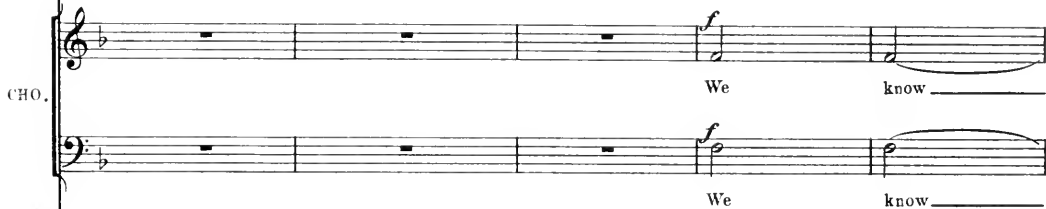
Now do, Miss Prue! It's

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

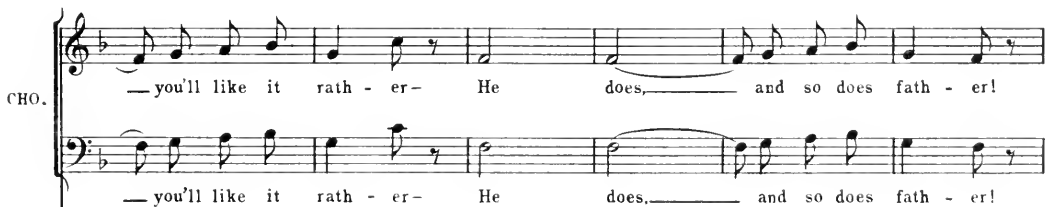
Con spirito.

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 _____

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Thy wine _____ on me is wast - ed, Such things _____". The piano accompaniment is in two staves, with a bass clef on the left and a treble clef on the right. It begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the bass and chords in the treble.

PRU. — I nev-er tast - ed!

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

The second system of music features a soloist (PRU.) and a choir (CHO.). The soloist's part is in a single staff with a treble clef, with the lyrics "— I nev-er tast - ed!". The choir's part is in two staves, with a treble clef on top and a bass clef on the bottom, with the lyrics "Fill up _____ and clink your glass - es,". The piano accompaniment continues in two staves, with a treble clef on top and a bass clef on the bottom, providing harmonic support for the vocalists.

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

The third system of music features a choir (CHO.) and piano accompaniment. The choir's part is in two staves, with a treble clef on top and a bass clef on the bottom, with the lyrics "We're not _____ like Qua-ker lass - es. Though she will not have her share, We'll" repeated on two lines. The piano accompaniment is in two staves, with a treble clef on top and a bass clef on the bottom, providing harmonic support for the choir.

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

Con spirito.

TONY.

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

CHO.

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

CHO.

Love that makes the world, the world go round!
Love that makes the world, the world go round!

Moderato.

PRUDENCE.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It begins with a whole rest, followed by the lyrics "Thee asks me, so I'll a - gree,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a piano dynamic marking (*p*) and includes a 7-measure rest in the right hand.

PRU.

The second system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It begins with the lyrics "Though thee is a sad mis - chief - ma - ker, Talk - ing of wine and of". The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature, providing harmonic support for the vocal line.

PRU.

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It includes the lyrics "love to - me - That is not the way of a Qua - ker! To" and a performance instruction *(She sips.)* above the final note. The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature, featuring a 7-measure rest in the right hand.

PRU.

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It includes the lyrics "Love! to Love! to Love!". The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature, featuring a piano dynamic marking (*p*) and a 7-measure rest in the right hand.

Allegro non troppo.

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

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

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

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

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

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

erese.

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?

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,

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

QUA. spot! Or we say — we know thee not,

spot! Or we say — we know thee not,

QUA. Or we say — we know thee not!

Or we say — we know thee not!

The musical score is written for three parts: Tenor (JER.), Soprano (QUA.), and Piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into four systems. The first system shows the Tenor and Soprano parts with lyrics, and the Piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system features a vocal duet between the Soprano and Tenor. The fourth system concludes the piece with a final vocal line and piano accompaniment. Dynamics include *mf* and *f*. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, with some chords and arpeggios.

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 -

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

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.

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

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 - ree! That's where I'd like to be, — I'd

Ah! — Pa - ree! 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

And.

*

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;

Q.U.A.

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

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

Q.U.A.

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

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

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

p

rit.

* *rit.* * *rit.* *

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.* *

cre - scen - do
 MAT. hap - - py yet, There is an - o - ther world for you to
ere - scen - do
 QUA. That to - day we cast thee off; They will see the end and
ere - scen - do
 VIL. That to - day we cast thee off, They will see the end and
ere - scen - do
 When her peo - ple cast her off, She may find it bet - ter
ere - scen - do
 When her peo - ple cast her off, She may find it bet - ter

MAT. know! Say good - bye and let them go! She shall
 QUA. know! Find - ing no re - pen - tance - Go! She must
 VIL. know! Find - ing no re - pen - tance - Go! She must
 Say good - bye and let them go! She shall
 Say good - bye and let them go! She shall

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

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

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

Sec. *

This system contains three vocal parts (MAT., QUA., VIL.) and a piano accompaniment. The vocal lines are in G major with one flat (F major). The piano accompaniment features a steady eighth-note bass line and a more active treble line. A *rit.* marking is present in all parts. A section marked 'Sec. *' begins with a double bar line and a repeat sign.

