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UNIVERSITY OF
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MUSIC

THE SHOP GIRL



MUSICAL FARCE
Written by
H. J. W. DAM,
Music by
IVAN CARYLL.

ADDITIONAL N^{OS}
By **ADRIAN ROSS**
AND **LIONEL MONCKTON.**

Vocal Score, 6/-
Pianoforte Solo, 3/-

LONDON
HOPWOOD & CREW, 42 NEW BOND STREET, W.
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THE SHOP GIRL.

Musical Farce.

WORDS BY

H. J. W. DAM.

MUSIC BY

IVAN CARYLL.

ADDITIONAL NUMBERS BY

ADRIAN ROSS & LIONEL MONCKTON.

							S.	D.
VOCAL SCORE	-	-	-	-	-	-	6	0
PIANOFORTE SOLO	-	-	-	-	-	-	3	0
LYRICS	-	-	-	-	-	-	0	6

London :

HOPWOOD & CREW, 42, NEW BOND STREET, W.

4/11/18
Genl. Depot

THE SHOP GIRL.

Dramatis Personæ.

MR. HOOLEY	...	...	(Proprietor of the Royal Stores)	MR. ARTHUR WILLIAMS
CHARLES APPLEBY	...	...	(a Medical Student)	MR. SEYMOUR HICKS
BERTIE BOYD	...	...	(One of the Boys)	MR. GEORGE GROSSMITH, Junr.
JOHN BROWN	...	...	(a Millionaire)	MR. COLIN COOP
SIR GEORGE APPLEBY	...	...	(a Solicitor)	MR. CAIRNS JAMES
COL. SINGLETON	...	...	(Retired)	MR. FRANK WHEELER
COUNT ST. VAURIEN	...	...	(Secretary to Mr. Brown)	MR. ROBERT NAINBY
MR. TWEETS	...	...	(Financial Secretary to Lady Appleby)	MR. WILLIE WARDE
MR. MIGGLES	...	...	(Shopwalker at the Royal Stores)	MR. EDMUND PAYNE
LADY DODO SINGLETON	...	...	(Charlie's Cousin)	MISS MARIE HALTON
MISS ROBINSON	...	...	(Fitter at the Royal Stores)	MISS KATIE SEYMOUR
LADY APPLEBY	...	...	(Charlie's Mother, Wife of Sir George)	MISS MARIA DAVIS
ADA SMITH	...	...	(An Apprentice at the Royal Stores)	MISS LILLIE BELMORE
FAITH	}	(Lady Appleby's Daughters)...	}	MISS LILLIE DICKINSON
HOPE				MISS AGATHA ROZE
CHARITY				MISS LILY JOHNSON
MAUD PLANTAGENET	}	...(of the Syndicate Theatre) ...	}	MISS MAUD HILL
EVA TUDOR				MISS FANNIE WARDE
LILLIE STUART				MISS MAUD SUTHERLAND
ADA WANDEFORDE				MISS HELEN LEE
MABEL BERESFORD				MISS VIOLET MONCKTON
AGNES HOWARD				MISS LOUIE COOTE
MAGGIE JOCELYN				MISS MAGGIE RIPLEY
VIOLET DEVENEY	MISS TOPSY SINDEN			
BESSIE BRENT	...	...	...	MISS ADA REEVE

ACT I.—The Royal Stores (W. Johnstone).

ACT II.—Fancy Bazaar at Kensington (W. Hann).

THE SHOP GIRL.

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THE SHOP-GIRL.

MUSICAL FARCE.

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

ADDITIONAL NUMBERS BY ADRIAN ROSS AND LIONEL MONCKTON.

N^o 1. — OPENING CHORUS. "THE ROYAL STORES."

Allegro moderato.

PIANO. *ff*

The first system of the piano accompaniment consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The music is in 2/4 time and begins with a forte (ff) dynamic.

The second system of the piano accompaniment continues the melody and accompaniment from the first system. It features similar rhythmic patterns and harmonic support, maintaining the forte dynamic.

1st Sop. *f*
 This no-ble in-sti-tu-tion Of fi--na-cial e-vo-lu-tion, Is the

2nd Sop. *f*
 This no-ble in-sti-tu-tion Of fi--na-cial e-vo-lu-tion, Is the

TEN. *f*
 This no-ble in-sti-tu-tion Of fi--na-cial e-vo-lu-tion, Is the

BASS. *f*
 This no-ble in-sti-tu-tion Of fi--na-cial e-vo-lu-tion, Is the

The vocal section consists of four staves. The top staff is for the 1st Soprano, the second for the 2nd Soprano, the third for the Tenor, and the fourth for the Bass. Each staff begins with a forte (f) dynamic. The lyrics are: "This no-ble in-sti-tu-tion Of fi--na-cial e-vo-lu-tion, Is the". The notes are mostly eighth and sixteenth notes, with some triplets.

The third system of the piano accompaniment concludes the opening chorus. It features a final cadence with sustained chords in the left hand and a melodic flourish in the right hand. The dynamic remains forte.

glo-ry of our Bri-tish trade, It's the won-der of the na-tion As a

glo-ry of our Bri-tish trade, It's the won-der of the na-tion As a

glo-ry of our Bri-tish trade, It's the won-der of the na-tion As a

glo-ry of our Bri-tish trade, It's the won-der of the na-tion As a

mighty ag-gre-ga-tion, Of all ob-jects grown or made. Ev'ry

mighty ag-gre-ga-tion, Of all ob-jects grown or made. Ev'ry

mighty ag-gre-ga-tion, Of all ob-jects grown or made. Ev'ry

mighty ag-gre-ga-tion, Of all ob-jects grown or made. Ev'ry

product of the planet Since ge - o - lo - gy be - gan it, In our mile on mile of

product of the planet Since ge - o - lo - gy be - gan it, In our mile on mile of

product of the planet Since ge - o - lo - gy be - gan it, In our mile on mile of

product of the planet Since ge - o - lo - gy be - gan it, In our mile on mile of

product of the planet Since ge - o - lo - gy be - gan it, In our mile on mile of

floors, From a cat to a cucumber If you on - ly have a number, We will

floors, From a cat to a cucumber If you on - ly have a number, We will

floors, From a cat to a cucumber If you on - ly have a number, We will

floors, From a cat to a cucumber If you on - ly have a number, We will

floors, From a cat to a cucumber If you on - ly have a number, We will

floors, From a cat to a cucumber If you on - ly have a number, We will

sell you at the Roy-al Stores. *ff* The Stores, the Stores, The

sell you at the Roy-al Stores. *ff* The Stores, the Stores, The

sell you at the Roy-al Stores. *ff* The Stores, the Stores, The

sell you at the Roy-al Stores. *ff* The Stores, the Stores, The

loy-al Roy-al Stores, A dai-ly dress rehear-sal, A dai-ly dress rehear-sal You'll

loy-al Roy-al Stores, A dai-ly dress rehear-sal, A dai-ly dress rehear-sal You'll

loy-al Roy-al Stores, A dai-ly dress rehear-sal, A dai-ly dress rehear-sal You'll

loy-al Roy-al Stores, A dai-ly dress rehear-sal, A dai-ly dress rehear-sal You'll

The musical score is written in G major and 2/4 time. It features four vocal staves and a piano accompaniment. The piano part includes a prominent bass line with a steady eighth-note rhythm. Dynamics include *ff* (fortissimo) for the vocal entries and accompaniment.

find, you'll find At the Royal, loy-al Stores You'll find at the Roy-al

find, you'll find At the Royal, loy-al Stores You'll find at the Roy-al

find, you'll find At the Royal, loy-al Stores You'll find at the Roy-al

find, you'll find At the Royal, loy-al Stores You'll find at the Roy-al

Stores . . . The Stores, the Stores, The loy-al, Roy-al Stores, A

Stores . . . The Stores, the Stores, The loy-al, Roy-al Stores, A

Stores . . . The Stores, the Stores, The loy-al, Roy-al Stores, A

Stores . . . The Stores, the Stores, The loy-al, Roy-al Stores, A

dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the

dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the

dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the

dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the

Roy-al, loy-al Stores, You'll find at the Roy- -al Stores!

Roy-al, loy-al Stores, You'll find at the Roy- -al Stores!

Roy-al, loy-al Stores, You'll find at the Roy- -al Stores!

Roy-al, loy-al Stores, You'll find at the Roy- -al Stores!

dim:

SOPRANOS.

f

Dress goods, tinned foods, Bric - a - bric and par - rots, Pipe - racks, red - wax,

mf

Fish - ing rods ga - lore, Fresh eggs, wood - en legs, Ca - ra - mels and car - rots,

Hair dyes, pork pies, A - ny number more. Chi - na ware and cheese, Oh!

Hair dyes, pork pies, A - ny number more. Chi - na ware and cheese, Oh!

Chi - na ware and cheese, Oh!

Chi - na ware and cheese, Oh!

Pot-ter-y and peas, Oh! Spring lamb, York ham, Mu-sic in va-ri-e-ty,

Pot-ter-y and peas, Oh! Spring lamb, York ham, Mu-sic in va-ri-e-ty,

Pot-ter-y and peas, Oh! Spring lamb, York ham, Mu-sic in va-ri-e-ty,

Pot-ter-y and peas, Oh! Spring lamb, York ham, Mu-sic in va-ri-e-ty,

cres:

Pa-pers, inks and pens, Oh! Coch-in-Chi-na hens, Oh! Sav-e-loys, Ger-man toys,

Pa-pers, inks and pens, Oh! Coch-in-Chi-na hens, Oh! Sav-e-loys, Ger-man toys,

Pa-pers, inks and pens, Oh! Coch-in-Chi-na hens, Oh! Sav-e-loys, Ger-man toys,

Pa-pers, inks and pens, Oh! Coch-in-Chi-na hens, Oh! Sav-e-loys, Ger-man toys,

f

ff

War-ran-ted to go Greeting you by do-zens and by scores,

ff

War-ran-ted to go. Greeting you by do-zens and by scores,

ff

War-ran-ted to go. And by scores,

ff

War-ran-ted to go. And by scores,

Reaching from the ceil-ing to the floors, At the Stores,the Roy-al

Reaching from the ceil-ing to the floors, At the Stores,the Roy-al

To the floors,At the Stores,the Roy-al

To the floors,At the Stores,the Roy-al

Stores. The Stores, the Stores, The loy-al Roy-al Stores, A

Stores. The Stores, the Stores, The loy-al Roy-al Stores, A

Stores. The Stores, the Stores, The loy-al Roy-al Stores, A

Stores. The Stores, the Stores, The loy-al Roy-al Stores, A

dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the

dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the

dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the

dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the

Roy-al loy-al Stores, You'll find at the Roy-al Stores . . . The

Roy-al loy-al Stores, You'll find at the Roy-al Stores . . . The

Roy-al loy-al Stores, You'll find at the Roy-al Stores . . . The

Roy-al loy-al Stores, You'll find at the Roy-al Stores . . . The

Stores, the Stores, The loy-al Royal Stores, A dai-ly dress rehear-sal, A

Stores, the Stores, The loy-al Royal Stores, A dai-ly dress rehear-sal, A

Stores, the Stores, The loy-al Royal Stores, A dai-ly dress rehear-sal, A

Stores, the Stores, The loy-al Royal Stores, A dai-ly dress rehear-sal, A

dai-ly dress rehearsal You'll find, you'll find, At the Royal loy-al Stores, You'll
 dai-ly dress rehearsal You'll find, you'll find, At the Royal loy-al Stores, You'll
 dai-ly dress rehearsal You'll find, you'll find, At the Royal loy-al Stores, You'll
 dai-ly dress rehearsal You'll find, you'll find, At the Royal loy-al Stores, You'll

find At the Roy--al Roy--al Stores.
 find At the Roy--al Roy--al Stores.
 find At the Roy--al Roy--al Stores.
 find At the Roy--al Roy--al Stores.

ff

Musical score for piano accompaniment, including a grand staff with treble and bass clefs. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line.

N^o 2. — SONG. "BY SPECIAL APPOINTMENT."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Allegretto.

PIANO. *f*

The first system of the piano introduction consists of two staves. The right hand plays a series of eighth-note chords in a descending sequence, while the left hand plays a steady eighth-note accompaniment. The music is in a 2/4 time signature and a key signature of two flats.

HOOLEY. If you
BESSIE. If a

The second system features the vocal melody on a single staff and the piano accompaniment on two staves. The vocal line begins with the lyrics "HOOLEY. If you" and "BESSIE. If a". The piano accompaniment continues with the same rhythmic pattern as the introduction.

e-ver should en-gage in trade, You will ne-ver find your for - - tune
lit-tle Ger-man prince you know, Whose bank ac-count is ra - - ther

The third system continues the vocal melody and piano accompaniment. The lyrics are "e-ver should en-gage in trade, You will ne-ver find your for - - tune" and "lit-tle Ger-man prince you know, Whose bank ac-count is ra - - ther". The piano accompaniment is marked with a piano (*p*) dynamic.

made, If a je-wel-ler or hat-ter-For the bus'ness doesn't mat-ter-Till for
low, Wants a sil-ver-plat-ed chalice, Or a dust-bin for his palace, Or a

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are "made, If a je-wel-ler or hat-ter-For the bus'ness doesn't mat-ter-Till for" and "low, Wants a sil-ver-plat-ed chalice, Or a dust-bin for his palace, Or a". The piano accompaniment continues with the same rhythmic pattern.

Roy-al-ty you have pur-veyed, If you're on-ly pa-tronized by
dag-ger or a horn to blow. If Mi-ka-do is get-ting out of

them, Whether H. R. H. or H. I. M., If it's
soap, Or the Shah is running short of rope, Why

fea-thers prin-ci-pal-ly, Or the "Ho-ni soit qui mal y," As a
ne-ver let them buy it, But with promp-ti-tude sup-ply it, It's a

bus-ness de-co-ra-tion it's a gem, gem, gem, As a bus-ness de-co-ra-tion it's a
golden op-por-tu-ni-ty you know, know, know, It's a golden op-por-tu-ni-ty you

gem!
know!

SOP. *f*
As a bus'ness de-co-ra-tion it's a

TEN. *f*
It's a gol-den op-por-tu-ni-ty you

BASS. *f*
As a bus'ness de-co-ra-tion it's a
It's a gol-den op-por-tu-ni-ty you

f

HOOLEY & BESSIE.

They

gem, gem, gem, As a bus'ness de-co-ra-tion it's a gem!
know, know, know, It's a gol-den op-por-tu-ni-ty you know!

gem, gem, gem, As a bus'ness de-co-ra-tion it's a gem!
know, know, know, It's a gol-den op-por-tu-ni-ty you know!

gem, gem, gem, As a bus'ness de-co-ra-tion it's a gem!
know, know, know, It's a gol-den op-por-tu-ni-ty you know!

All^o moderato.

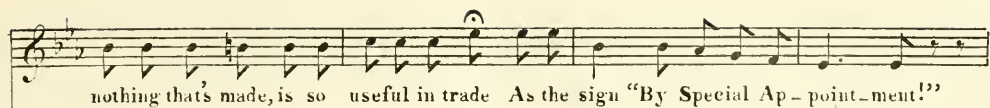
mf

give you a kind of a char-ter, A sort of a se-cond-hand

gar-ter, Which quick-ly you pop on the front of your shop, The

sign of your Roy-al ap-point-ment. Then all of the po-pu-lace

loy-al, They trade at a shop that is Roy-al, And

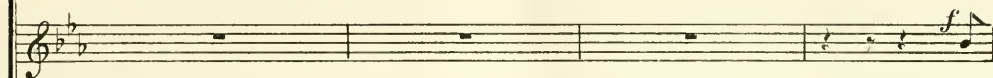


nothing that's made, is so useful in trade As the sign "By Special Ap - point - ment!"



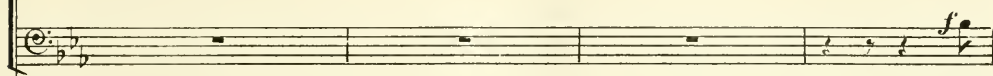
f

Then



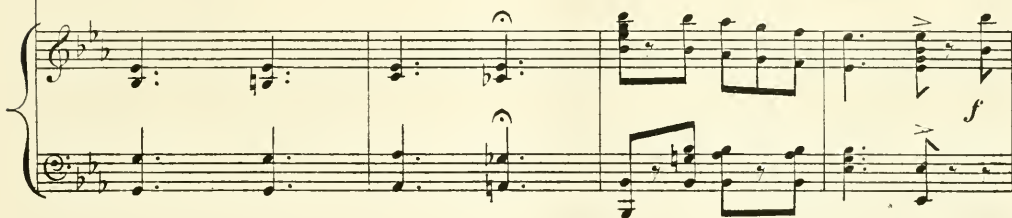
f

Then

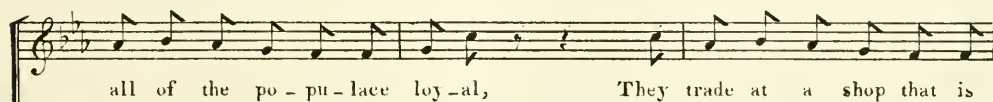


f

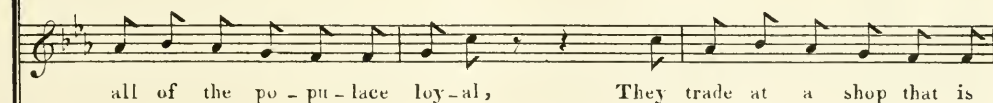
Then



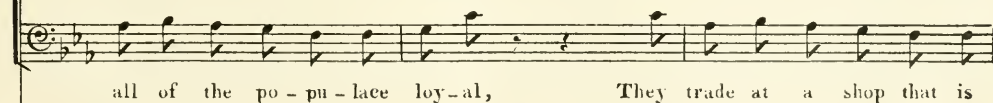
f



all of the po - pu - lace loy - al, They trade at a shop that is



all of the po - pu - lace loy - al, They trade at a shop that is



all of the po - pu - lace loy - al, They trade at a shop that is



Royal, And nothing that's made is so useful in trade As the sign "By Special Ap-

Royal, And nothing that's made is so useful in trade As the sign "By Special Ap-

Royal, And nothing that's made is so useful in trade As the sign "By Special Ap-

- point - ment!"