MAT. *Allegro agitato.* PRUDENCE.
You bid me go? _____

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

This system shows the start of a new section. The tempo is *Allegro agitato*. The vocal parts (MAT. and PRU.) have lyrics. The piano accompaniment is in G major with one flat. Dynamics include *f*, *ff*, and *p*.

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

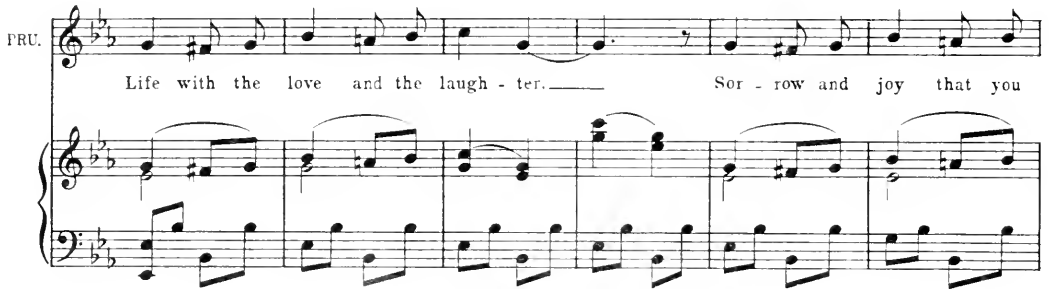
This system continues the vocal and piano parts from the previous system. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

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. 

-joice, 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 for the choir and a piano accompaniment. The vocal line is written in a soprano clef with a treble clef and a key signature of two flats. The piano accompaniment is written in a grand staff with a bass clef and a key signature of two flats. The lyrics are: "Love, with what - e - ver comes af - ter, ——— Gai - ly we".

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 continues the vocal line and piano accompaniment. The lyrics are: "an - swer your call; So do what you will, We will".

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

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

ere - sen - do

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "fol - low you still, Love, you are lord of us all, ———". The piano accompaniment ends with a series of chords in the right hand and a rhythmic pattern in the left hand. The lyrics "ere - sen - do" are written below the piano part.

TUTTI

VO. *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. *And.*

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

And. * *And.* *

CHO. all, all, of to all! all!

all, all, of to all! all!

a tempo

a tempo

♩. *

CHO.

f

Curtain.
Allargando.

ff

END OF ACT I.

Act II.

No 10.

OPENING CHORUS.

Words by
PERCY GREENBANK.

Allegro.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in G major and 2/4 time, marked 'Allegro'. The piano part consists of a rhythmic accompaniment of eighth notes and chords. The vocal line enters in the second system with the lyrics 'eres - cen - do'. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a final chord in the fifth system.

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 ^{SCP} cu - ri - ous fad! A ^{CON.} cu - ri - ous fad! A ^{SCP}

cu - ri - ous fad! A ^{CON} cu - ri - ous fad! A ^{TUTTI} cu - ri - ous, cu - ri - ous

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

mf

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

Moderato.

mf con grazia

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 first system of music. 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 dynamic 'f'. 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;

Detailed description: This block contains the first vocal line with lyrics. The vocal line is in a single staff with a treble clef. The piano accompaniment is in two staves (treble and bass clefs). The lyrics are: "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;". The piano part has a piano dynamic 'p'.

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 vocal line is in a single staff with a treble clef. The piano accompaniment is in two staves (treble and bass clefs). The lyrics are: "Pro - per folks were ne - ver scan - ty In the way of They could climb on top of 'bus - es, Look - ing love - ly".

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 vocal line is in a single staff with a treble clef. The piano accompaniment is in two staves (treble and bass clefs). The lyrics are: "un - der - wear! Hea - then dress was slight and shad - y, from be - neath! Why, it made you sim - ply diz - zy,".

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!

PHCE.

REFRAIN.

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 frail - 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 in the same key signature and time signature. The final measure features a double bar line and a fermata over the notes.

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 series of eighth-note chords in a rhythmic pattern, while the left hand plays a similar pattern of eighth notes. The music is in 2/4 time 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 accompaniment consists of chords in the right hand and eighth-note patterns in the left hand.

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 piano accompaniment maintains the same rhythmic and harmonic structure as the first line.

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 piano accompaniment ends with a final chord in the right hand and a few notes in the left hand.

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

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

rit. *a tempo*

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

rit. *a tempo*

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

rit. *a tempo*

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

rit. *a tempo*

WORK GIRLS.

f *a tempo*

The lay - er, the

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

a tempo

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, showing a treble staff and a bass staff. Both staves contain whole rests for the first four measures.

Allegretto grazioso.

Second system of musical notation, featuring piano accompaniment. The treble staff has a dynamic marking of *mp*. The bass staff provides harmonic support with chords and single notes.

Third system of musical notation, showing a treble staff and a bass staff. Both staves contain whole rests for the first four measures.

Fourth system of musical notation, featuring piano accompaniment. The treble staff has a dynamic marking of *mp*. The bass staff provides harmonic support with chords and single notes.

Tutti.