- point - ment!"

- point - ment!"

ff

ff

N^o 3. — QUARTET. "WE'LL PROCEED TO SEARCH FOR ADA."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Sir GEORGE.

VOICE. *f* Al - though I am a

PIANO. *f* *mf* *f*

S. C. man of law, Of ma - ny years in praec - tice spent, I

mf *f* *mf*

S. C. ne - ver heard and ne - ver saw, The e - qual of this strange e - vent. But

sfz *p*

S. C. . still I think you'll quick - ly see, If you will leave the ease to

p *sfz* *p*

Allegro. **COUNT.** **HOOLEY.**

S.C. *me.* We'll proceed to search for A-da, If she is a -

Allegro.

COLONEL. **Sir GEORGE.**

-bove the ground. Though her parents have mislaid her, She must instant - ly be found.

Sir GEORGE.

We'll proceed to search for A - da, If she is a - bove the ground,

COUNT.


We'll proceed to search for A - da, If she is a - bove the ground,


HOOLEY.


We'll proceed to search for A - da, If she is a - bove the ground,

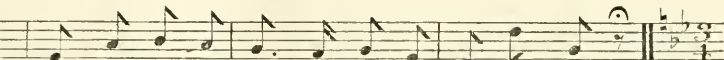
COLONEL.


We'll proceed to search for A - da, If she is a - bove the ground,

S.C.  Though her pa-rents have mislaid her, She must instant - ly be found!

C.  Though her pa-rents have mislaid her, She must instant - ly be found!

H.  Though her pa-rents have mislaid her, She must instant - ly be found!

C.  Though her pa-rents have mislaid her, She must instant - ly be found!



COLONEL.

 This really is most se - ri - ous, Sur -

f  *mf* *mf*

C.  - pass - ing or - di - na - ry bounds, Our du - ty is im -



C. *pe - ri - ous, Just think of it - four million pounds! A*

C. *hap - py plan I have in view, Which - la - ter on I'll tell to*

HOOLEY.

SIR GEORGE.

C. *you. We'll proceed to search for A - da, This sur - passes*

COUNT.

COLONEL.

S.C. *common bounds, For the parents have mislaid her, Fortune of four million pounds!*

SIR GEORGE.

We'll pro-ceed to search for A-da, This sur-pass-es com-mon bounds,
COUNT.

We'll pro-ceed to search for A-da, This sur-pass-es com-mon bounds,
HOOLEY.

We'll pro-ceed to search for A-da, This sur-pass-es com-mon bounds,
COLONEL.

We'll pro-ceed to search for A-da, This sur-pass-es com-mon bounds,

S.C.

For the pa-rents have mis-laid her, For-tune of four million pounds.

C.

For the pa-rents have mis-laid her, For-tune of four million pounds.

H.

For the pa-rents have mis-laid her, For-tune of four million pounds.

C.

For the pa-rents have mis-laid her, For-tune of four million pounds.

COUNT.

My du - ty to her pa - rent late, He

c.

was a cha - rac - ter sub - lime, Con - si - der - ing the

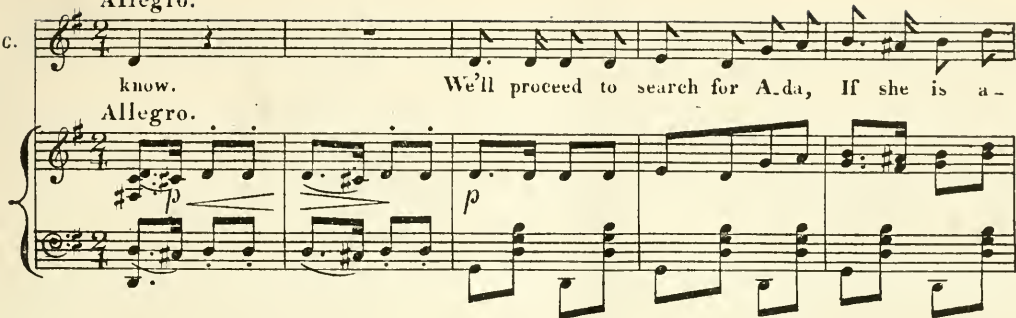
c.

large estate, Im - presses me to lose no time. To

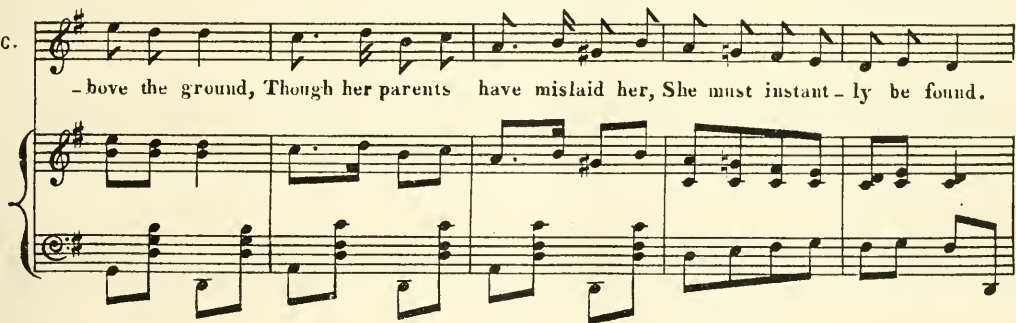
c.

seek a clue at once I go, And what I learn I'll let you

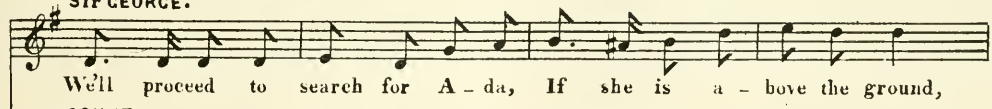
Allegro.

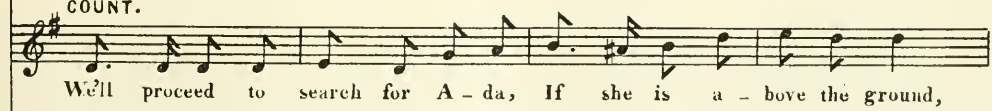
c.  *know.* We'll proceed to search for A-da, If she is a -

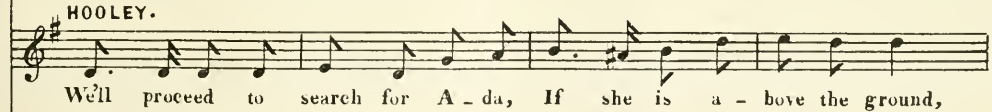
Allegro.

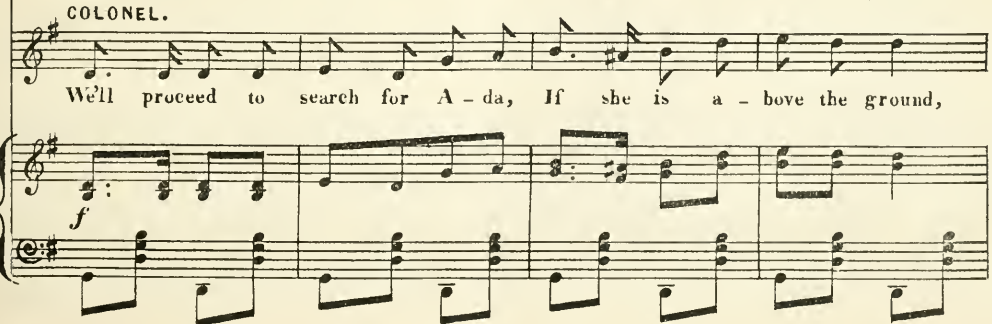
c.  -bove the ground, Though her parents have mislaid her, She must instant - ly be found.

Sir GEORGE.

 We'll proceed to search for A - da, If she is a - bove the ground,
COUNT.

 We'll proceed to search for A - da, If she is a - bove the ground,
HOOLEY.

 We'll proceed to search for A - da, If she is a - bove the ground,
COLONEL.

 We'll proceed to search for A - da, If she is a - bove the ground,

S.C.
 Though her pa-rents have mislaid her, She must in-stant-ly be found!

C.
 Though her pa-rents have mislaid her, She must in-stant-ly be found!

H.
 Though her pa-rents have mislaid her, She must in-stant-ly be found!

C.
 Though her pa-rents have mislaid her, She must in-stant-ly be found!

DANCE.

p



N^o 4. — CHORUS OF STAGE BEAUTIES.

WORDS BY H. J. W. DAM.

MUSIC BY LIONEL MONCKTON.

Allegretto grazioso.

PIANO.

mf

The musical score is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of music. The first three systems are piano accompaniment, each with a treble and bass staff. The first system is marked *mf*. The second system is unmarked. The third system is marked *mf*. The fourth system begins with a vocal line in the treble staff, marked *mf* and labeled "CHORUS." with the lyrics "In us of". Below the vocal line is the piano accompaniment for this system, marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

course you see A charming co-te-rie, Whose fas-ci-nations all con-

-fess- Please to gaze up-on the grace Of each pret-ty lit-tle face, And ad-

-mire our ve-ry dain-ty dress: In fact you will not find The

rit. *a tempo.*

rit. *mf* *a tempo.*

e-qual of our kind In a-ny part of his-try's page; For

no-body can take Such a ve-ry heavy cake As we Si-reus of the

SOLO Miss PLANTAGANET.

Stage. Most en-tranc-ing Is our dane-ing,

So the stalls and box-es say: Our a-dor-ers

Would en-core us, E-even when we shout "Hoo-ray!"

CHORUS.

Most en - - tran - - cing Is our dan - - cing, So the stalls and

box - - es say: Our a - - dor - - ers Would en - core us,

E - ven when we shout "Hur - - ray!", In fact you will not find The

e - qual of our kind In a - ny part of his - try's page; For

no-bo-dy can take Such a ve-ry hea-vy eak As the Si-rens of the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The lyrics are: "no-bo-dy can take Such a ve-ry hea-vy eak As the Si-rens of the". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

Stage.

mf

The second system of the musical score features piano accompaniment. The vocal line is silent, indicated by a "Stage." instruction. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and block chords in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system.

The third system of the musical score features piano accompaniment. The vocal line is silent. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and block chords in the left hand.

f

The fourth system of the musical score features piano accompaniment. The vocal line is silent. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and block chords in the left hand. A dynamic marking of *f* (forte) is present at the end of the system.

N^o 5. — SONG. "SUPERFLUOUS RELATIONS."

WORDS BY ADRIAN ROSS.

MUSIC BY LIONEL MONCKTON.

Moderato.

PIANO. *mf*

CHARLIE.

mf
If with -
You may
If a

C. *p* *mf*

- out a sin - gle mark of your i - den - ti - ty, On a
think it a ca - lam - i - ty un - me - rit - ed, That you
daugh - ter is re - volt - ing or re - frac - to - ry, Then her

C. *mf*

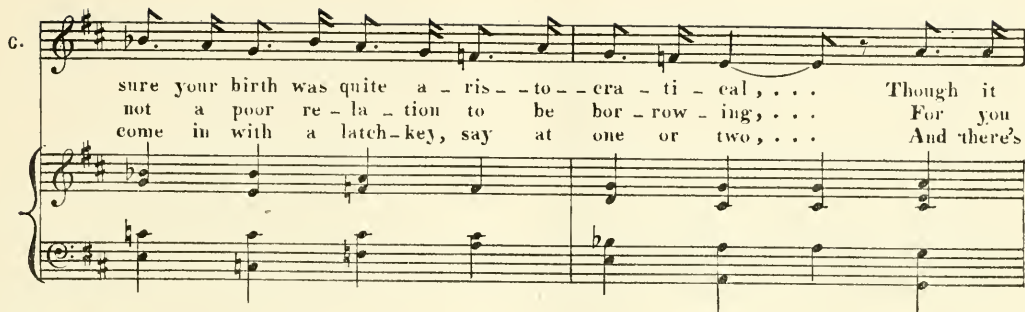
hos - pit - a - - ble door - step you are thrown, And your
have - n't a - - ny fa - mi - ly es - - tate, Though the
pa - rents may ob - ject or ev - - en strike ; You will

c. pe - di - gree's a prac - ti - cal no - nen - ti - ty, And your
 pro - per - ty that you would have in - he - ri - ted, Could
 find it ve - ry much more sa - tis - fac - to - ry, To be

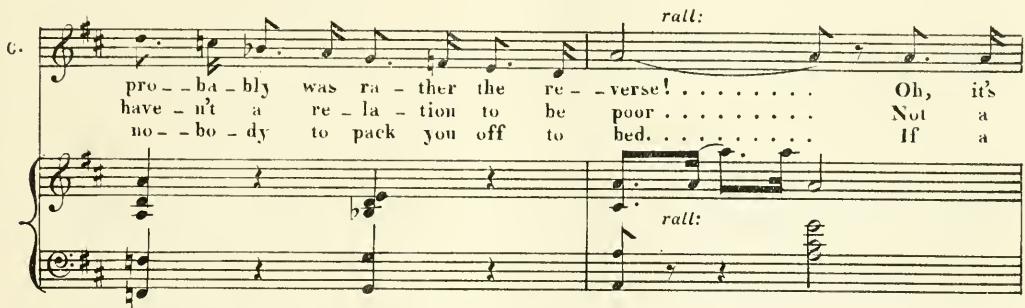
c. an - ces - tors, if a - ny, are not known, Since your
 scarce - ly be par - tic - u - lar - ly great! But your
 left to do ex - act - ly as you like! You can

c. fa - mi - ly is whol - ly pro - blem - a - ti - cal, You may
 des - ti - tu - tion need - n't leave you sor - row - ing, For if
 have a lit - tle harm - less bit of fun or two, And you

c. fan - cy you were sto - len when at nurse, And be
 ev - er you have mo - ney safe and sure, You have
 need - n't ask mam - ma be - fore you wed, And you

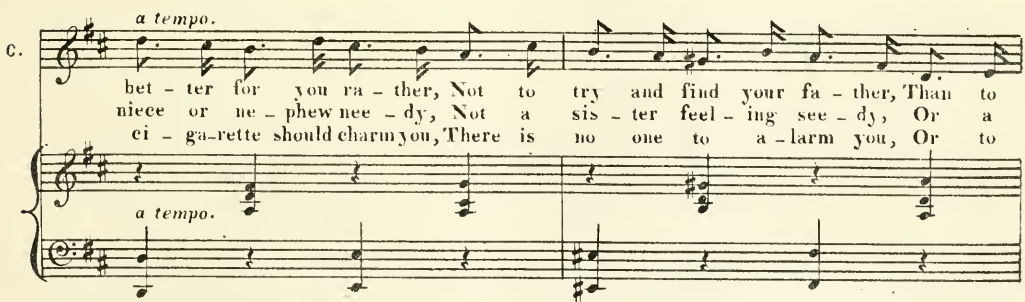
C. 

sure your birth was quite a - ris - - to - - cra - ti - cal, Though it
not a poor re - la - tion to be bor - row - ing, For you
come in with a latch-key, say at one or two, And there's

C. 

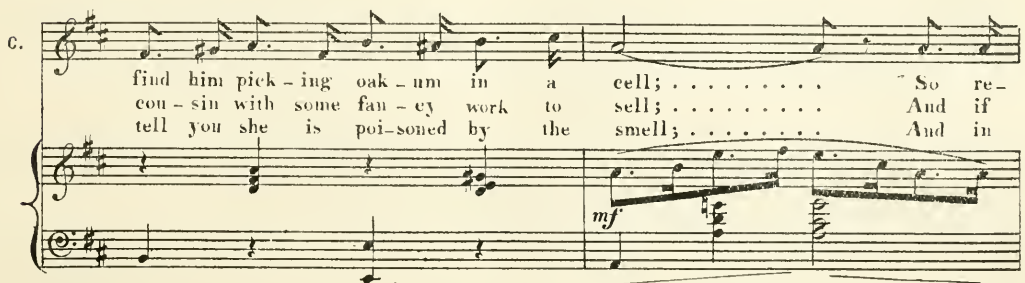
rall:
pro - - ba - bly was ra - ther the re - - verse! Oh, it's
have - n't a re - la - tion to be poor Not a
no - - bo - dy to pack you off to bed. If a

rall:

C. 

a tempo.
bet - ter for you ra - ther, Not to try and find your fa - ther, Than to
niece or ne - phew nee - dy, Not a sis - ter feel - ing see - dy, Or a
ci - ga - rette should charm you, There is no one to a - larm you, Or to

a tempo.

C. 

find him pick - ing oak - um in a cell; So re -
cou - sin with some fan - cy work to sell; And if
tell you she is poi - soned by the smell; And in

mf

c. -frain from la-men-ta-tions At your lack of all re-la-tions, And you'll
 you should need a shil-ling, You've an im-cle kind and wil-ling, And he'll
 go-ing out on Sun-day, You can laugh at M^rs... Grun-dy, And I

c. learn to do with-out them ve-ry well, ve-ry well, Yes, you'll
 do the bus'-ness for you ve-ry well, ve-ry well, Yes, he'll
 think you've been and done it ra-ther well, ra-ther well, And I

CHORUS OF FOUNDLINGS.

c. real-ly do with-out them ve-ry well. And we'll
 lend you on your tick-er ve-ry well. And he'll
 think you've gone and done it ra-ther well. And we

c. learn to do with-out them ve-ry well, ve-ry well, Yes, we'll
 do the bus'-ness for us ve-ry well, ve-ry well, Yes, he'll
 think we've been and done it ra-ther well, ra-ther well! And we

1st & 2nd. Last time.

real-ly do with-out them ve-ry well..... well!.....
 lend us, on our tick-ers ve-ry well.....
 think we've gone and done it ra-ther

mf

D.C.