Fifth system of musical notation, featuring vocal melody. The treble staff has a dynamic marking of *mf*. The lyrics are: "That's the style you have to co-py, That's the dress the men will love;"

Sixth system of musical notation, featuring piano accompaniment. The bass staff has a dynamic marking of *mf*. The lyrics are: "That's the style you have to co-py, That's the dress the men will love;"

Seventh system of musical notation, featuring piano accompaniment. The bass staff has a dynamic marking of *mf*. The lyrics are: "That's the style you have to co-py, That's the dress the men will love;"

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

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the bass line, and the bottom two are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "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,

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle is the bass line, and the bottom two are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "dovel_ Qua - ker - is - m's our re - li - gion,". There are dynamic markings *cresc. - - un - poco* above the vocal lines.

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,

The third system of the musical score consists of three staves. The top staff is the vocal line, the middle is the bass line, and the bottom two are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "So if men should come to woo, Like the modest lit-tle pig-eon,". There are dynamic markings *f* and *mp* above the vocal lines.

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).

Words by
LIONEL MONCKTON.

"AH, OUI!"

Piano. *Allegro.*

The piano introduction is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a forte (f) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand 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 first two lines of the song are set in the same key signature and time signature. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The piano part consists of a steady eighth-note accompaniment with chords. The vocal melody is simple and follows the lyrics.

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 third line of the song continues the vocal and piano parts. The piano accompaniment remains consistent with the previous lines, providing a steady accompaniment for the vocal line.

PRU.

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

The fourth line of the song concludes the vocal and piano parts. The piano accompaniment continues with the same eighth-note pattern and chords.

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 askd me to back?" "Ah,

rit.

REFRAIN.
a tempo

FRU. *a tempo*

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

FRU. *a tempo*

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

FRU. *a tempo*

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

PRC.

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

PRC.

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

PRC.

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

PRC.

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "half - way a - cross it be - gan to get rough. There I was". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "hold - ing my poor lit - tle head— I wish'd I was". The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system continues the vocal line and piano accompaniment. The lyrics are "dead! Then a French - man who no - tic'd me sit - ting so". The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "still Said 'Par - don, Ma'am - selle, do you feel at all ill?' 'Ah,". The piano accompaniment features a *rit.* (ritardando) marking in the second measure. The system ends with a double bar line.

REFRAIN.
a tempo

PRU. *a tempo*

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

PRU.

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

PRU.

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, key of B-flat major. It begins with a forte (f) dynamic and ends with a diminuendo (dim.) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

PRINCE. *p a tempo*

rit. Come with me, come to the ball.

The Prince's line is a single melodic line in the treble clef. It starts with a ritardando (rit.) and then returns to the tempo (p a tempo). The piano accompaniment is in the left hand, starting with a ritardando (rit.) and then returning to the tempo (p a tempo).

PRI. *cresc. e rit.*

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

The first part of the chorus is a single melodic line in the treble clef. It starts with a crescendo and ritardando (cresc. e rit.) and then returns to the tempo (a tempo). The piano accompaniment is in the left hand, starting with a ritardando (rit.) and then returning to the tempo (cresc. e rit.).

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

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

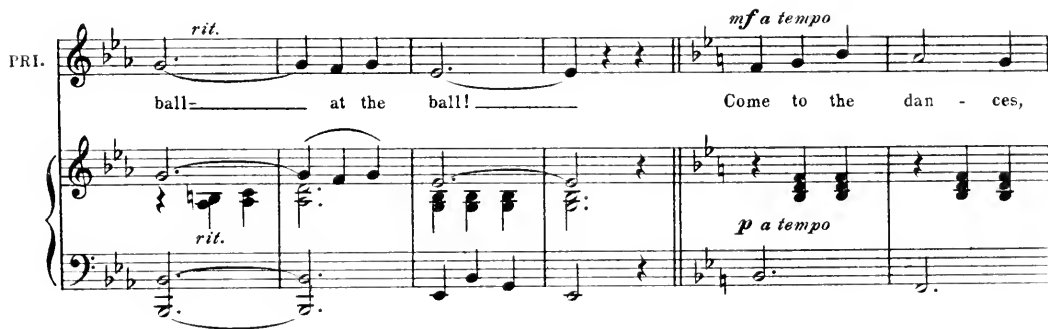
The second part of the chorus is a single melodic line in the treble clef. It starts with a tempo (a tempo), then a crescendo and ritardando (cresc. e rit.), and finally returns to the tempo (a tempo). The piano accompaniment is in the left hand, starting with a tempo (a tempo), then a crescendo and ritardando (cresc. e rit.), and finally returns to the tempo (a tempo).

PRI. 

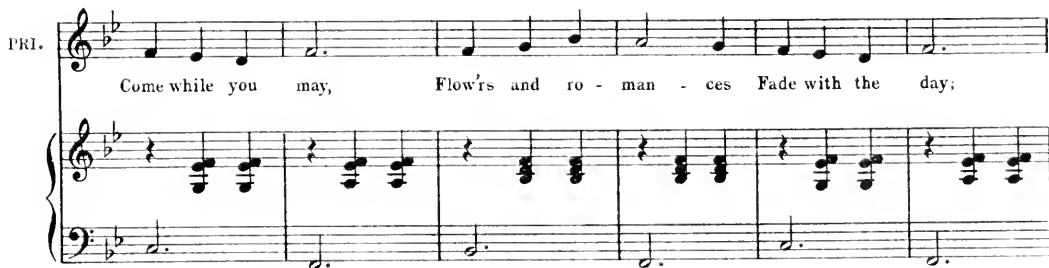
La-dies that come to the ball, I am in love with you

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.*

PRI.

mf a tempo

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

PRI.

cresc. e rit. *a tempo*

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

CHO.

pp Ah! *pp* Ah!

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, _____

cresc.

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

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

PRI. at the ball!

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

p

p

dim.

p a tempo

PRI. Ah

CHO. 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 *esce 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*

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

CHO *cresc.* *f rit.*
 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 right hand has a more active melodic line with some sixteenth notes, and the left hand continues with a consistent bass line.

Tempo di Valse.

FRU. Musical staff for FRU. in the first system of the 'Tempo di Valse' section. The staff is mostly empty, indicating a rest for the character.

TONY. Musical staff for TONY. in the first system of the 'Tempo di Valse' section. The staff contains a melodic line with lyrics: "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 has a simple harmonic accompaniment, and the left hand provides a steady bass line.

FRU. Musical staff for FRU. in the second system of the 'Tempo di Valse' section. The staff contains a melodic line with lyrics: "I'm a - fraid I shall make Ma - ny faults!"

TONY. Musical staff for TONY. in the second system of the 'Tempo di Valse' section. The staff contains a melodic line with lyrics: "Ne - ver".

Second system of piano accompaniment for the 'Tempo di Valse' section. The right hand has a simple harmonic accompaniment, and the left hand provides a steady bass line.

PRU.  I'll re - mem - ber to

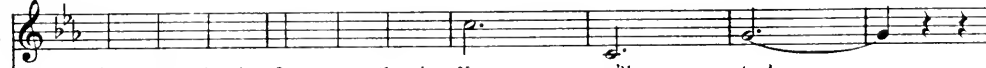
TONY.  mind the a - mount— Hold to me, _____ And re - mem - ber to

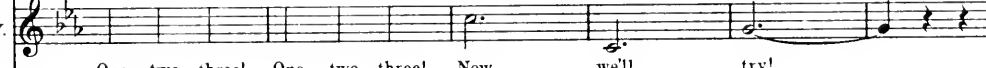



PRU.  *rit.* count One, two, three! _____ *a tempo* One, two, three! One, two, three!

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! _____



ERIC
Oh, you will drop me! — Af - ter a day of it

TONY
Not I! —

rit. *a tempo*

rit. *a tempo*

rit. *p* *a tempo*

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

TONY
Bye and bye!

rit. *a tempo*

DANCE.

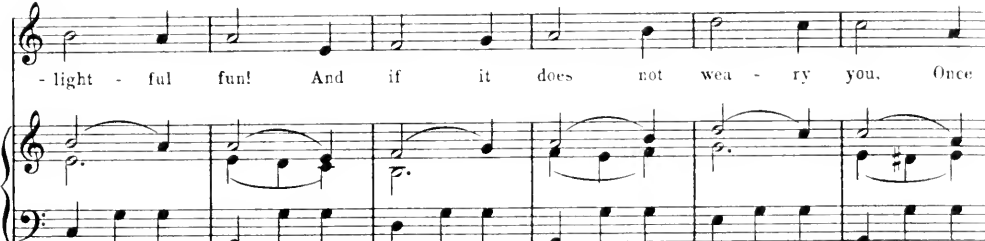
ERIC
I'm

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

f *dim.* *p*

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

The first system of music features a vocal line for PRU. and a piano accompaniment. The vocal line consists of quarter and eighth notes. The piano accompaniment includes a treble and bass clef with various chords and melodic lines.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a slight pause before the final note. The piano accompaniment maintains a steady accompaniment.

PRU.  *more we'll take it through! _____*

The third system shows the vocal line ending with a long dash. The piano accompaniment features a dynamic marking of *f* (forte) and includes some complex chordal textures.



This system shows the piano accompaniment continuing from the previous system, featuring a variety of chordal and melodic patterns.



The final system of piano accompaniment includes dynamic markings of *dim.* (diminuendo) and *rit.* (ritardando), leading to a concluding cadence.

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! _____



N^o. 16.

MARCH QUINTET.

(Mathilde, Phoebe, Mme Blum, Charteris and Jeremiah.)

"BARBIZON!"

Words by
ADRIAN ROSS.

Tempo di Marcia.

Mathilde.

Piano.

1. A -

MATH.

- way to - geth - er In lov - ers' weath - er, To have our joy - ous
will be plea - sant To play a peas - ant, And live on curds and

MATH.

CHARTERIS.

June Hon - ey - moon! In for - est al - leys, And
cream - What a dream! And I, my charm - er, 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 ain't 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*

con sra

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

cres

ALL. *cen* - - - *do* *f* *mf*
 Chan - te - cler At three A. M. will crow! A-way in

ALL. *do* *f* *mf*
 bal - my Bar - bi - zon The bree-zes play a gay chan -

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

ALL. *dim.* 1 2
 Bar - bi - Bar - bi - zon! It

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains several chords and a melodic line. The lower staff is in bass clef and contains a steady eighth-note accompaniment.

The second system continues the piece. The upper staff features a melodic line with a long note and some chromatic movement. The lower staff maintains the eighth-note accompaniment. The lyrics "eres - - - cen" are written below the upper staff.

The third system shows dynamic markings. The upper staff has a melodic line with a long note. The lower staff has a bass line with a dynamic marking of *f* and *mf*. The lyrics "do" are written below the upper staff.

The fourth system continues the musical piece. The upper staff has a melodic line with a long note. The lower staff has a bass line with a steady eighth-note accompaniment.