DANCE.

mf

p *mf*

19 20

mf

7

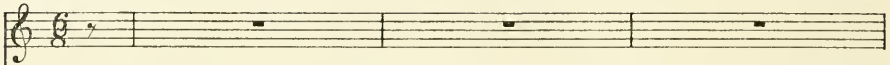
N^o 6. — THE SONG OF THE SHOP. (I STAND AT MY COUNTER.)

WORDS BY ADRIAN ROSS.

MUSIC BY LIONEL MONCKTON.

Allegro moderato.

VOICE.



Allegro moderato.

PIANO.

mf BESSIE.

I stand at my coun_ter and serve in the Stores, The
But, oh! what a won_der - ful change you will spy When

la - dies flock round me by doz - ens and scores, I
 gen - tle - men come to my coun - ter to buy! They

turn out the vel - vets and silks and tns - sores, Rich
 don't seem to care if the pric - es are high, They

rib - bons and lac - es un - fur - ling.
 help me to put the things ti - dy

f
 Rich rib - bons and lac - es un -
 They help her to put the things

f
 Rich rib - bons and lac - es un -
 They help her to put the things

f

cresc. *f*

mf *rall.*
Oh, how they stare, And they

p *rall.*
Ah!.....
Ah!.....

rall.

a tempo
fre-quently dare To wink at the girl in the shop.

a tempo
Ah!..... Shop, shop, shop.
Ah!..... Shop, shop, shop.

a tempo *ff*

N^o 7. — PERAMBULATOR DUET. "HUSH A BYE."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Andantino.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It begins with a series of chords and a melodic line. The left hand starts with a bass clef and provides a harmonic accompaniment with chords and a simple bass line.

BESSIE. Hush-a - bye, hush-a - bye, Shut your lit - tle eye, dear,
 CHARLIE. Hush-a - bye, hush-a - bye, My nerves are all a - - jar, dear,

The vocal lines for the first system are written on a single staff. The lyrics are: "BESSIE. Hush-a - bye, hush-a - bye, Shut your lit - tle eye, dear, CHARLIE. Hush-a - bye, hush-a - bye, My nerves are all a - - jar, dear,". The music is in the same key and time signature as the piano introduction.

The piano accompaniment for the first system consists of two staves. The right hand continues the melodic and harmonic material from the introduction. The left hand provides a steady bass accompaniment with chords and a simple bass line.

B. Sleep and dream in com- fort, ba - by, while you can.
 C. Good- ness, oh, my fin - ger Bes- sie can't he bite,

The vocal lines for the second system are written on a single staff. The lyrics are: "B. Sleep and dream in com- fort, ba - by, while you can. C. Good- ness, oh, my fin - ger Bes- sie can't he bite,". The music is in the same key and time signature as the previous system.

The piano accompaniment for the second system consists of two staves. The right hand continues the melodic and harmonic material. The left hand provides a steady bass accompaniment with chords and a simple bass line.

B. Hush - a - bye, hush - a - bye, Nur - sie is close by, dear,
 C. Hush - a - bye, hush - a - bye, Does he want his Ma, dear, I

The vocal lines for the third system are written on a single staff. The lyrics are: "B. Hush - a - bye, hush - a - bye, Nur - sie is close by, dear, C. Hush - a - bye, hush - a - bye, Does he want his Ma, dear, I". The music is in the same key and time signature as the previous system.

The piano accompaniment for the third system consists of two staves. The right hand continues the melodic and harmonic material. The left hand provides a steady bass accompaniment with chords and a simple bass line.

drop.....
stop!.....

f

They all come down on the Shop Girl,
They all make eyes at the Shop Girl,

f

They all come down on the Shop Girl,
They all make eyes at the Shop Girl,

cresc.

f

f rall.

Ladies of rank, Who could
Oh, how they stare, And they

p rall.

Weak lit_tle meek lit_tle Shop Girl. Ah!.....
Neat lit_tle sweet lit_tle Shop Girl. Ah!.....

p

Weak lit_tle meek lit_tle Shop Girl. Ah!.....
Neat lit_tle sweet lit_tle Shop Girl. Ah!.....

p rall.

a tempo

buy up the bank, They bul - ly the girl in the shop. *D.C. %*
 fre - quent - ly dare To wink at the girl in the

Ah!..... Shop, shop, shop, shop.
 Ah!..... Shop, shop, shop, shop. *D.C. %*

Ah!..... *a tempo* *ff*
 Ah!..... *D.C. %*

2.

shop.
 shop.
 shop.

DANCE.

mf

cresc. *f*

mf rall.
Oh, how they stare, And they

p rall.
Ah!.....

p b
Ah!.....

rall.

a tempo
fre-quently dare To wink at the girl in the shop.

a tempo
Ah!..... Shop, shop, shop.

Ah!..... Shop, shop, shop.

a tempo *ff*

N^o 7. — PERAMBULATOR DUET. "HUSH A BYE."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Andantino.

PIANO

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It features a series of chords and moving lines, including a prominent eighth-note pattern in the first few measures. The left hand starts with a bass clef and provides a harmonic accompaniment with chords and a steady eighth-note bass line.

BESSIE. Hush-a - bye, hush - a - bye, Shut your lit - tle eye, dear,
 CHARLIE. Hush-a - bye, hush - a - bye, My nerves are all a - - jar, dear,

The first vocal line features two staves. The top staff is the vocal line, with lyrics for Bessie and Charlie. The bottom staff is the piano accompaniment, continuing the harmonic support from the introduction with chords and a steady bass line.

B. Sleep and dream in com-fort, ba - by, while you can.
 C. Good-ness, oh, my fin - ger Bes-sie can't he bite,

The second vocal line features two staves. The top staff is the vocal line, with lyrics for Bessie and Charlie. The bottom staff is the piano accompaniment, continuing the harmonic support with chords and a steady bass line.

The piano accompaniment for the second vocal line, showing chords and a steady bass line.

B. Hush - a - bye, hush - a - bye, Nur - sie is close by, dear,
 C. Hush - a - bye, hush - a - bye, Does he want his Ma, dear, I

The third vocal line features two staves. The top staff is the vocal line, with lyrics for Bessie and Charlie. The bottom staff is the piano accompaniment, continuing the harmonic support with chords and a steady bass line.

The piano accompaniment for the third vocal line, showing chords and a steady bass line.

B. Sleep and don't be frighten'd at the sol - - dier man.
 C. could - n't nurse a ba - - by on a win - - ter's night.

B. Hush - a - bye, hush - a
 C. Hush - a - bye, hush - a

cresc:

Tempo di Marcia.

f

ff

BESSIE.

When a - long the street the war drums beat, The

CHARLIE.

When a - long the street the war drums beat, The

dim: mf

B. Gren - a - diers are com - - ing. Then the mu - sic grand of the big brass band, Sets

C. Gren - a - diers are com - - ing. Then the mu - sic grand of the big brass band, Sets

B. ev'ry heart to humming. When the co - lours fly a - thwart the sky. And the

C. ev'ry heart to humming. When the co - lours fly a - thwart the sky. And the

cresc:

B. lines of bear-skins loom . . . All Eng-land cheers the Gren-a-diers, And the

C. lines of bear-skins loom . . . All Eng-land cheers the Gren-a-diers, And the

B. big brass drum goes boom! Rata-plan, rata - - plan, plan, Rata-plan, plan,

C. big brass drum goes boom! Rata-plan, rata - - plan, plan, Rata-plan, plan,

B. plan Rata-plan, rataplan, rata-plan, dzing! Ta, ra, ta, ta, ta, ta,

C. plan Rata-plan, rataplan, rata-plan, dzing! Ta, ra, ta, ta, ta, ta,

B. Ta, ra, ta, ta, ta, ta, Ta, ra-ta, ta, ra-ta, ta, Boom! Rata-plan, plan,

C. Ta, ra, ta, ta, ta, ta, Ta, ra-ta, ta, ra-ta, ta, Boom! Rata-plan, plan,

B. plan, Rata-plan, rataplan, rata-plan, plan, plan, Ra-ta - ta, ta, ta, Ra-ta-

C. plan, Rata-plan, rataplan, rata-plan, plan, plan, Ra-ta - ta, ta, ta, Ra-ta-

B. - ta, ta, ta, Rat-a - plan, rat-a - plan, rat-a - - plan, dzing!

C. - ta, ta, ta, Rat-a - plan, rat-a - plan, rat-a - - plan, dzing!

D.C. for 2nd Verse.

Andantino.

p

The piano introduction is in 3/4 time, marked Andantino. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody begins with a series of eighth notes, followed by a half note, and then a quarter note. The bass line consists of a steady eighth-note accompaniment.

BESSIE.

V.3. *p* Hush - a - bye, hush - a - bye, Dream your pret - ty dream, dear,

The first vocal line is in 3/4 time, marked *p*. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Hush - a - bye, hush - a - bye, Dream your pret - ty dream, dear,". The piano accompaniment features a steady eighth-note accompaniment in the left hand and a melody in the right hand.

B. Ne - ver mind the cheer - ing when the sol - - diers come,

The second vocal line is in 3/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Ne - ver mind the cheer - ing when the sol - - diers come,". The piano accompaniment features a steady eighth-note accompaniment in the left hand and a melody in the right hand.

B. Hush - a - bye, hush - a - bye, While the ri - - fles gleam, dear,

The third vocal line is in 3/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Hush - a - bye, hush - a - bye, While the ri - - fles gleam, dear,". The piano accompaniment features a steady eighth-note accompaniment in the left hand and a melody in the right hand.

B.

Sleep and don't be frighten'd at the boom, boom, boom!

The first system consists of a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line has a melody with lyrics: "Sleep and don't be frighten'd at the boom, boom, boom!". The piano accompaniment features a steady bass line and chords in the right hand.

B.

Hush - a - bye, hush - a . . .

cresc:

The second system continues with the vocal line and piano accompaniment. The vocal line has the lyrics: "Hush - a - bye, hush - a . . .". The piano accompaniment includes a *cresc:* marking and features a more active right-hand part with sixteenth-note patterns.

Tempo di Marcia.

f

The third system is a piano accompaniment section. It begins with the tempo marking "Tempo di Marcia." and a dynamic marking of *f*. The music is in a march-like style with a strong, rhythmic bass line and a melody in the right hand.

ff

The fourth system continues the piano accompaniment. It features a dynamic marking of *ff* and concludes with a final chord and a fermata over the last few notes.

B. *f*
When a - long the street the war drums beat, The Grenadiers are com - ing. Then the

C. *f*
When a - long the street the war drums beat, The Grenadiers are com - ing. Then the

dim: mf

B. music grand of the big brass band, Sets ev'ry heart to humming. When the colours fly a -

C. music grand of the big brass band, Sets ev'ry heart to humming. When the colours fly a -

cresc:

B. - thwart the sky, An the lines of bearskins loom All Eng-land cheers the Grenadiers, And the

C. - thwart the sky, An the lines of bearskins loom All Eng-land cheers the Grenadiers, And the

f

B. *ff*
big brass drum goes boom. Rataplan, rata - - plan, plan, Rata-plan, plan, plan, rata -

C. *ff*
big brass drum goes boom. Rataplan rata - - plan, plan, Rata-plan, plan, plan, rata -

B. *f*
plan, rata-plan, rata - plan, dzing! Ta, ra, ta, ta, ta, ta, Ta, ra, ta, ta, ta, ta,

C. *f*
plan, rata-plan, rata - plan, dzing! Ta, ra, ta, ta, ta, ta, Ta, ra, ta, ta, ta, ta,

B. *f*
Ta, ra, ta, ta, ra, ta, ta, Boom! Rata-plan, plan, plan, Rata-plan rataplan rata -

C. *f*
Ta, ra, ta, ta, ra, ta, ta, Boom! Rata-plan, plan, plan, Rata-plan rataplan rata -

B. - plan, plan, plan, Ra-ta, ta, ta, ta, Ra-ta, ta, ta, ta, Rata-plan, plan, plan, plan,

C. - plan, plan, plan, Ra-ta, ta, ta, ta, Ra-ta, ta, ta, ta, Rata-plan, plan, plan, plan,

B. plan Rata-plan, plan, plan, plan, plan, Rata-plan, rata-plan, rata-

C. plan Rata-plan, plan, plan, plan, plan, Rata-plan, rata-plan, rata-

B. - plan, Rataplan, plan, plan!

C. - plan, Rataplan plan plan!

N^o 8. — VALSE SONG — "OVER THE HILLS."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Tempo di Valse, Moderato.

BEATRICE.

VOICE. *mf*

PIANO. *mf* *dim:* *p*

O-ver the hills and o - - - ver

B. In-to the sun-sets' glow Lean-ing up-on my lov- - - er,

B. *cres:* *dim: e rit: a tempo.* *mf*

Hap-pi-ly I would go Were it for joy or sor- - - row,

dim: e rit: a tempo. *cres: mf* *p*

B. *cres:*

O-ver the world so wide Fear-ing no dark to - mor- - - row,

cres:

B. *mf* If he were by my side *f* Far and a - way Over

B. *dim:* hills that are *dim,* *f* Far and a -

dim: *p* *mf*

B. - way I would wan - - der with him

dim: *dim:* *p*

B. *f* Sun - - shine or cloud To the world dis_tant

mf

B. *cres:* rim *f* Heart against heart *dim:* With my

cres: *f* *mf* *dim:*

B. *rall:* *mf* *dim:* *Tempo Imo*
p
 love by my side O-ver the seas and o - - -

rall: *p* *Tempo Imo*

B. *mf*
 - ver, Down where the spice winds blow Is-land I would dis-

B. *cres:* *dim: e rit:* *a tempo.*
 - eo - - - ver Is-lands that no men know Be it for

mf *dim: e rit:* *a tempo.*
cres: *p*

B. *cres:*
 joy or sor - - - row O-ver the world so wide Fearing no

cres:

B. *mf*
 dark - to - mor - - - row If he were by my side

p

B. *f* O - - - ver the seas to the far lands un- *dim:*

B. - told : *f* Sail - - - ing to wind that rich

B. *dim:* per - - - fume en - fold : *f* Sail - - - ing the

B. bil - - lows of sil - - - ver and gold

B. *f* Heart against heart *dim:* with my love by my side

B. *p*

SOP. O-ver the hills and o - - - ver, In-to the sun-set's glow

TEN. O-ver the hills and o - - - ver, In-to the sun-set's glow

BASS. O-ver the hills and o - - - ver, In-to the sun-set's glow

O-ver the hills and o - - - ver, In-to the sun-set's glow

p

B. *cres:* *f* *rall: e dim:*

Leaning up-on my lov- - - er, Hap-pi-ly I would go

cres: *f* *rall: e dim:*

Leaning up-on her lov- - - er, Hap-pi-ly she would go

cres: *f* *rall: e dim:*

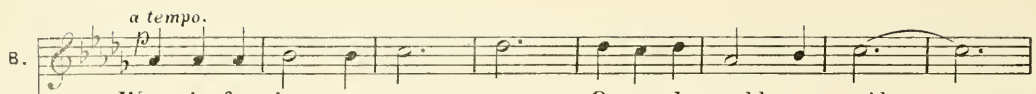
Leaning up-on her lov- - - er, Hap-pi-ly she would go. Happi-ly she'd go.

cres: *f* *rall: e dim:*

Leaning up-on her lov- - - er, Hap-pi-ly she would go. Happi-ly she'd go.

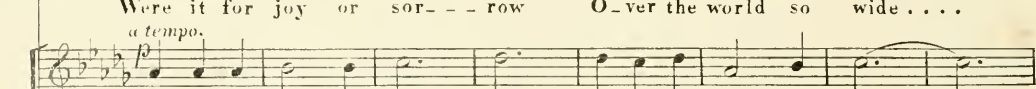
cres: *f* *rall: e dim:*

a tempo.

B. 

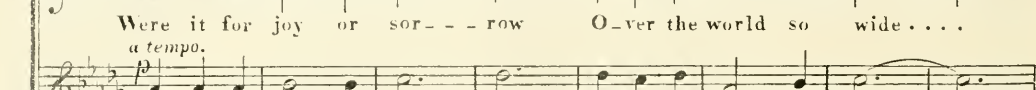
Were it for joy or sor - - - row O-ver the world so wide

a tempo.



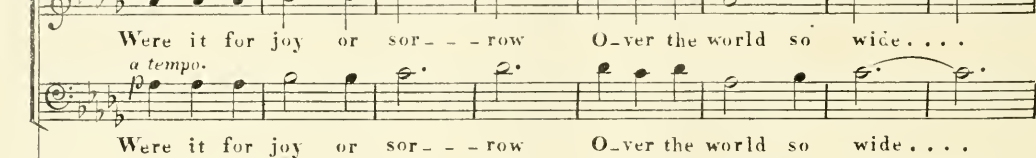
Were it for joy or sor - - - row O-ver the world so wide

a tempo.



Were it for joy or sor - - - row O-ver the world so wide

a tempo.

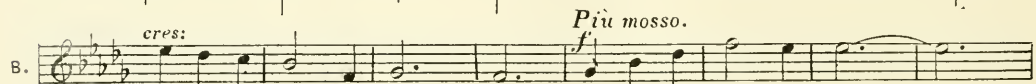


Were it for joy or sor - - - row O-ver the world so wide

a tempo.



cres:

B. 

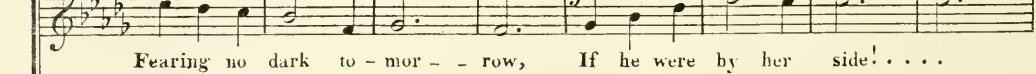
Fearing no dark to - mor - - row, If he were by my side!

cres:



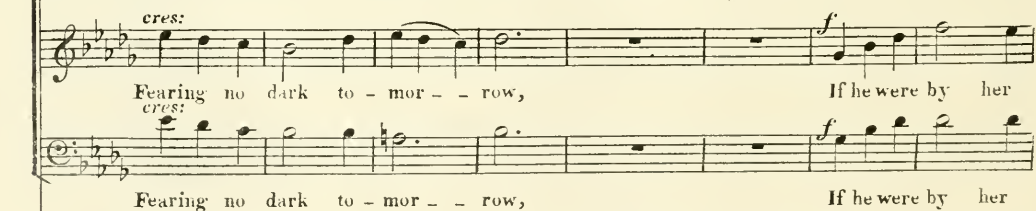
Fearing no dark to - mor - - row, If he were by her side!

cres:



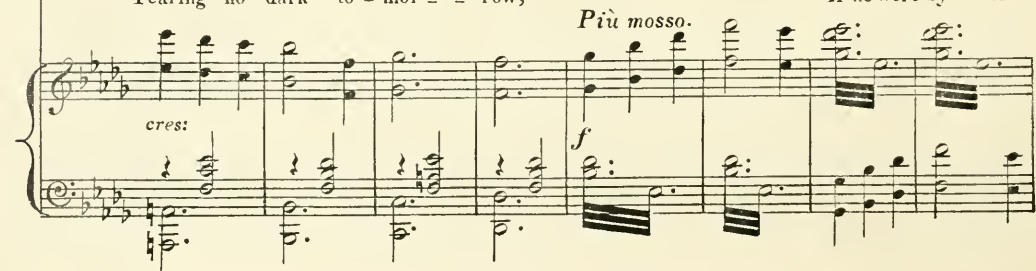
Fearing no dark to - mor - - row, If he were by her

cres:



Fearing no dark to - mor - - row, If he were by her

cres:



Più mosso.

B. *cres:*
 If he were by my side!

cres: *ff*
 If he were by her side! Ah!

cres: *ff*
 side! If he were by her. Ah!

cres: *ff*
 side! If he were by her. Ah!

cres: *ff*

rall:

B. *ff*
 If he were by my side!

ff
 By her side!

ff
 By her side!

ff
 By her side!

rall: *ff* *ff*

N^o 9. — CONCERTED PIECE. "FOUNDLINGS ARE WE."

WORDS BY H. J. W. DAM.

MUSIC BY LIONEL MONCKTON.

Moderato.

PIANO.

f *mf grazioso.*

The first system of the piano introduction consists of two staves. The right hand begins with a series of chords and a melodic line, while the left hand provides a harmonic accompaniment. The tempo is marked 'Moderato' and the dynamics range from *f* to *mf grazioso*.

The second system continues the piano introduction with more complex rhythmic patterns and chordal textures in both hands.

The third system concludes the piano introduction, ending with a *p* (piano) dynamic marking.

FOUNDLINGS.

mf

The vocal line begins with a melodic phrase in the key of D major, marked *mf*.

Foundlings are we, Waiting to see, Who will un - ra - vel our pre - na - tal

The piano accompaniment for the vocal line, featuring chords and a supporting melodic line in the right hand and a bass line in the left hand.

F. mys-te-ry. Tru-ly we'll tell How it be-fel That we are mi-nus a

F. fam-i-ly his-to-ry. Hard though the task, All that they

F. ask We will re-veal with a frankness im-por-tu-nate Ev'ry de-tail

F. We will un-veil. That will explain our po-si-tion un-for-tu-nate, Boundings are a tempo.

FOUND?

we, Waiting to see Who will un-ra-vel our pre-na-tal mys-te-ry

Sop. *p*

Alto Foundlings are they, Foundlings, oh! Who will un-ra-vel their pre-na-tal mys-te-ry

Ten. *p*

Bass. *p*

Foundlings are they, Foundlings, oh! Who will un-ra-vel their pre-na-tal mys-te-ry

Foundlings are they, Foundlings, oh! Who will un-ra-vel their pre-na-tal mys-te-ry

F. *f* *dim:* *p*

Tru-ly we'll tell How it be-fel That we are mi-nus a fam-i-ly

Tru-ly they'll tell How it be-fel That they are mi-nus a fam-i-ly

Tru-ly they'll tell How it be-fel Foundlings are they, Foundlings are

Tru-ly they'll tell How it be-fel Foundlings are they, Foundlings are

Tru-ly they'll tell How it be-fel Foundlings are they, Foundlings are

f *dim:* *p*

Allegro.

F. his-to-ry Found-ings are we

his-to-ry Found-ings are they

they, yes, Found-ings are they

they, yes, Found-ings are they

they, yes, Found-ings are they

they, yes, Found-ings are they

Allegro.

p *rall:* *f*

BERTIE.

And I am the Johnny who trots 'em round,

F. Who trots us round,

Who

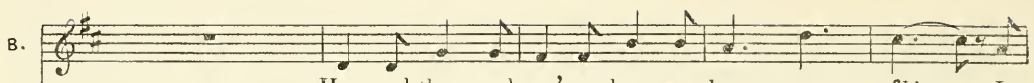
Who

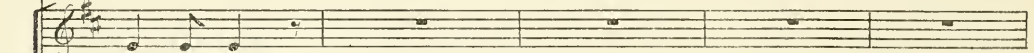
Who

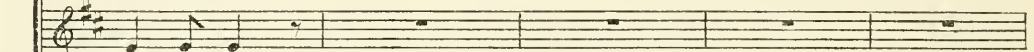
Who

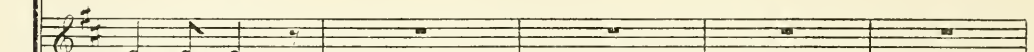
Who

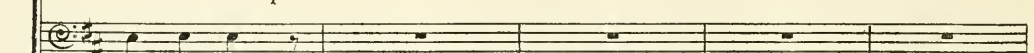
p


B.  Here and there and ev²rywhere we have our fling.. In

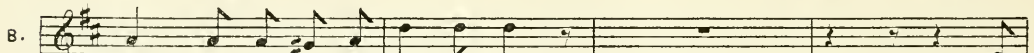
 trots 'em round,

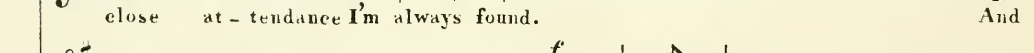
 trots 'em round,

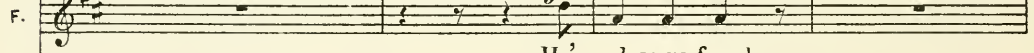
 trots 'em round,

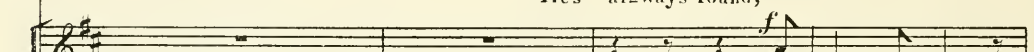
 trots 'em round,

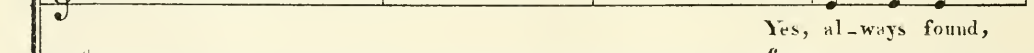
 *f*

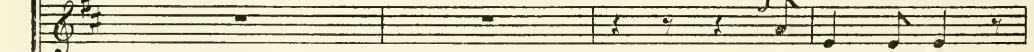
B.  close at - tence I'm always found. And

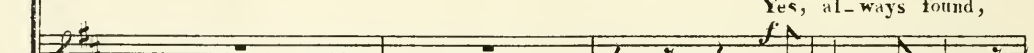
F.  *f* He's al - ways found,

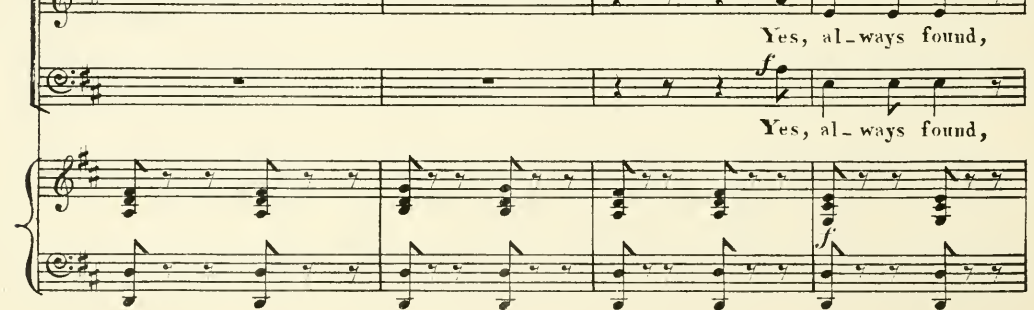
 *f* Yes, al - ways found,

 *f* Yes, al - ways found,

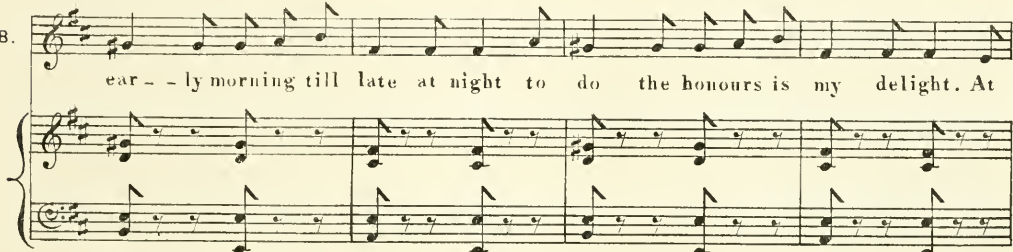
 *f* Yes, al - ways found,


 *f* Yes, al - ways found,

 *f* Yes, al - ways found,

 *f*

B.  please to note that the cut of my coat is quite the thing From

B.  ear - - ly morning till late at night to do the honours is my delight. At

B.  tea and dinner, at supper and lunch, You'll see me feeding the whole of the bunch!

F.  At
At
At
At
At
At



T. tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

f *ff*

B. Oh! I am the Johnny that trots 'em round, that

F. Oh! he is the Johnny that trots us round, that

Oh! he is the Johnny that trots 'em round, that

Oh! he is the Johnny that trots 'em round, that

Oh! he is the Johnny that trots 'em round, that

Oh! he is the Johnny that trots 'em round, that

Oh! he is the Johnny that trots 'em round, that

f *ff*

B. trots 'em round, that trots 'em round, Here and there and

F. trots us round, that trots us round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

B. ev' - ry - where we have our fling... In close at - tence I'm

F. ev' - ry - where we have our fling... In close at - tence he's

ev' - ry - where they have their fling... In close at - tence he's

ev' - ry - where they have their fling... In close at - tence he's

ev' - ry - where they have their fling... In close at - tence he's

ev' - ry - where they have their fling... In close at - tence he's

B. al - - ways found, I'm al - - ways found, I'm al - - ways found, And

F. al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

B. please to note that the cut of my coat is quite the thing;

F. please to note that the cut of his coat is quite the thing;

please to note that the cut of his coat is quite the thing;

please to note that the cut of his coat is quite the thing;

please to note that the cut of his coat is quite the thing;

please to note that the cut of his coat is quite the thing;

Tempo I? *a tempo.* *mf.*

F. Foundlings are we, Waiting to see Who will un-
 Foundlings are they, Foundlings, oh! Who will un-
 Foundlings are they, Foundlings, oh! Who will un-
 Foundlings are they, Foundlings, oh! Who will un-
 Foundlings are they, Foundlings, oh! Who will un-

Tempo I? *a tempo.* *rall:* *mf.*

F. -ra-vel our pre-na-tal mys-te-ry. Tru-ly we'll tell How it be-fel *dim:*
 -ra-vel our pre-na-tal mys-te-ry. Tru-ly they'll tell How it be-fel *dim:*
 -ra-vel our pre-na-tal mys-te-ry. Tru-ly they'll tell How it be-fel *dim:*
 -ra-vel our pre-na-tal mys-te-ry. Tru-ly they'll tell How it be-fel *dim:*
 -ra-vel our pre-na-tal mys-te-ry. Tru-ly they'll tell How it be-fel *dim:*

f. *dim:*

F. *p*

That we are mi-nus a fam-i-ly his-to-ry Found- - lings are

That they are mi-nus a fam-i-ly his-to-ry Found- - lings are

Found_lings are they, Foundlings are they, yes, Found- - lings are

Found_lings are they, Foundlings are they, yes, Found- - lings are

Found_lings are they, Foundlings are they, yes, Found- - lings are

p rit:

rall: molto.

ff

we, Ve-ry un-for-tu-nate girls are we

ff

they, Ve-ry un-for-tu-nate girls are they

ff

they, Ve-ry un-for-tu-nate girls are they

ff

they, Ve-ry un-for-tu-nate girls are they

ff

they, Ve-ry un-for-tu-nate girls are they

rall: molto.

ff


Moderato.

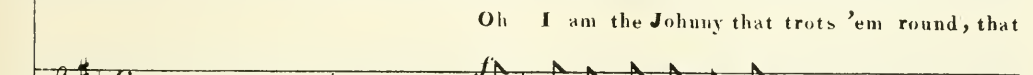
F. 

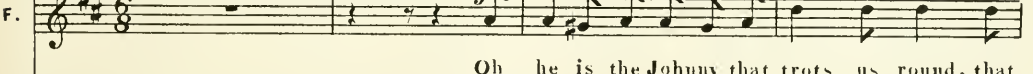
Moderato. Found-lings are we, Waiting to see.

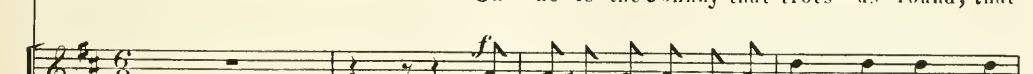
rall.

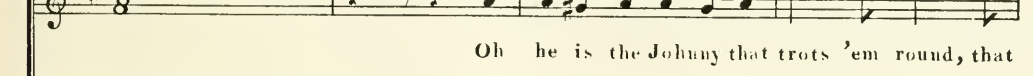
Allegro.


B. 

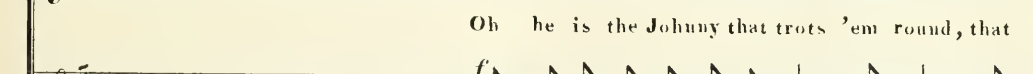
F. 

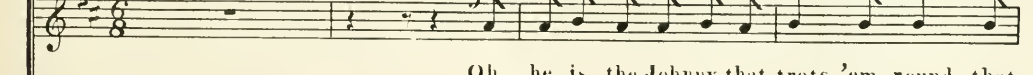


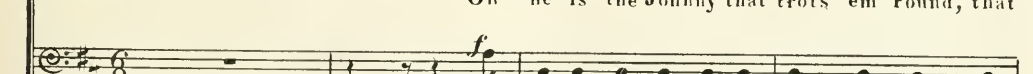


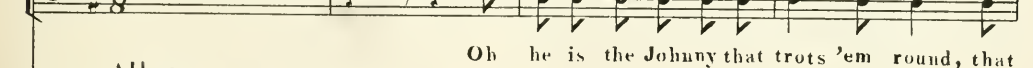












Allegro.



f

f

B. trots 'em round, that trots 'em round, Here and there and

F. trots us round, that trots us round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

B. ev' - ry - where we have our fling... In close attendance I'm

F. ev' - ry - where we have our fling... In close attendance he's

ev' - ry - where they have their fling... In close attendance he's

ev' - ry - where they have their fling... In close attendance he's

ev' - ry - where they have their fling... In close attendance he's

ev' - ry - where they have their fling... In close attendance he's

ev' - ry - where they have their fling... In close attendance he's

B. al - - ways found, I'm al - - ways found, I'm al - - ways found, And

F. al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

B. please to note that the cut of my coat is quite the thing

F. please to note that the cut of his coat is quite the thing.

please to note that the cut of his coat is quite the thing.

please to note that the cut of his coat is quite the thing.

please to note that the cut of his coat is quite the thing.

please to note that the cut of his coat is quite the thing.

N^o 10. — SONG. "THE VEGETARIAN."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Moderato.

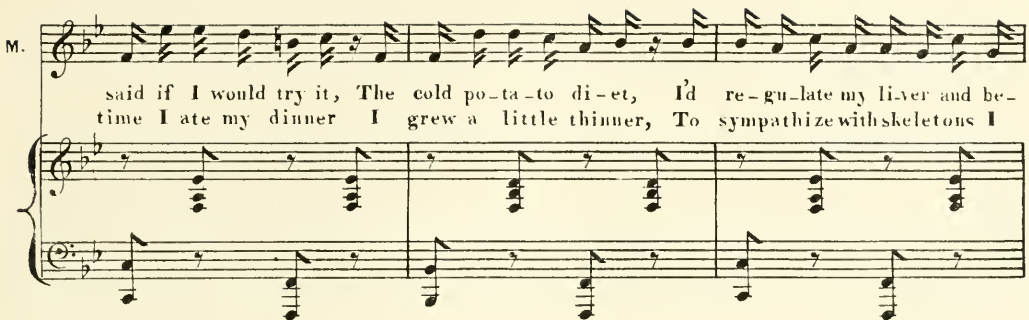
PIANO. *f*

MICGLES.

(1) It was an e-vil hour when I met my Ma-ry Ann,
 (2) For breakfast we had por-ridge, for din-ner we had fruits,

M. Oh, woe! woe the day! She was liv-ing with her moth-er on the
 Oh, woe! woe the day! And if we had a sup-per it was

M. ve-ge-ta-ble plan, Yea, ve-ri-ly yea! She
 prin-ci-pal-ly roots Yea, ve-ri-ly yea! Each

M. 

said if I would try it, The cold po-ta-to di-et, I'd re-gu-late my li-ver and be-time I ate my dinner I grew a little thinner, To sym-pa-thi-zize with skele-tons I

M. 