The fifth system concludes the piece. The upper staff has a melodic line with a long note. The lower staff has a bass line with a steady eighth-note accompaniment. Dynamic markings *f* and *dim.* are present. The lyrics "eres - - - cen" are written below the upper staff.

N^o 17.

FINALE.- ACT II.

Words by
ADRIAN ROSS.

CHORUS OF MILLINERS.
(Sep. & Con.)

Allegro.

Chorus.

Piano.

f *mf* *f*

Ah

Detailed description: This block contains the first system of the musical score. It features a vocal line for the Chorus of Milliners and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'Ah' on a high note. The piano accompaniment consists of two staves (treble and bass clef) with a 6/8 time signature. The first staff has a dynamic marking of *f*, the second of *mf*, and the third of *f*. The piano part features a rhythmic pattern of eighth notes and chords.

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

Detailed description: This block contains the second system of the musical score. It features the vocal line and piano accompaniment. The vocal line has the lyrics 'ha, Mon-sieur La - rose! ——— We hon - our and ad - mire you, But'. The piano accompaniment continues with the same rhythmic pattern as the first system.

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

Detailed description: This block contains the third system of the musical score. It features the vocal line and piano accompaniment. The vocal line has the lyrics 'must sug - gest your tak - ing a rest, Your no - ble work must tire you! And'. The piano accompaniment continues with the same rhythmic pattern.

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!

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.

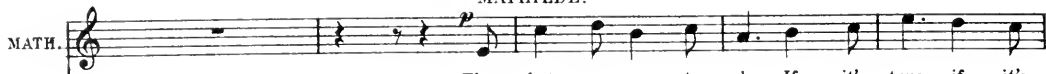
CHAR.  *CHAR.* *don, Mon-sieur La - rose! ——— But did I hear it tru - ly? You*

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*

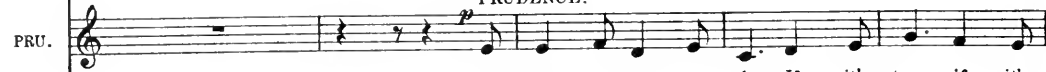
CHAR.  *CHAR.* *if you do not care, ——— Your life will have to an - swer!*

MATHILDE.



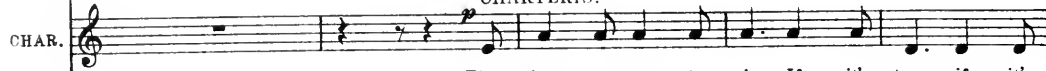
Then what are we to do, If it's true, if it's

PRUDENCE.

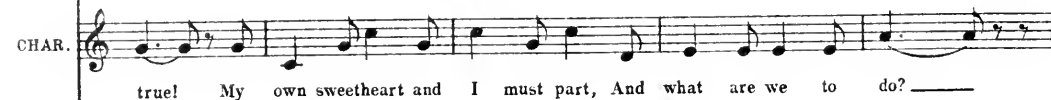
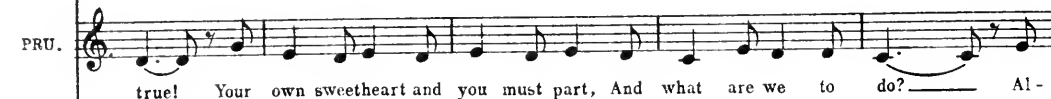


Then what are we to do, If it's true, if it's

CHARTERIS.



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




PRU. 
 - though Mon-sieur La - rose ——— At pre - sent has - n't 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-

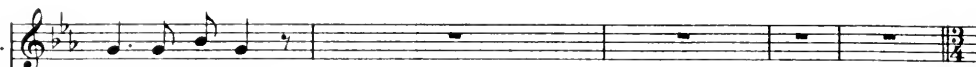
CHO. - rose! —


Allegro con spirito.

mf *cresc.* *f*

MATHILDE.

It's the

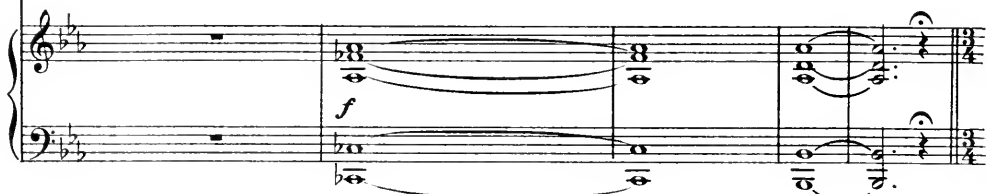
MATH.  Prince! His Highness!


f CHORUS. (S. A. T. B.) 

The Prince! The Prince! His High - ness!

f 

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.

Tempo di Valse Lento

PR. 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

PR.

there At the ball- at the ball!

PRUDENCE.

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

PRU.

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

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, ————— *f rit.* Ma - ny as fair will be

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

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

cresc. *f rit.*

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)

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. The music is in B-flat major. The first measure is marked with a piano (*p*) dynamic. The melody in the treble clef consists of eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of piano introduction. The melody continues in the treble clef with eighth notes and rests. The bass clef accompaniment remains consistent with eighth notes.

Third system of piano introduction. The tempo changes to "Tempo di Valse Lente." and the time signature changes to 3/4. The music is in B-flat major. The treble clef features a melodic line with slurs and ties. The bass clef accompaniment includes a forte (*f*) dynamic marking and a ritardando (*rit.*) marking.