- come an-o-ther man. Though se-ri-ous-ly dou-bting, I took to Brus-sels sprout-ing, And ve-ry soon be-gan To win her lovely daugh-ter My on-ly drink was, wa-ter And

rall: *a tempo.*

M. 

now you see what's left of me-a Ve-ge-ta-ri-an. I am a ra-dish
now you see what's left of me-a Ve-ge-ta-ri-an.

a tempo. *mf*

M. 

gone to seed, I am the thin-est of my breed, Roots and fruits and as -

M. *-pa-ragus, shoots* Come all, ye hea-then, come and feed. I am a ra-dish

M. gone to seed, I am the thin-est of my breed, Roots and fruits and as-

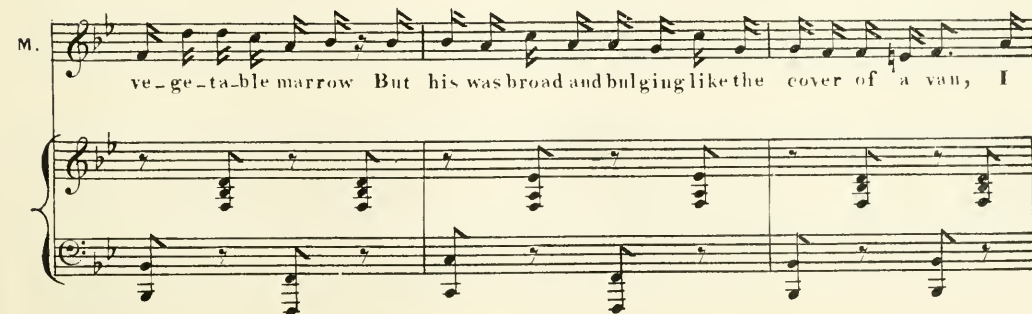
M. *-pa-ragus shoots,* Come all, ye hea-then, come and feed.

M. *D.C. for 2d V. §*
(3rd Ver.) It

M.  was a dreadful hour when a butcher bold appear'd. Oh, woe!

M.  woe the day, He cock'd his eye at Ma-ry Ann ex-act-ly as I fear'd,

M.  Yea, ve-ri-ly yea, My chest was ra-ther nar-row From

M.  ve-ge-ta-ble marrow But his was broad and bulging like the cover of a van, I

rall: *a tempo.*

M. spite of all I hoped One morning theye-loped, And now you see what's left of me, a

rall: *a tempo.*

M. ve-ge-ta-ri-an. I am a ra-dish gone to seed I am the thinnest

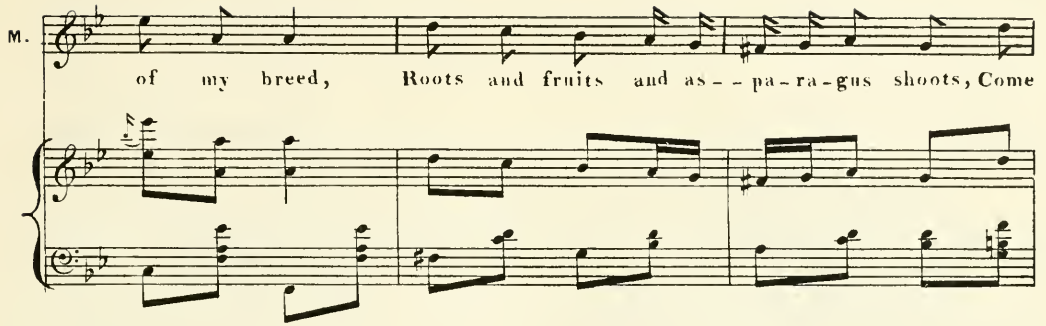
mf

M. of my breed, Root and fruits and as-pa-ra-gus shoots Come all, ye hea-then

p

M. come and feed. I am a ra-dish gone to seed, I am the thinnest

mf

M.  of my breed, Roots and fruits and as - - pa - ra - gus shoots, Come

M.  all, ye hea - - then, come and feed.

 DANCE.
ff



N^o II. — SONG. "THE FOUNDLING."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Andantino.

PIANO. *mf*

ADA.

(Spoken.)

Left up - on a door - step at half - past nine - Oh, Goodness! it was

A. cold! Sleeping in a bas - ket tied with twine - Oh, Goodness! it was

A. cold! Cold, cold, cold as ice - Oh, Goodness! it was cold!

A.

1st SOP. *mf* > *f* The

2nd SOP. *mf* > *f*

TEN. *mf* > *f*

BASS. *mf* > *f*

Cold, cold, cold as ice— Brrr! Goodness! it was cold!

Cold, cold, cold as ice— Brrr! Goodness! it was cold!

Cold, cold, cold as ice— Brrr! Goodness! it was cold!

Cold, cold, cold as ice— Brrr! Goodness! it was cold!

mf

A.

Foundling ma - tron took me in, Be - cause I had no next of kin, And

p

A.

(Crying.)

thus my me - mo - ries be - gin, A - - no - ny - mously - well ra - ther! My

A.

pa - rents' love was words, not deeds, They gave me no - thing

L.H.

A.

for my needs! A pair of socks, a string of beads, Were all I got from

A.

Fa - ther!

1st SOP. *rit:*

A pair of socks, a string of beads, Were all she got from Fa - ther!

2nd SOP. *rit:*

A pair of socks, a string of beads, Were all she got from Fa - ther!

TEN. *rit:*

A pair of socks, a string of beads, Were all she got from Fa - ther!

BASS. *rit:*

A pair of socks, a string of beads, Were all she got from Fa - ther!

ADA.

a tempo.

I was a poor de-fenceless child, A lit-tle flow'ret

A. (Crying.)

growing wild, But still I said, "Goo-goo" and smiled, But did-nt I thrive-well, rather! Of

A.

my be-longings they kept track, A lot of brui-ses blue and black, And a

L.H.

A.

straw-ber-y mark in the mid-dle of my back, Was all I got from

A. **Fa-ther!**

1st SOP. *rit:*
And a strawberry mark in the middle of her back, Was all she got from Fa-ther!

2nd SOP. *rit:*
And a strawberry mark in the middle of her back, Was all she got from Fa-ther!

TEN. *rit:*
And a strawberry mark in the middle of her back, Was all she got from Fa-ther!

BASS. *rit:*
And a strawberry mark in the middle of her back, Was all she got from Fa-ther!

A. (Spoken.)
Left up-on a door-step at half-past nine— Oh, Goodness! it was cold!

Tempo Mo

A. *rit:*
Sleeping in a bas-ket tied with twine— Oh, Goodness! it was cold!

A.

Cold, cold, cold as ice— Oh, Goodness! it was cold!

1st Sop. *mf*

2nd Sop. *mf*

TEN. *mf*

BASS. *mf*

Cold, cold, cold as ice—

mf

A.

Good-ness! Brrr! Goodness! it was cold!

Good-ness! Brrr! Goodness! it was cold!

Good-ness! Brrr! Goodness! it was cold!

Good-ness! Brrr! Goodness! it was cold!

Good-ness! Brrr! Goodness! it was cold!

Allegro.

ff

N^o 12. — FINALE. ACT I. "FAREWELL, FAREWELL."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Allegro moderato.

PIANO:

f *ff*

SOP. *ff*
 Fare_well, fare_well, We ten_der our con-gra-tu-la-tions

TEN. *ff*
 Fare_well, fare_well, We ten_der our con-gra-tu-la-tions

BASS. *ff*
 Fare_well, fare_well, We ten_der our con-gra-tu-la-tions

ff

tru - - - ly Fare-well, farewell, fare-well. You will see no more of

tru - - - ly Fare-well, farewell, fare-well. You will see no more of

tru - - - ly Fare-well, farewell, fare-well. You will see no more of

Hoo - - - ley. Fare-well, farewell, You will see nomore of Hoo - ley. Fare-

Hoo - - - ley. Fare-well, farewell, You will see nomore of Hoo - ley. Fare-

Hoo - - - ley. Fare-well, farewell, You will see nomore of Hoo - ley. Fare-

- well, farewell, You will see no more of Hoo - ley. We tender our congratulations

- well, farewell, You will see no more of Hoo - ley. We tender our congratulations

- well, farewell, You will see no more of Hoo - ley. We tender our congratulations

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a 3/4 time signature with a key signature of two flats. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

tru - - - ly You will see no more of Hoo - - - -

tru - - - ly You will see no more of Hoo - - - -

tru - - - ly You will see no more of Hoo - - - -

The second system continues the vocal lines and piano accompaniment. The vocal parts end with a double bar line and a 3/4 time signature. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and chords.

Tempo di Valse.

ff *rall: e dim: mf* *a tempo.* *cresc: ff*

- ley. Ah! She'll now be a la-dy we un-der-

ff *rall: e dim: mf* *a tempo.* *cresc: ff*

- ley. Ah! She'll now be a la-dy we un-der-

ff *rall: e dim: mf* *a tempo.* *cresc: ff*

- ley. Ah! She'll now be a la-dy we un-der-

Tempo di Valse.

rall: e dim: mf *a tempo.* *cresc: ff*

rall: e dim: mf *a tempo.* *cresc:*

- stand a-mong the band that rule the land She'll now be a la-dy of

rall: e dim: mf *a tempo.* *cresc:*

- stand a-mong the band that rule the land She'll now be a la-dy of

rall: e dim: mf *a tempo.* *cresc:*

- stand a-mong the band that rule the land She'll now be a la-dy of

mf *rall: e dim:* *a tempo.* *cresc:*

ff *rall: e dim: a tempo.*
mf

man - ners grand, With a four - in - hand and a but - - ler bland. She'll now be a

ff *rall: e dim: a tempo.*
mf

man - ners grand, With a four - in - hand and a but - - ler bland. She'll now be a

ff *rall: e dim: a tempo.*
mf

man - ners grand, With a four - in - hand and a but - - ler bland. She'll now be a

ff *mf* *rall: e dim: a tempo.*

cresc: ff

la - dy we un - - der - stand a - mong the band that rule the land, She'll

cresc: ff

la - dy we un - - der - stand a - mong the band that rule the land, She'll

cresc: ff

la - dy we un - - der - stand a - mong the band that rule the land, She'll

cresc: ff

BESSIE.

now be a lady of manners grand, of manners, manners grand. Fare - -

now be a lady of manners grand, of manners, manners grand.

now be a lady of manners grand, of manners, manners grand.

Allegretto.

B. well to the counter fare-well to the shop, No longer a shop girl I'll

Allegretto.

p

HAROLD.

B. be. Her laces and ribbons she'll instantly drop, She's promised to marry

H. me.

f Her la-ces and rib-bons shéll in-stant-ly drop, She's

f Her la-ces and rib-bons shéll in-stant-ly drop, She's

f Her la-ces and rib-bons shéll in-stant-ly drop, She's

con espress: **LADY DODO.** *Andantino.*

Oh, pi-ty have on lo-vers two, Who

promised his bride to be.

promised his bride to be.

promised his bride to be.

Andantino.

p

love as deep-ly as did you. When love is young and

love is true, Oh, pi - - ty have on lo - vers two, Oh,

dim: e rit: *pp*

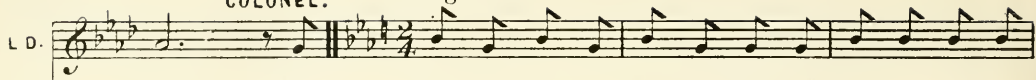
pi - ty have on lo - vers two, Who love as deep-ly as did you, When

a tempo. *pp* *rall:* *a tempo.*

love is young and love is true, Oh, pi - ty have on lo - - - vers

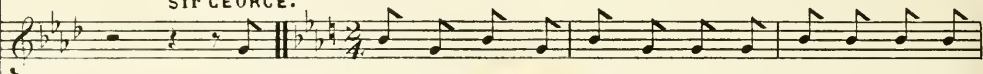
rall: *pp* *rall:*

COLONEL. Allegretto.

L.D. 

two. With this we are not sa - tis - fied, We will not thus be

SIR GEORGE.



With this we are not sa - tis - fied, We will not thus be

COUNT.



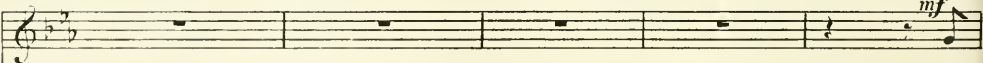
With this we are not sa - tis - fied, We will not thus be

Allegretto.

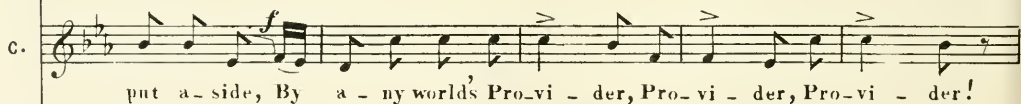


HOOLEY.

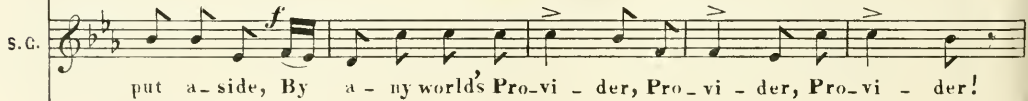
mf



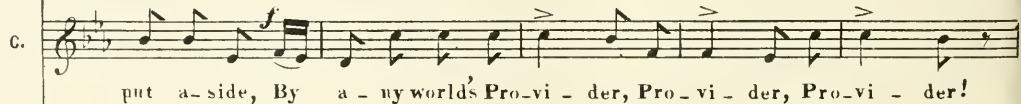
Then

C. 

put a - side, By a - ny world's Pro - vi - der, Pro - vi - der, Pro - vi - der!

S.C. 

put a - side, By a - ny world's Pro - vi - der, Pro - vi - der, Pro - vi - der!

C. 

put a - side, By a - ny world's Pro - vi - der, Pro - vi - der, Pro - vi - der!



mf *p*

H. do your worst I'll not di - vide, I now pre - sent you

The first system consists of a vocal line (marked 'H.') and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 2/2 time signature. The lyrics are 'do your worst I'll not di - vide, I now pre - sent you'. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

H. to the Bride Who wins the world's Pro - vi - - der, Pro - vi - - der, Pro -

The second system continues the vocal line and piano accompaniment. The vocal line includes dynamic markings 'f' and 'v' (accent). The lyrics are 'to the Bride Who wins the world's Pro - vi - - der, Pro - vi - - der, Pro -'. The piano accompaniment includes a triplet of eighth notes in the right hand, marked 'mf' (mezzo-forte).

H. - vi - - der! RECIT. (ad lib.) Dear

He is the world's Pro - vi - - der, Pro - vi - - - - der!

He is the world's Pro - vi - - der, Pro - vi - - - - der!

He is the world's Pro - vi - - der, Pro - vi - - - - der!

The third system begins with a recitative section (marked 'RECIT. (ad lib.)') for the vocal line, with the lyrics '- vi - - der!' and 'Dear'. This is followed by three lines of a hymn-like melody, each with the lyrics 'He is the world's Pro - vi - - der, Pro - vi - - - - der!'. The piano accompaniment provides harmonic support for these lines. The system concludes with a final piano accompaniment line.

H. friends permit me to de- clare my thanks for all your wishes

sfz *p* *sfz*

Allegro moderato.

H. fair, The la- dy too who is standing here by me Re -

Allegro moderato.

p leggiero.

H. turns con- gra- tu- la- tions thank- ful- ly Re - - turns con- gratu- lations

Allegro moderato.

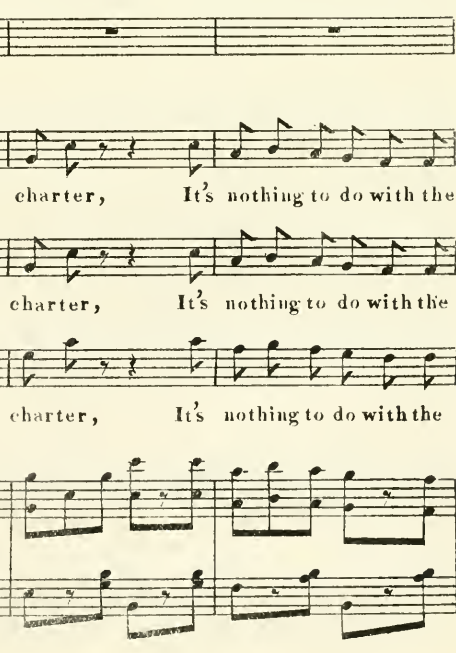
H. thank - ful - - ly For She

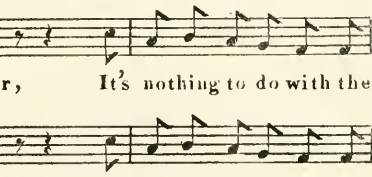
Allegro moderato.

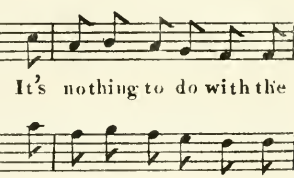
cresc: *f* *mf*

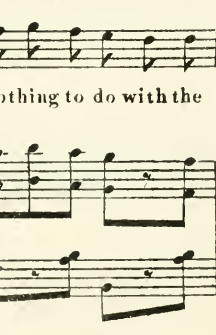
H.  gives me a sort of a charter, It's nothing to do with the gar-ter, No

H.  longer she'll stop at her place at the shop, She's ta-ken a - nother ap -

H.  - point - ment!

 She gives him a sort of a charter, It's nothing to do with the

 She gives him a sort of a charter, It's nothing to do with the

 She gives him a sort of a charter, It's nothing to do with the

gar-ter, No lon-ger she'll stop at her place in the shop, She's

gar-ter, No lon-ger she'll stop at her place in the shop, She's

gar-ter, No lon-ger she'll stop at her place in the shop, She's

Moderato. HAROLD.

mf

My love I will not be denied Why

ta-ken a - nother ap - - pointment.

ta-ken a - nother ap - - pointment.

ta-ken a - nother ap - - pointment.

Moderato.

dim: p

BEATRICE.

H.

not like her be - come a bride. The case is dif - fer - ent you see,

cresc: *dim:* *pp*

Detailed description: This block contains the musical score for Beatrice's first line. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings include 'cresc:', 'dim:', and 'pp'.

LADY DODO.

B.

He hasn't a - ny fam - i - ly. That's right, my dear, don't be a goose There always time to don the

p

Allegro moderato.