PRINCE.

PR.

Vocal line for the Prince. The melody is in B-flat major, 3/4 time, with a mezzo-forte (*mf*) dynamic. The lyrics are: "Ah! you will come to the ball." followed by a long horizontal line indicating a sustained note.

CHORUS with PRINCIPALS.

CHO

Vocal line for the Chorus with Principals. The melody is in B-flat major, 3/4 time, with a mezzo-forte (*mf*) dynamic. The lyrics are: "Ah! she will come to the ball." followed by a long horizontal line indicating a sustained note.

Vocal line for the Chorus. The melody is in B-flat major, 3/4 time, with a mezzo-forte (*mf*) dynamic. The lyrics are: "Ah! she will come to the ball." followed by a long horizontal line indicating a sustained note.

Piano accompaniment for the vocal parts. The music is in B-flat major, 3/4 time, with a mezzo-forte (*mf*) dynamic and a tempo marking of "a tempo". The piano part consists of chords and moving lines in both the treble and bass clefs.

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.

№ 18.

INTRODUCTION and DANCE.

Allegro vivace.

Piano.

mf

cresc.

f

Curtain.

f

First system of a piano piece. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece begins with a mezzo-forte (*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 piano piece. It includes a first ending (marked '1.') and a second ending (marked '2.'). The second ending leads to a section with a forte (*f*) dynamic. The right hand continues with melodic lines, and the left hand has a more active accompaniment with some chords.

Third system of the piano piece. The right hand features a series of chords and dyads, some with slurs. The left hand continues with a consistent eighth-note accompaniment.

Fourth system of the piano piece. The right hand has a melodic line with slurs and rests. The left hand maintains the eighth-note accompaniment.

Fifth system of the piano piece, concluding the page. The right hand has a melodic line with slurs and rests. The left hand maintains the eighth-note accompaniment. The system ends with a double bar line.

First system of a piano score. The right hand (treble clef) begins with a half note chord (F4, A4) and a fermata. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics markings *mf* and *ff* are present. The system concludes with a repeat sign and a fermata over the final chord.

Second system of the piano score. The right hand features a half-note chord (F4, A4) with a fermata, followed by a melodic line. The left hand continues with eighth-note accompaniment. The system ends with a repeat sign and a fermata.

Third system of the piano score. The right hand has a half-note chord (F4, A4) with a fermata, followed by a melodic line. The left hand continues with eighth-note accompaniment. The system ends with a repeat sign and a fermata.

Fourth system of the piano score. The right hand has a half-note chord (F4, A4) with a fermata, followed by a melodic line. The left hand continues with eighth-note accompaniment. The system ends with a repeat sign and a fermata.

Fifth system of the piano score, featuring a first and second ending. The right hand has a half-note chord (F4, A4) with a fermata, followed by a melodic line. The left hand continues with eighth-note accompaniment. The system ends with a repeat sign and a fermata.

First system of a piano score in G major. The right hand features a melodic line with eighth-note patterns and a trill, while the left hand provides a steady eighth-note accompaniment. A dynamic marking of *f* is present in the first measure.

Second system of the piano score. The right hand continues with a melodic line, including a trill and a half-note rest. The left hand maintains the eighth-note accompaniment.

Third system of the piano score. The right hand features a melodic line with eighth-note patterns and a trill. The left hand continues with the eighth-note accompaniment.

Fourth system of the piano score, concluding the piece. The right hand features a melodic line with eighth-note patterns and a trill. The left hand continues with the eighth-note accompaniment. A dynamic marking of *ff* is present in the second measure. The system ends with a double bar line and repeat signs.

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 maynt be - lieve till you've

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.

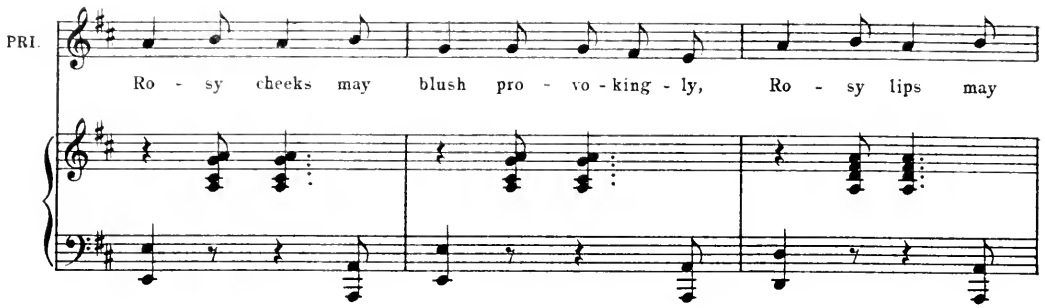
rit.

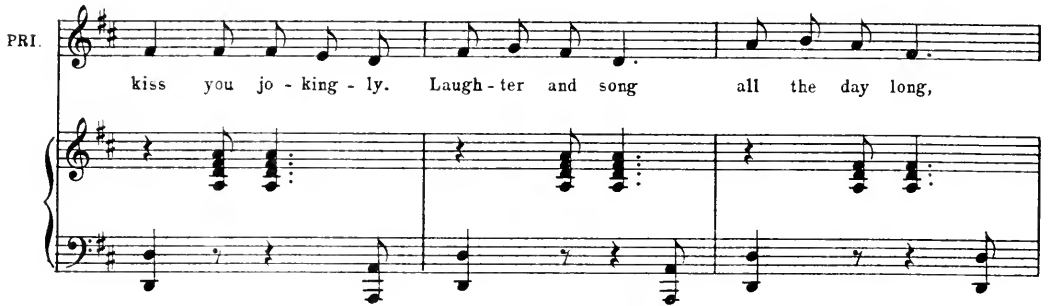
REFRAIN.

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

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

The first system of the musical score consists of three staves. The top staff is a vocal line for a choir, starting with a piano (*p*) dynamic. The lyrics are "Cou - leur de rose! Cou - leur de rose! That is what life should". The middle staff is a bass line, also starting with a piano (*p*) dynamic, with the same lyrics. The bottom staff is a piano accompaniment, starting with a piano (*p*) dynamic, featuring chords and a simple bass line.

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

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

The second system of the musical score consists of three staves. The top staff is a vocal line for a choir, with a long note on "be." followed by the lyrics "Ro - sy cheeks may blush pro - vo - king - ly,". The middle staff is a bass line, also with a long note on "be." followed by the same lyrics. The bottom staff is a piano accompaniment, continuing the harmonic support with chords and a bass line.

CHO. 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

The third system of the musical score consists of three staves. The top staff is a vocal line for a choir with the lyrics "Ro - sy lips may kiss you jo - king - ly. Laugh - ter and song". The middle staff is a bass line with the same lyrics. The bottom staff is a piano accompaniment, providing harmonic support with chords and a bass line.

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.

PRI. *rall.* Cou - leur de rose!

CHO. *rall.* Cou - leur! de rose, de rose!
rall. Cou - leur! de rose, de rose!

p rall.

Edo.

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. PHOEBE.

- mong the swag - ger set! A
shoot our co - verts through We'll

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.

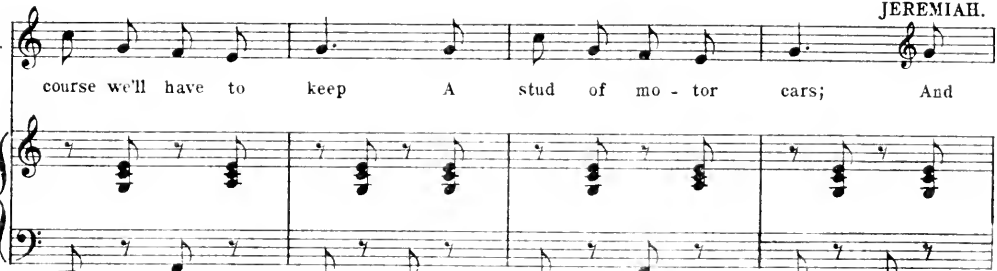
PHOE. 
 foot - man stir the fire." _____ That's the sort of thing we'll
 nev - er ought to fire." _____ I don't care what peo - ple

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. 
 - mi - ah, Es - quire! _____ 2. And
 - mi - ah, Es - quire! _____ 3. Of

PHOEBE.

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.

PHOEBE.

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. *p*

“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! ————— *mf*

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' marking above the first and third measures. 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 a quarter rest in the second measure and eighth notes thereafter. The lower staff maintains the accompaniment pattern.

The third system introduces a key signature change to one sharp (F#) in the upper staff, indicated by a sharp sign above the second measure. The lower staff continues with the accompaniment.

The fourth system features a change in the upper staff to a more complex rhythmic pattern with beamed eighth notes. A dynamic marking of *f* (forte) is placed above the fourth measure. The lower staff continues with the accompaniment.

The fifth system continues the melodic and accompaniment lines. The upper staff has a melodic line with eighth notes and rests. The lower staff provides the harmonic support.

The sixth system concludes the piece. The upper staff features a melodic line that ends with a fermata over the final note. A dynamic marking of *fz* (forzando) is placed above the final measure. 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.

palm. _____ Our i - de - al place is
- known. _____ There the Chief will greet us,

MATH.

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!

CHAR. *f* Just a brace of A - rab sheiks!
Quite a sight a na - tive dance!

mf *dim.*

MATH.

CHAR.

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

p

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.

Thou!

Thou!

CHAR.

Thou!

Thou!

MATH. 1. 2.

CHAR.

Nº 22.

SONG — (Prudence).

"TONY, FROM AMERICA"

Words by
LIONEL MONCKTON.

Moderato.

Prudence.

Piano.

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.

First system of musical notation for 'DANCE.' The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The first staff is the treble clef, and the second is the bass clef. The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation. The right hand continues with eighth-note patterns and slurs, and the left hand maintains the accompaniment. The dynamics remain mezzo-forte.

Third system of musical notation. The right hand has a more active eighth-note melody with slurs, and the left hand accompaniment includes some chords. The dynamics are still mezzo-forte.

Fourth system of musical notation. The right hand features a melodic phrase with a slur and a fermata. The left hand accompaniment continues with quarter notes and chords. The dynamics are mezzo-forte.

Fifth system of musical notation. The right hand has a melodic line with slurs and a fermata. The left hand accompaniment includes chords and quarter notes. The dynamics are mezzo-forte.

Sixth system of musical notation. The right hand has a melodic line with slurs and a fermata. The left hand accompaniment includes chords and quarter notes. The dynamics are mezzo-forte. The system concludes with a *dim* (diminuendo) marking and a fermata.

NO 23.

DUET—(Prudence and Tony.)