Detailed description: This block contains the musical score for Lady Dodo's first line. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The key signature has two flats, and the time signature is 3/4. The tempo is marked 'Allegro moderato'. The vocal line starts with a quarter rest followed by eighth and quarter notes. The piano accompaniment has chords in the right hand and a bass line in the left hand. A dynamic marking of 'p' is present.

noose. Quite right, quite right, quite right!

Quite right, quite right, quite right!

Quite right, quite right, quite right!

f *ff*

Detailed description: This block shows the piano accompaniment for the final section of the page. It consists of grand staff notation with chords in the right hand and a bass line in the left hand. The music is marked with 'f' and 'ff' dynamics. The tempo remains 'Allegro moderato'.

Piano introduction for 'Miggles'. The music is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

MIGGLES.

What's this? What's this? To Hooley she's af-fianced, This

Vocal and piano accompaniment for the first line of lyrics. The vocal line is on a single staff. The piano accompaniment consists of two staves. Dynamics include *f* (forte) and *mf* (mezzo-forte).

IV. un-der-handed wedding shall not be!

Vocal line for the second line of lyrics, marked with a Roman numeral 'IV'.

What's this? What's this? The

What's this? What's this? The

What's this? What's this? The

Piano accompaniment for the second and third lines of lyrics. The music continues with a similar rhythmic pattern. Dynamics include *ff* (fortissimo) and *f* (forte).

M.

wedding shall not be! What's this? What's this? The wedding shall not be!

wedding shall not be! What's this? What's this? The wedding shall not be!

wedding shall not be! What's this? What's this? The wedding shall not be!

mf

M.

not be done, she has been won By fraud and crueltrickery.

f

He'll not be done, She has been won By

f

He'll not be done, She has been won By

f

He'll not be done, She has been won By

f

RECIT. (ad lib.)

M.

I say this marriage shall not be, this marriage shall not
 fraud and cruel tricke-ry.
 fraud and cruel tricke-ry.
 fraud and cruel tricke-ry.

RECIT. (ad lib.)

ADA.

HOOLEY. Allegro moderato.

M.

be! Oh, Theodore! Your head is get-ting too enlarged, Take
 Allegro moderato.

p

MICCLES.

H.

care, or you will be discharged! Just wait and see me har-ry you, No

cresc. *sfz*

M. minister shall marry you. Just

He says that he will harry them, No min-ister shall marry them!

He says that he will harry them, No min-ister shall marry them!

He says that he will harry them, No min-ister shall marry them!

HOOLEY.

M. wait and see! You'll hear from me!

There'll sure-ly be a tra--ge-

There'll sure-ly be a tra--ge-

There'll sure-ly be a tra--ge-

Tempo di Valse.

ff *rall: e dim: a tempo.* *mf* *cresc: ff*

- dy! Ah! She'll now be a la-dy we un - der-

ff *rall: e dim: a tempo.* *mf* *cresc: ff*

- dy! Ah! She'll now be a la-dy we un - der-

ff *rall: e dim: a tempo.* *mf* *cresc: ff*

- dy! Ah! She'll now be a la-dy we un - der-

Tempo di Valse.

rall: *a tempo.* *cresc: ff*

rall: e dim: mf a tempo. *cresc:*

stand a-mong the band that rule the land, She'll now be a la-dy of

rall: e dim: mf a tempo. *cresc:*

stand a-mong the band that rule the land, She'll now be a la-dy of

rall: e dim: mf a tempo. *cresc:*

stand a-mong the band that rule the land, She'll now be a la-dy of

rall: e dim: mf a tempo. *cresc:*

ff *rall: e dim: mf a tempo.*

man - ners grand with a four - in - hand and a but - - ler bland. She'll now be a

ff *rall: e dim: mf a tempo.*

man - ners grand with a four - in - hand and a but - - ler bland. She'll now be a

ff *rall: e dim: mf a tempo.*

man - ners grand with a four - in - hand and a but - - ler bland. She'll now be a

ff *rall: e dim: mf a tempo.*

cresc: ff

la - dy we un - - der - stand a - mong the band that rule the land, She'll

cresc: ff

la - dy we un - - der - stand a - mong the band that rule the land, She'll

cresc: ff

la - dy we un - - der - stand a - mong the band that rule the land, She'll

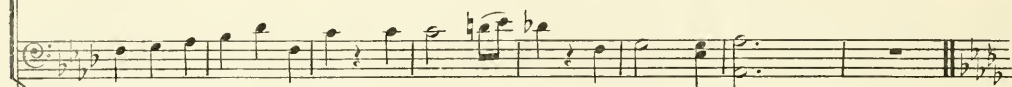
cresc: ff



now be a la-dy of man-ners grand, of man-ners, manners grand.



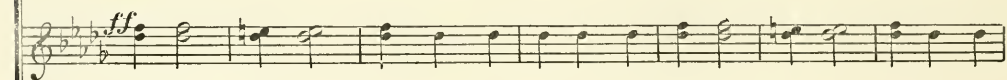
now be a la-dy of man-ners grand, of man-ners, manners grand.



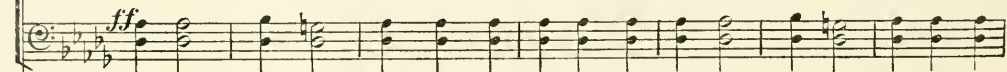
now be a la-dy of man-ners grand, of man-ners, manners grand.



Hap - py, hap - py may they be ev - er more, Happy, hap - py may they be



Hap - py, hap - py may they be ev - er more, Happy, hap - py may they be



Hap - py, hap - py may they be ev - er more, Happy, hap - py may they be

ev-er-more. May their fate a fair one be, May their fate a
 ev-er-more. May their fate a fair one be, May their fate a
 ev-er-more. May their fate a fair one be, May their fate a

fair one be, Hap-py, hap-py may they be ev-er-more, Happy
 fair one be, Hap-py, hap-py may they be ev-er-more, Happy
 fair one be, Hap-py, hap-py may they be ev-er-more, Happy

hap-py may they be ev-ermore, Hus - - band and wife for life in

hap-py may they be ev-ermore, Hus - - band and wife for life in

hap-py may they be ev-ermore, Hus - - band and wife for life in

u - - - ni - - - ty. She'll now be a la-dy we un - der -

u - - - ni - - - ty. She'll now be a la-dy we un - der -

u - - - ni - - - ty. She'll now be a la-dy we un - der -

rall: ff *a tempo.*

rall: ff *a tempo.*

rall: ff *a tempo.*

rall: ff *a tempo.*

-stand a-mong the band that rule the land, She'll now be a la-dy of man-ners

-stand a-mong the band that rule the land, She'll now be a la-dy of man-ners

-stand a-mong the band that rule the land, She'll now be a la-dy of man-ners

grand, with a four - in-hand and a but-ler bland. She'll now be a lady we un-der-

grand, with a four - in-hand and a but-ler bland. She'll now be a lady we un-der-

grand, with a four - in-hand and a but-ler bland. She'll now be a lady we un-der-

- stand a-mong the band that rule the land, She'll now be a lady of man-ners

- stand a-mong the band that rule the land, She'll now be a lady of man-ners

- stand a-mong the band that rule the land, She'll now be a lady of man-ners

grand, of man-ners, man-ners grand!

grand, of man-ners, man-ners grand!

grand, of man-ners, man-ners grand!

rall: *cresc:* *fff* *Presto.*

allarg: *ff*

N^o 13. — OPENING CHORUS. ACT II. CHARITY, CHARITY!

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Allegro.

PIANO.

ff

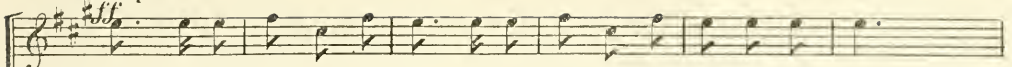
The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a forte (*ff*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady accompaniment of eighth notes.

The second system continues the piano accompaniment. The right hand has a melodic line with eighth notes and some chords, while the left hand maintains a rhythmic accompaniment of eighth notes. The dynamics remain consistent with the first system.

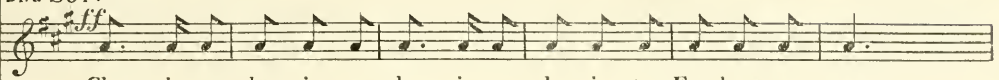
The third system of piano accompaniment shows the right hand playing a more active melodic line with eighth notes and chords. The left hand continues with a steady eighth-note accompaniment. The overall texture is dense and rhythmic.

The fourth system concludes the piano accompaniment. The right hand features a melodic line with eighth notes and chords, while the left hand plays a steady accompaniment of eighth notes. The music ends with a final chord in the right hand.

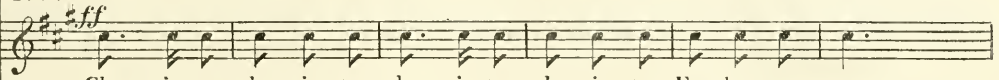
This page of musical notation, numbered 114, contains six systems of piano music. Each system consists of a treble staff and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The final system includes a *rall:* marking, indicating a *rallentando* section.

1st SOP. *Tempo Imo*

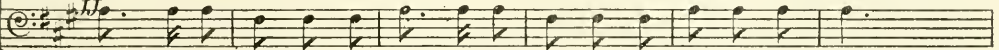
2nd SOP. Char - i - ty, char - i - ty, char - i - ty, char - i - ty, Fearless we are



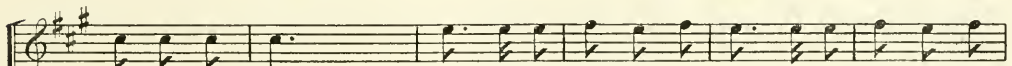
TEN. Char - i - ty, char - i - ty, char - i - ty, char - i - ty, Fearless we are



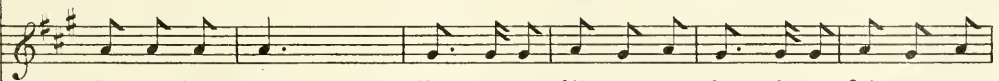
BASS. Char - i - ty, char - i - ty, char - i - ty, char - i - ty, Fearless we are



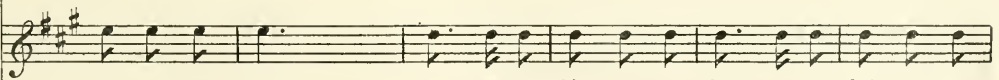
Char - i - ty, char - i - ty, char - i - ty, char - i - ty, Fearless we are

Tempo Imo

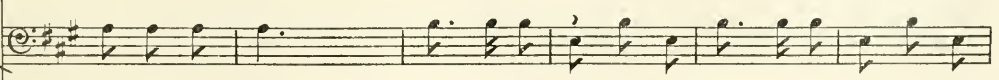
In a ba - zaar Do as you like at a char - i - ty fair or tea,



In a ba - zaar Do as you like at a char - i - ty fair or tea,



In a ba - zaar Do as you like at a char - i - ty fair or tea,



In a ba - zaar Do as you like at a char - i - ty fair or tea,



Nothing we bar In a ba-zaar, Char-i-ty, char-i-ty, Fearless we

Nothing we bar In a ba-zaar, Char-i-ty, char-i-ty, Fearless we

Nothing we bar In a ba-zaar, Char-i-ty, char-i-ty, Fearless we

Nothing we bar In a ba-zaar, Char-i-ty, char-i-ty, Fearless we

are, Do as you like at a char-i-ty fair. Fearless we are

are, Do as you like at a char-i-ty fair. Fearless we are

are, Do as you like at a char-i-ty fair. Fearless we are

are, Do as you like at a char-i-ty fair. Fearless we are

cres:
 In a ba - zaar, Do as you like at a char-i-ty fair or tea, Char-i-ty,
cres:
 In a ba - zaar, Do as you like at a char-i-ty fair or tea, Char-i-ty,
cres:
 In a ba - zaar, Do as you like at a char-i-ty fair or tea, Char-i-ty,
cres:
 In a ba - zaar, Do as you like at a char-i-ty fair or tea, Char-i-ty,

cres:

fff.
 char-i-ty, char-i-ty, char-i-ty, char-i-ty!
fff
 char-i-ty, char-i-ty, char-i-ty, char-i-ty!
fff
 char-i-ty, char-i-ty, char-i-ty, char-i-ty!
fff
 char-i-ty, char-i-ty, char-i-ty, char-i-ty!

fff

Allegro moderato.

f marcato.

You can have a lit - tle "bae," sirs, Pe - tits cheveux on the track,

f marcato.

You can have a lit - tle "bae," sirs, Pe - tits cheveux on the track,

f marcato.

We can have a lit - tle "bae" And Pe - tits cheveux on the track,

f marcato.

We can have a lit - tle "bae" And Pe - tits cheveux on the track,

Allegro moderato.

f marcato.

Lot - te - ries and gay rou - lette, So your so - ve - reigns we get.

Lot - te - ries and gay rou - lette, So your so - ve - reigns we get.

Lot - te - ries and gay rou - lette, So our so - ve - reigns they get.

Lot - te - ries and gay rou - lette, So our so - ve - reigns they get.

For the poor and for the nee - dy, We col - lect in man - ner spee - dy,
 For the poor and for the nee - dy, We col - lect in man - ner spee - dy,
 For the poor and for the nee - dy, They col - lect in man - ner spee - dy,
 For the poor and for the nee - dy, They col - lect in man - ner spee - dy,

No - thing that will pay we bar, In a char - i - - ty ba - zaar.
 No - thing that will pay we bar, In a char - i - - ty ba - zaar.
 No - thing that will pay they bar, In a char - i - - ty ba - zaar.
 No - thing that will pay they bar, In a char - i - - ty ba - zaar.

Char - i - ty!

Char - i - ty! . . .

ff Seek - ing gold they still are will - ing To ac - cept the hum - ble shil - ling,

ff Seek - ing gold they still are will - ing To ac - cept the hum - ble shil - ling,

ff

... Cha - ri - ty! But the pen - nies must re - fuse.

... Cha - ri - ty! But the pen - nies must re - fuse.

But the pen - nies must re - fuse, But the pen - nies must re - fuse.

But the pen - nies must re - fuse, But the pen - nies must re - fuse.

Cha - ri - ty! Cha - ri - ty! Cha - ri - ty!

Cha - ri - ty! Cha - ri - ty! Cha - ri - ty!

Seek - ing gold they still are will - ing To ac - cept the hum - ble shil - ling,

Seek - ing gold they still are will - ing To ac - cept the hum - ble shil - ling,

But the pen - nies must re - fuse, Pen - nies on - ly can be used in

But the pen - nies must re - fuse, Pen - nies on - ly can be used in

But the pen - nies must re - fuse, Pen - nies on - ly can be used in

But the pen - nies must re - fuse, Pen - nies on - ly can be used in

ra - ri - ty, in ra - ri - ty!

ra - ri - ty, in ra - ri - ty!

ra - ri - ty, in ra - ri - ty!

ra - ri - ty, in ra - ri - ty!

Tempo Imo

Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty, Fearless we are

Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty, Fearless we are

Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty, Fearless they are

Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty, Fearless they are

Tempo Imo

In a ba--zaar Do as you like at a cha-ri-ty fair, or tea.

In a ba--zaar Do as you like at a cha-ri-ty fair, or tea.

In a ba--zaar Do as you like at a cha-ri-ty fair, or tea.

In a ba--zaar Do as you like at a cha-ri-ty fair, or tea.

Nothing we are In a ba--zaar Cha-ri-ty! Cha-ri-ty!

Nothing we are In a ba--zaar Cha-ri-ty! Cha-ri-ty!

Nothing they are In a ba--zaar Cha-ri-ty! Cha-ri-ty!

Nothing they are In a ba--zaar Cha-ri-ty! Cha-ri-ty!

Fearless we are, Do as you like at a cha-ri-ty fair!

Fearless we are, Do as you like at a cha-ri-ty fair!

Fearless they are, Do as you like at a cha-ri-ty fair!

Fearless they are, Do as you like at a cha-ri-ty fair!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands of the piano. The music is in a key with two sharps (D major) and a 2/4 time signature. The lyrics are: "Fearless we are, Do as you like at a cha-ri-ty fair!" repeated for each voice part.

Fearless we are, In a ba--zaar, Do as you like at a

Fearless we are, In a ba--zaar, Do as you like at a

Fearless they are, In a ba--zaar, Do as you like at a

Fearless they are, In a ba--zaar, Do as you like at a

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "Fearless we are, In a ba--zaar, Do as you like at a" repeated for each voice part. The piano accompaniment continues with the same instrumental texture as the first system.

cres:
cha - ri - ty fair, or tea. Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty!

cres:
cha - ri - ty fair, or tea. Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty!

cres:
cha - ri - ty fair, or tea. Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty!

cres:
cha - ri - ty fair, or tea. Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty!

fff
Cha - ri - ty, in cha - - - ri - - - ty!

fff
Cha - ri - ty, in cha - - - ri - - - ty!

fff
Cha - ri - ty, in cha - - - ri - - - ty!

fff
Cha - ri - ty, in cha - - - ri - - - ty!

fff

N^o 14.— SONG. "THE SMARTEST GIRL IN TOWN."

WORDS BY ADRIAN ROSS.

MUSIC BY IVAN CARYLL.

PIANO. *f*

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The music is in a 2/4 time signature and begins with a forte (*f*) dynamic.