"THE FIRST DANCE"

Words by
ADRIAN ROSS.

Moderato.

Prudence.  Thee loves me and I love thee:

Tony. 

Piano. 
mf *p*
*And. **

PRU.  Thy lit - tle wife I'm

TONY. 

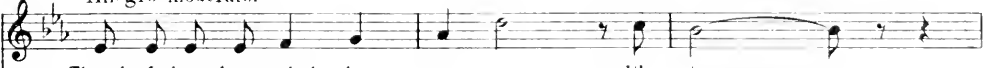



PRU.  go - ing to be, And *not* the lit - tle wife of a Qua - ker.

TONY. 

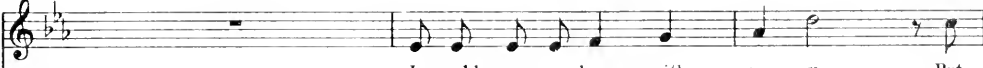

rit.


Allegro moderato.

FRU.  Though I have been asked by ma - ny, It's true _____

TONY.  Just to take a step,

Allegro moderato.


FRU.  I would nev - er dance with an - y But

TONY.  Take a step, take a step!



FRU.  you! _____ All in vain the rest be -

TONY.  Let us take a step, Take a step, take a step!



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

Love, as our mas - ter we own you, — Free - ly we

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

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

TUTTI

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

And. * *And.* *

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 melody with a fermata over a dotted quarter note, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

Second system of the piano piece, continuing the melodic and accompanimental lines from the first system.

Third system of the piano piece, featuring two first endings marked '1.' and '2.' leading to a repeat sign.

TRIO.

Fourth system, the beginning of the Trio section. The key signature changes to natural (C major), and the time signature changes to 6/8. The right hand has a melodic line with a fermata, and the left hand has a rhythmic accompaniment. A dynamic marking of *f* is present.

Fifth system of the Trio section, showing the continuation of the melodic and accompanimental parts.

Sixth system of the Trio section, concluding the piece with a final cadence.

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 moving lines. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation, continuing the piece. The treble clef shows a melodic line with some rests, and the bass clef continues with a steady accompaniment.

Third system of musical notation, showing further development of the melody and accompaniment. The treble clef has a more active melodic line, and the bass clef features some block chords.

Fourth system of musical notation, featuring a dynamic marking of *f* (forte) at the start. The treble clef has a melodic line with some sustained notes, and the bass clef continues with a rhythmic accompaniment.

Fifth system of musical notation, showing a continuation of the musical themes. The treble clef has a melodic line with some rests, and the bass clef provides a consistent accompaniment.

Sixth system of musical notation, concluding the piece. The treble clef has a melodic line that ends with a final chord, and the bass clef provides a concluding accompaniment. A dynamic marking of *f* (forte) is present at the beginning.

CODA.

First system of musical notation for the CODA section. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is 6/8. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Second system of musical notation. The right hand continues its melodic line, incorporating some longer note values and rests. The left hand maintains the eighth-note accompaniment. The system ends with a sustained chord in the right hand.

Third system of musical notation. The right hand has a melodic phrase with a slur and a dynamic marking of mezzo-forte (*mf*). The left hand continues with eighth notes. The system concludes with a sustained chord in the right hand.

Fourth system of musical notation. The right hand features a melodic line with a slur and a dynamic marking of *cresc.* (crescendo). The left hand continues with eighth notes. The system ends with a sustained chord in the right hand.

Fifth system of musical notation, the final system of the CODA. It includes first and second endings. The first ending leads back to the beginning of the section, while the second ending concludes the piece. Dynamics include piano (*p*), forte (*f*), mezzo-forte (*mf*), and forte (*f*).

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The upper staff begins with a series of chords, including a triad of F#, A, and C. The lower staff features a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

Second system of musical notation. The upper staff continues with eighth-note patterns: G3, A3, B3, C4, D4, E4, F4, G4. The lower staff continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

Third system of musical notation, identical to the first system. The upper staff has chords (F#, A, C) and the lower staff has eighth notes (G2, A2, B2, C3, D3, E3, F3, G3).

Fourth system of musical notation. The upper staff continues with eighth-note patterns: G4, A4, B4, C5, D5, E5, F5, G5. The lower staff continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. A first ending bracket labeled '1.' spans the final two measures of the system.

Fifth system of musical notation. The upper staff begins with a second ending bracket labeled '2.' over the first measure. The upper staff contains chords and eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The lower staff contains chords and eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The system concludes with a double bar line and repeat signs.

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

Fin.

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 longtemp, As the gay Frenchwoud

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 consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic marking. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment with eighth notes and rests.

The second system continues the piece. The right hand has a more active melodic line with sixteenth-note runs and eighth-note patterns. The left hand maintains a consistent rhythmic accompaniment with eighth notes and rests.

The third system shows the continuation of the dance. The right hand features a series of sixteenth-note runs and eighth-note patterns. The left hand continues with a steady accompaniment of eighth notes and rests.

The fourth system continues the piece. The right hand has a series of sixteenth-note runs and eighth-note patterns. The left hand continues with a steady accompaniment of eighth notes and rests.

The fifth system concludes the piece. The right hand features a series of sixteenth-note runs and eighth-note patterns. The left hand continues with a steady accompaniment of eighth notes and rests. The piece ends with a fortissimo (*ffz*) dynamic marking and the word "Fine" written below the staff.

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