I'm a
Ah, dear

The second system features the first vocal phrase. The vocal line is on a single staff, starting with a whole note rest followed by a half note. The piano accompaniment continues with two staves, maintaining the harmonic support. The dynamic is marked *p* (piano).

la- dy not unknown to fame, Cri- tics call me by my Christian name, And you
boys you won't be ve- ry glad When I'm married to a no- ble lad, I shall

The third system contains the second vocal phrase. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are: "la- dy not unknown to fame, Cri- tics call me by my Christian name, And you boys you won't be ve- ry glad When I'm married to a no- ble lad, I shall".

see my pho- tograph on show Just wher- e- ver you may care to go, I've been
turn out most sin- gu- lar- ly prim, And I reckon I'll look af- ter him; Oh, I'll

The fourth system contains the third vocal phrase. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are: "see my pho- tograph on show Just wher- e- ver you may care to go, I've been turn out most sin- gu- lar- ly prim, And I reckon I'll look af- ter him; Oh, I'll".

ta-ken in my din-ner gown, Looking modest-ly and shy-ly down, Or
be a ve-ry pro-per sort, Quite pro-pri-e-ty it-self in short. And

kick-ing high with pet-ticoats that fly— The smartest girl in town. Oh, there
all the peers shall vote me a success, The grandest dame at Court, - Yes, I

ne-ver was a tale of a ro-man-cer That told of such a fai-ry as a
think that I shall find the method an-swer, A Duchess will de-ve-lop from a

dan-cer, For a kingdom she en-joys when she's told by all the boys That she's
dan-cer, All the House of Lords will own that there ne-ver has been known Such a

ev-er, ev-er, ev-er such a duck. And the million-aires de-vout-ed-ly a-
 dear, demure and dainty lit-tle duck. And a dancing girl burlesque or op-e-
 -dore me, And the peer-age in a bo-dy kneels be-fore me, And the
 -ra-tic, May be mo-ther of a race a-ris-to-cra-tic, Who will
rall: lit-tle dancing girl may be married to an Earl, *a tempo.* For you ne-ver, ne-ver, ne-ver know your
 have their noble rights to an ancestress in tights, For you ne-ver, ne-ver, ne-ver know your
rall:
 1st Verse. 2nd Verse.
 luck, luck, luck, No, you ne-ver, ne-ver, ne-ver know your luck! luck!
 luck, luck, luck, For you ne-ver, ne-ver, ne-ver know your

No. 14^a. — SONG. "LOUISIANA LOU."

WRITTEN AND COMPOSED BY

LESLIE STUART.

Allegro moderato.

PIANO. *p*

The first system of the piano introduction consists of two measures. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple bass line with quarter notes.

The second system of the piano introduction consists of two measures. The right hand continues the chordal pattern, and the left hand continues the bass line. The system concludes with a double bar line and a repeat sign.

I lub a gal, 'spose she lubs me too, A-ny-how she say she do;
When Lou was born, I was jess so high, I was but a ha-by boy;
Lou's growed up now, soon she'll mar-ry me, A-ny-how I want her be,

The first system of the song features a vocal melody line with lyrics and a piano accompaniment. The piano part continues the rhythmic pattern established in the introduction.

she say she do; We calls her Lou since that gal was born
a ha-by boy, Man says, "My Lor', aren't dem child-en spoons
I want her be, For all de nigs, lub dat gal ob mine,

p

The second system of the song features a vocal melody line with lyrics and a piano accompaniment. The piano part continues the rhythmic pattern established in the introduction.

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By arrangement with Francis, Day & Hunter, 195, Oxford St. W.

Down Lou - si - an - a, 'mong de su - gar and de corn.
 Down Lou - si - an - a, 'mong de cot - ton and de coons.
 Down Lou - si - an - a, 'mong de pos - sum and de pine.

Lou, how I lub her true! Lou,
 Lou, how I lub you true! Lou,
 Lou, how I lub you true! Lou,

deed I do, I do! And eb - ry night, when de moon amshine,
 deed I do, I do! In days a - gone to her cot I'd creep,
 deed I do, I do! So when we're wed and we're spliced in one,

I sing dis lit - tle gal dis lit - tle song ob mine
 And sing dis lit - tle song to put dat chile a - sleep
 Ill sing dis lit - tle song to bring back days a - gone

rall.

CHORUS.

a tempo

Lou, Lou, I lub you, I lub you, dat's true; Don't ery don't sigh, You'll

pp *p*

see me in de morn - in: Dream, dream, dream ob me, And I'll dream ob you, My

Lou-si-an-a, Lou-si-an-a, Lou-si-an-a Lou. Lou,

pp

. Lou,

Lou, Lou, I lub you I lub you, dat's true; Don't cry, don't sigh, You'll

see me in de morn - in': Dream, dream, dream ob me, And I'll dream ob you, My

Lou - si - an - a, Lou - si - an - a, Lou - si - an - a Lou

1st & 2nd

ad lib.

D.C.

3rd verse

f

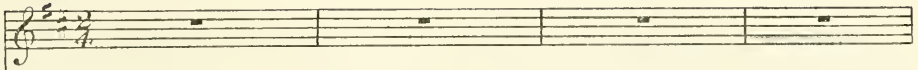
N^o 15. DUET. "LOVE ON THE JAPANESE PLAN."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Moderato.

VOICE.



Moderato.

PIANO.

MICCLES.

I am a Jap, Please notice my cap, 'Twas copied from off a tea - cad - dy.

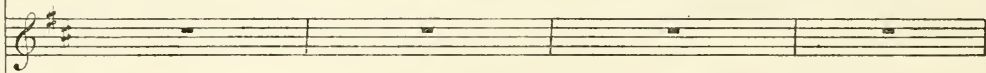
Miss R.

I am so shy, A Ja - panese I, And he is my Japanese lad - die.

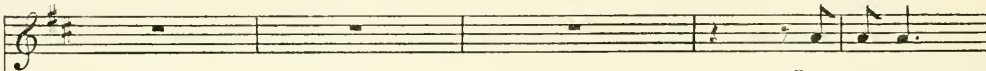
MIGGLES.



She came to me En-closed in some tea But I found it hard to con-sume her.

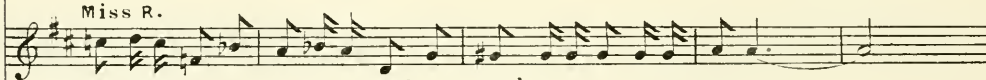


MIGGLES.

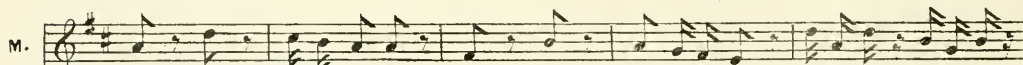


Sat - su - ma.

Miss R.



This little elf I put on the shelf, This crack'd little bit of Sat - su - ma



Ho, ho! Jolly Ja-pan, Ho, ho! her little man, To-ki-o! To-ki-o!



Ho, ho! Jolly Ja-pan, Ho, ho! my little man, To-ki-o! To-ki-o!



M. *cresc:* *mf*
 Sto-ni-o bro-ki-o! We are in love on the Ja-pa-nese plan. Ho, ho!

R. *cresc:* *mf*
 Sto-ni-o bro-ki-o! We are in love on the Ja-pa-nese plan. Ho, ho!

cresc: *dim.* *p*

M. Jolly Ja-pan, Ho, ho, her lit-tle man, To-ki-o! To-ki-o!

R. Jolly Ja-pan, Ho, ho, my lit-tle man, To-ki-o! To-ki-o!

M. *cresc:* *f*
 sto - ni - o bro - ki - o! We are in love on the Ja - pa - nese plan.

R. *cresc:* *f*
 sto - ni - o bro - ki - o! We are in love on the Ja - pa - nese plan.

cresc: *mf* *f*

M.  *mf*
 Ko-ho-nasan She

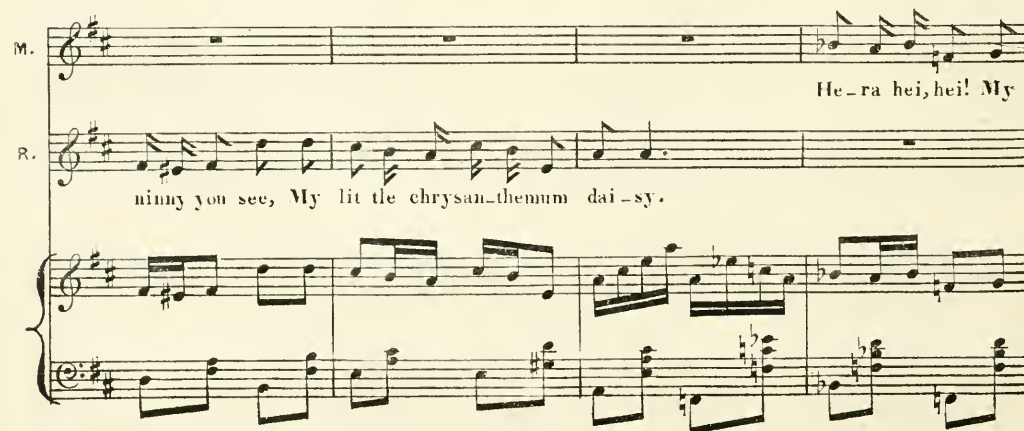
R. 

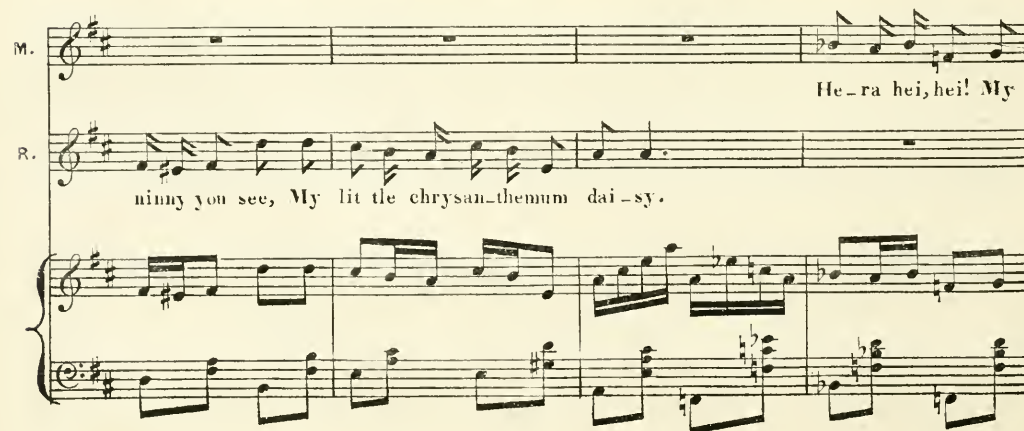
p

M. 
 grew on a fan, She's driving me stea-di-ly cra-zy.

R.  *mf*
 Mi - ka - to to, me A

simili.

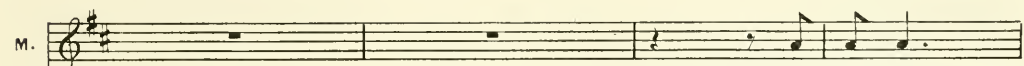
M. 
 He-ra hei, hei! My

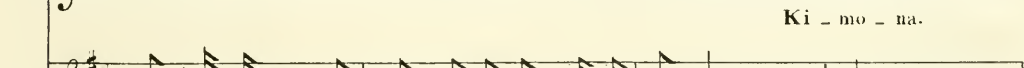
R. 
 ninny you see, My lit tle chrysan-themum dai-sy.

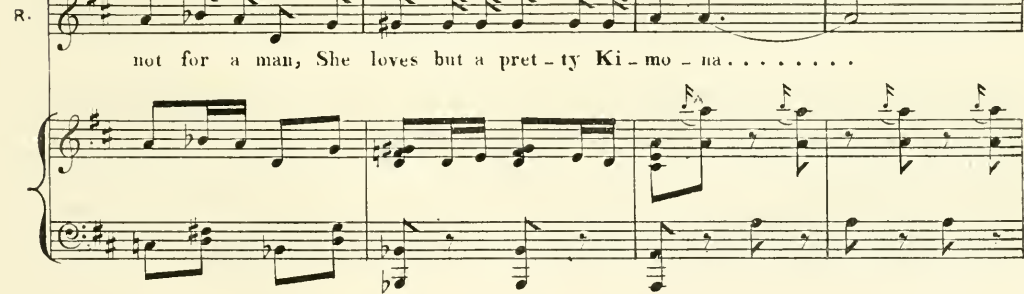
M.  girlie is gay, I'd give a gold tea-pot to own her.

R.  Ko-han-na-san Is



M.  Ki - mo - na.

R.  not for a man, She loves but a pret - ty Ki - mo - na



M.  Ho, ho! Jol-ly Ja - pan, Ho, ho, her lit-tle man,

R.  Ho, ho! Jol-ly Ja - pan, Ho, ho, my lit-tle man,



cresc:

M. To-ki-o! To-ki-o! Sto-ni-o bro-ki-o! We are in love on the Ja-panese plan.

R. To-ki-o! To-ki-o! Sto-ni-o bro-ki-o! We are in love on the Ja-panese plan.

cresc:

cresc:

dim:

M. *mf* He, he! Jol-ly Ja-pan, He, he, her lit-tle man,

R. *mf* He, he! Jol-ly Ja-pan, He, he, my lit-tle man,

p

M. *cresc:* To-ki-o! To-ki-o! Sto-ni-o bro-ki-o! We are in love on the Japanese plan. *f*

R. *cresc:* To-ki-o! To-ki-o! Sto-ni-o bro-ki-o! We are in love on the Japanese plan. *f*

cresc:

mf

f

The musical score is written in G major and 2/4 time. It features three systems of vocal and piano accompaniment. The first system has two vocal parts (M. and R.) and a piano accompaniment. The second system also has two vocal parts and piano accompaniment. The third system has two vocal parts and piano accompaniment. Dynamics include *cresc.*, *mf*, *p*, and *f*. The piano accompaniment includes a *dim:* marking in the first system.

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. The word *simili.* is written above the second measure of the upper staff.

The second system continues the piece with two staves. The upper staff features a melodic line with various rhythmic values, including eighth and sixteenth notes. The lower staff continues the accompaniment with chords and a steady bass line. The key signature remains two sharps.

The third system of musical notation consists of two staves. The upper staff has a melodic line with some rests and eighth notes. The lower staff features a more active bass line with eighth notes. The word *p* appears in the lower staff towards the end of the system. The key signature remains two sharps.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff continues the accompaniment with chords and a steady bass line. The key signature remains two sharps.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff continues the accompaniment with chords and a steady bass line. The key signature remains two sharps.

The sixth and final system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff continues the accompaniment with chords and a steady bass line. The key signature remains two sharps.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and a trill. The left hand provides a steady accompaniment of eighth notes. Dynamics include *p* and *simili.*

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

Third system of the piano score, featuring a trill in the right hand and a dynamic marking of *p* in the left hand.

Fourth system of the piano score, showing the continuation of the musical themes.

Fifth system of the piano score, including a dynamic marking of *tr* (trill) in the right hand.

Sixth and final system of the piano score on this page. It includes dynamic markings of *cresc:*, *f*, and *ff*.

N^o 16.—SONG AND CHORUS. "BROWN OF COLORADO."

(THE MILLIONAIRE.)

WORDS BY ADRIAN ROSS.

MUSIC BY LIONEL MONCKTON.

Allegro marziale.

PIANO: *ff*

The piano introduction consists of two staves in 2/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is fortissimo (ff).

BROWN.

mf

V. I. In the

The vocal line begins with a rest followed by the note 'BROWN.' in a mezzo-forte (mf) dynamic. The piano accompaniment continues with a steady eighth-note rhythm in the right hand and a more active bass line in the left hand. The dynamic marking is piano (p).

steerage of a Li-ner I went out to be a mi-ner, And in
com-pa-ny I found-ed with a cap-i-tal un-bounded, To de-
Bri-ton's no-ble sci-ens, I'm the big-gest of the li-ons, There is

The vocal line continues with the lyrics. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line with occasional rests. The dynamic remains piano (p).

B.

search of gold pro-ceed-ed for to roam, I had nothing worth a
 -ve-lop the ba-nan-za I had found, And I sold them an ex-
 hard-ly a-ny-thing I could-nt buy! There are Duchess-es in

For to roam!
 He had found!
 Could-nt buy.

For to roam!
 He had found!
 Could-nt buy!

f *p*

B.

button, but a lit-tle tea and nut-ton, And a co-py of the 'Miner's Dream of
 -tension, which I quite for-got to mention Was lo-ca-ted on an-other par-ty's
 batches all in-tent on mak-ing matches, And the girls are not par-tic-u-lar-ly

B.

rit: *a tempo.*

Home,"
ground!
shy!

So I turn'd the soil and dug it, but I ne-ver found a
Then I rigg'd a lit-tle cor-ner, like the cure in-vent-ing
I have bought a doz-en pla-ces that be-long'd to no-ble

Dream of Home!
Par - ty's ground!
- lar - ly shy!

Dream of Home!
Par - ty's ground!
- lar - ly shy!

f *p rit:* *a tempo.*

B.

nutget, And I near-ly left the diggings in des - pair. When with
Warner, And I hammer'd ev'-ry man that sold a bear; Such a
ra-ces, And a hun-dred moors and fo-rests here and there! And I

In des - pair!
Sold a bear!
Here and there!

In des - pair!
Sold a bear!
Here and there!

f

B. *rit:*

-out the slightest warning, why, I struck the reef one morning, And I left my claim a skill-ful o - pe - ra - tion is a ve - ry good found-a-tion For the for-tune of a pay a sum in - fer-nal to sup-port an ev'ning journal, It's the fashion for a

p *rit:*

B. *mf a tempo.*

splendid mil-lion-aire! Ah: ha, ha, A splendid mil-lion-aire, With-
mighty mil-lion-aire! Ah: ha, ha, A mighty mil-lion-aire, I
modern mil-lion-aire! Ah: ha, ha, A gorgeous mil-lion-aire, I'm

rall: f *mf*

Mil-lion - aire! Yes!
Mil-lion - aire! Yes!
Mil-lion - aire! Yes!

rall: f *mf*

Mil-lion - aire! Yes!
Mil-lion - aire! Yes!
Mil-lion - aire! Yes!

a tempo. *p*

rall:

B.

- out a sin-gle care, In - stead of an un - luc - ky des - pe - - ra - - -
 oc - cu - py the chair, With dig - ni - ty, but no ill - bred bra - va - - -
 master ev - ry - where, As ab - so - lute as Kai - ser or Mi - ka - - -

mf
 Yes!
 Yes!
 Yes!

mf
 Yes!
 Yes!
 Yes!

B.

- do. I strode in - to the town, No lon - ger Bun - co Brown, But
 - do! The mas - ter and the lord, The Boss of Brown's re - - ward, In
 - do. Some day I'll buy a crown, And be a Roy - al Brown, His

mf
 Yes!
 Yes!
 Yes!

mf
 Yes!
 Yes!
 Yes!

B.

plu - to - cratic Brown of Co - lo - ra - - - do !
 that ro - man - tic land of Co - lo - ra - - - do !
 Ma - jes - ty King Brown of Co - lo - ra - - - do !

ff

A splendid mil - lion -
 A mighty mil - lion -
 A gorgeous mil - lion -

ff

A splendid mil - lion -
 A mighty mil - lion -
 A gorgeous mil - lion -

B.

-aire, With - out a sin - gle care, In - stead of an un - luc - ky des - pe -
 -aire, He oc - cu - pies the chair With dig - ni - ty, but no ill - bred bra -
 -aire, He's mas - ter ev - ry - where, As ab - so - lute as Kai - ser or Mi -

-aire, With - out a sin - gle care, In - stead of an un - luc - ky des - pe -
 -aire, He oc - cu - pies the chair With dig - ni - ty, but no ill - bred bra -
 -aire, He's mas - ter ev - ry - where, As ab - so - lute as Kai - ser or Mi -

B.

- ra - - do. He strode in to the town, No longer Bunco Brown, But
 - va - - do! The mas-ter and the lord, The Boss of Brown's reward, In
 - ka - - do. Some day he'll buy a crown And be a Royal Brown, His

- ra - - do. He strode in to the town, No longer Bunco Brown, But
 - va - - do! The mas-ter and the lord, The Boss of Brown's reward, In
 - ka - - do. Some day he'll buy a crown, And be a Royal Brown, His

B.

V.2. Then a
V.3. Now to

plu-to-eratic Brown of Co-lo-ra - - - do!
 that ro-mantic land of Co-lo-ra - - - do!
 Ma-jesty, King Brown of Co-lo-ra - - - do!

plu-to-eratic Brown of Co-lo-ra - - - do!
 that ro-mantic land of Co-lo-ra - - - do!
 Ma-jesty, King Brown of Co-lo-ra - - - do!

N^o 17.—TRIO. "TOO CLEVER BY HALF."

WORDS BY ADRIAN ROSS.

MUSIC BY IVAN CARYLL.

Allegretto.
*tres-delicat.**simili.*

PIANO.

mf

SIR GEORGE. If
COUNT. If you
COLONEL. If you've

dim.

you can ful - ly fa - thom hu - man fol - ly and fa - tu - i - ty, And
go to Mon - te Car - lo with a sys - tem ma - the - ma - ti - cal, In -
found - ed build - ing com - pa - nies and ma - ny a So - ci - e - ty, All

bluff and spoof and whee - dle a - ny - bo - dy that you please, COUNT. If
- tend - ing ev - ry she - kel of the com - pa - ny to win; SIR C. Per -
tra - ding with each o - ther in the Li - be - ra - tor line, COUNT. You

you're a se - cond Grand Old Man for art - ful am - bi - gu - i - ty, And
- haps you start by gain - ing and it makes you feel ee - sta - ti - cal, You
may per - haps im - a - gine that your health re - quires va - ri - e - ty, And

ra - ther more men - da - cious than a Me - phis - to - phe - les. COL: Then
dou - ble and you dou - ble and the bankers give a grin. COL. And
seek the far se - clu - sion of the artless Ar - gen - tine. SIR C. But

lis - ten to my max - im for I think there's not a doubt of it, Al -
in a - bout a week or two you go and you ap - ply to them Of
when you're growing orchids and there's no - thing much ex - ci - ting you, Tho'

- though you're a de - cei - ver di - a - bo - li - cal - ly deft, SIR C. Yet
mo - ney and of cre - dit you are ut - ter - ly be - left, COUNT. They
o - ther peo - ple charge you with em - bez - zlement and theft, COLONEL. Your

when you try to dupe the world, you find that you are out of it, You
pay your fare to Lon - don and you bid a sad good - bye to them, You
hos - pit - a - ble Ar - gen - tines de - cide on ex - tra - dit - ing you, You

rall: *a tempo.*

rall:

may be ve - ry ele - ver but you just get left.
may be ve - ry ele - ver but you've just got left.
may be ve - ry ele - ver but you can't get left.

a tempo. *mf*

Allegretto.

ALL. Then men will gibe and jeer and laugh, When
 ALL. And friends at home are sure to chaff, A
 ALL. And friends and foes will say and laugh, That

 Then men will gibe and jeer and laugh, When
 And friends at home are sure to chaff A
 And friends and foes will say and laugh, That

 Then men will gibe and jeer and laugh, When
 And friends at home are sure to chaff, A
 And friends and foes will say and laugh, That

Allegretto.

f

you're too cle-ver, too cle-ver by half, Though ne-ver so cle-ver your
 chap too cle-ver, too cle-ver by half, By me-thods of playing, so
 you're too cle-ver, too cle-ver by half; Though skil-ful-ly shaping your

 you're too cle-ver, too cle-ver by half, Though ne-ver so cle-ver your
 chap too cle-ver, too cle-ver by half, By me-thods of playing, so
 you're too cle-ver, too cle-ver by half; Though skil-ful-ly shaping your

 you're too cle-ver, too cle-ver by half, Though ne-ver so cle-ver your
 chap too cle-ver, too cle-ver by half, By me-thods of playing, so
 you're too cle-ver, too cle-ver by half; Though skil-ful-ly shaping your

aim and en-dea-vour, You fi-nal-ly manage to just get left. Then
cer-tain of pay-ing, You ma-nage, you manage to just get left! And
plan for es-cap-ing, You ma-nage, you manage to just get left. And

aim and en-dea-vour, You fi-nal-ly manage to just get left. Then
cer-tain of pay-ing, You ma-nage, you manage to just get left! And
plan for es-cap-ing, You ma-nage, you manage to just get left. And

aim and en-dea-vour, You fi-nal-ly manage to just get left. Then
cer-tain of pay-ing, You ma-nage, you manage to just get left! And
plan for es-cap-ing, You ma-nage, you manage to just get left. And

men will gibe and jeer and laugh, When you're too clever, too cle-ver by half, Tho'
friends at home are sure to chaff, A chap too clever, too cle-ver by half, By
friends and foes will say and laugh, That you're too clever, too cle-ver by half; Tho'

men will gibe and jeer and laugh, When you're too clever, too cle-ver by half, Tho'
friends at home are sure to chaff, A chap too clever, too cle-ver by half, By
friends and foes will say and laugh, That you're too clever, too cle-ver by half; Tho'

men will gibe and jeer and laugh, When you're too clever, too cle-ver by half, Tho'
friends at home are sure to chaff, A chap too clever, too cle-ver by half, By
friends and foes will say and laugh, That you're too clever, too cle-ver by half; Tho'

f

ne-ver so cle-ver your aim and en-dea-vour, You fi-nal-ly manage to
 methods of playing, so cer-tain of pay-ing, You ma-nage, you manage to
 skil-ful-ly shaping your plan for es-cap-ing, You ma-nage, you manage to

ne-ver so cle-ver your aim and en-dea-vour, You fi-nal-ly manage to
 methods of playing, so cer-tain of pay-ing, You ma-nage, you manage to
 skil-ful-ly shaping your plan for es-cap-ing, You ma-nage, you manage to

ne-ver so cle-ver your aim and en-dea-vour, You fi-nal-ly manage to
 methods of playing, so cer-tain of pay-ing, You ma-nage, you manage to
 skil-ful-ly shaping your plan for es-cap-ing, You ma-nage, you manage to

cresc:

ff

1st and 2nd time.

Last time.

just get left.
just get left.

just get left.

just get left.
just get left.

just get left.

just get left.
just get left.

just get left.

mf

D.C.

DANCE.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music begins with a repeat sign. The first measure of the first system contains the dynamic marking *ff*.

The second system of music consists of two staves in the same key and time signature as the first system. It continues the melodic and harmonic development of the piece.

The third system of music consists of two staves. The lower staff features a crescendo hairpin starting in the second measure of the system.

The fourth system of music consists of two staves. The lower staff features a crescendo hairpin that continues from the previous system, ending in the second measure of this system.

The fifth system of music consists of two staves. The lower staff features a dynamic marking of *fff* in the second measure. The system concludes with two first endings, labeled 1º and 2º, which are indicated by bracketed lines above the staff.

N^o 18.— CHORUS. "WE'RE NOW TO HAVE SOME MYSTERY."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

PIANO.

SOP.

mf

We're now to have some mys-te-ry, The fore-cast of our his-to-ry! Di-

TEN.

mf

We're now to have some mys-te-ry, The fore-cast of our his-to-ry! Di-

1st BASS.

mf

We're now to have some mys-te-ry, The fore-cast of our his-to-ry! Di-

2nd BASS.

mf

We're now to have some mys-te-ry, The fore-cast of our his-to-ry! Di-

-vine - ly plann'd we un-der-stand, And writ-ten in each per-son's hand. This
 -vine - ly plann'd we un-der-stand, And writ-ten in each per-son's hand. This
 -vine - ly plann'd we un-der-stand, And writ-ten in each per-son's hand. This
 -vine - ly plann'd we un-der-stand, And writ-ten in each per-son's hand. This

stran-ger gift-ed men-tal-ly, And cul-tured o-ri-en-tal-ly, Will
 stran-ger gift-ed men-tal-ly, And cul-tured o-ri-en-tal-ly, Will
 stran-ger gift-ed men-tal-ly, And cul-tured o-ri-en-tal-ly, Will
 stran-ger gift-ed men-tal-ly, And cul-tured o-ri-en-tal-ly, Will.

read each palm and us a-larm, Al-though his art by law is ban'd. We're

read each palm and us a-larm, Al-though his art by law is ban'd. We're

read each palm and us a-larm, Al-though his art by law is ban'd. We're

read each palm and us a-larm, Al-though his art by law is ban'd. We're

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

f

DRUM SOLO. *pp*

DRUM SOLO.

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

f DRUM SOLO. DRUM SOLO.

Mys - te - ry, his - to - ry, mys - te - ry!

Mys - te - ry, his - to - ry, mys - te - ry!

Mys - te - ry, his - to - ry, mys - te - ry!

Mys - te - ry, his - to - ry, mys - te - ry!

p *ff sfz* TUTTI.

N^o 19. SONG. "THE MAN IN THE MOON."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Allegro moderato.

PIANO.

The piano introduction consists of two staves in 6/8 time. The right hand features a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. The piece begins with a forte (*f*) dynamic.

LADY DODO.

L.D.

The first vocal line for Lady Dodo is a single staff in 6/8 time, starting with a soprano clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes.

V.1. The Man in the Moon is down, He is winning a great re-
 V.2. Per-haps he's a mar-ried man, On the mo-der-n Pa-ri-sian

The piano accompaniment for the first vocal line consists of two staves in 6/8 time. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment. The dynamic is piano (*p*).

L.D.

The second vocal line for Lady Dodo is a single staff in 6/8 time, continuing the melody from the first line.

-down, A swell *comme il faut*, as you in-stan-tly know, When you
 plan ; On ev'-ry first night you may know him by sight, He is

The piano accompaniment for the second vocal line consists of two staves in 6/8 time, continuing the accompaniment from the first line.

L.D.

The third vocal line for Lady Dodo is a single staff in 6/8 time, continuing the melody.

meet him a-bout the town. When la-dies are pret-ty and
 hold-ing a la-dy's fan. For sweet lit-tle sin-ners, Am-

The piano accompaniment for the third vocal line consists of two staves in 6/8 time, concluding the accompaniment for this section.

L.D. *rall: a tempo.*

things in the Ci - ty Make hus - bands seowl and frown ; . . . If the
- phi - try - on din - ners, He gives their care to drown ; . . . For the

L.D. *rall:*

pret - ty one frets at the size of her debts, The Man in the Moon comes down.
eigh - ty champagne and po - tage à la reine The Man in the Moon comes down.

a tempo. *rall:*

L.D. *Meno mosso.*

Naugh - ty, naughty, Man in the Moon! You will be caught, sir, late or soon,

Meno mosso.

p

L.D.

La - dies, be - ware, for he's ev - e - ry - where, May - be you married the

L.D. Man in the Moon! Naugh - ty, naugh - ty, Man in the Moon!

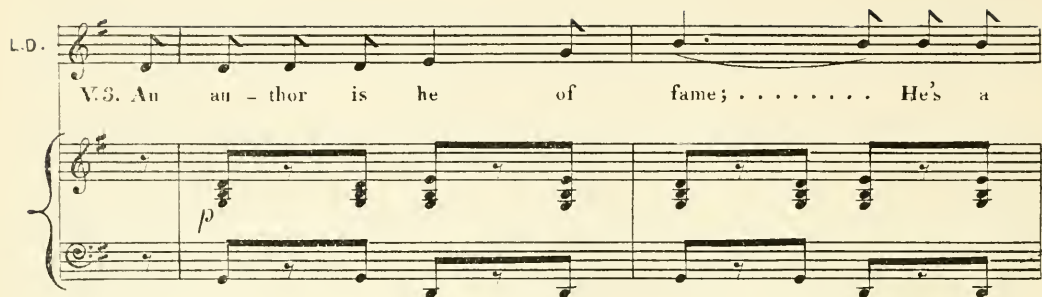
L.D. You will be caught, sir, late or soon, La - dies, be - ware, for he's

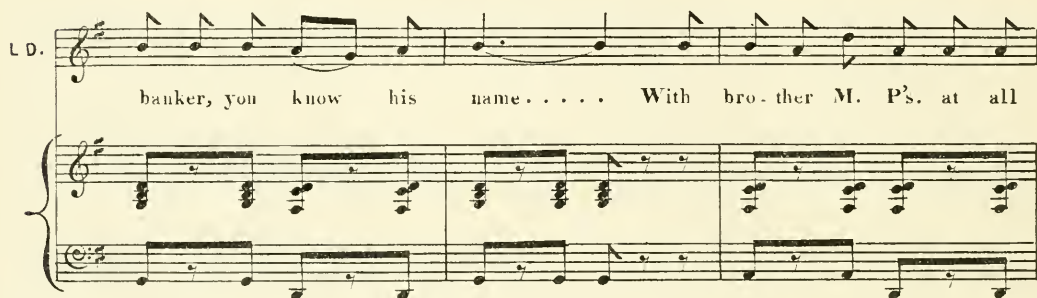
L.D. *rall:* ev - e - ry - where, May - be you mar - ried the Man in the Moon!

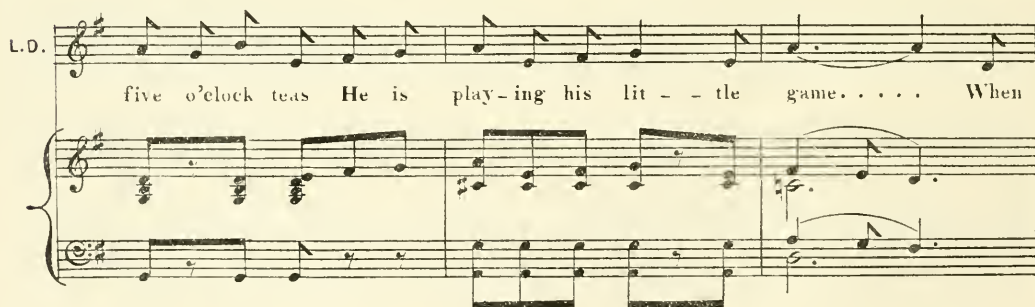
L.D. *f*

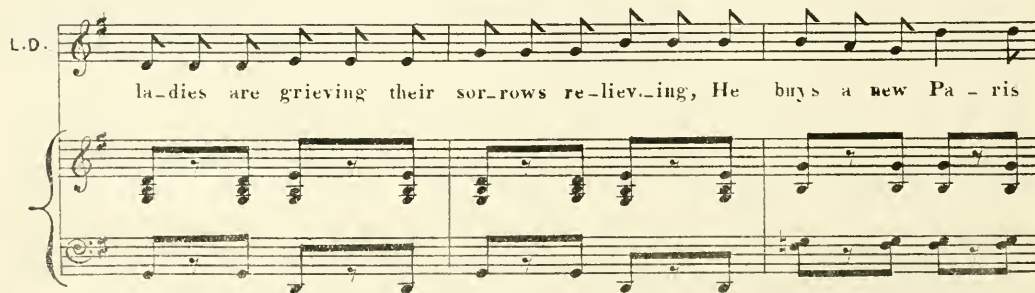
D.C. S for 2nd Verse.

The image shows a musical score for the song 'Man in the Moon'. It consists of four systems of music. Each system includes a vocal line for the 'L.D.' (Ladies) and a piano accompaniment. The first system has the lyrics 'Man in the Moon! Naugh - ty, naugh - ty, Man in the Moon!'. The second system has 'You will be caught, sir, late or soon, La - dies, be - ware, for he's'. The third system has 'ev - e - ry - where, May - be you mar - ried the Man in the Moon!' with a 'rall:' marking. The fourth system is mostly instrumental piano accompaniment with a 'f' (forte) dynamic marking. The score concludes with the instruction 'D.C. S for 2nd Verse.'.

L.D.  V.3. An au - thor is he of fame; He's a

L.D.  banker, you know his name. With bro - ther M. P's. at all

L.D.  five o'clock teas He is play - ing his lit - - tle game. When

L.D.  la - dies are griev - ing their sor - rows re - liev - ing, He buys a new Pa - ris

L.D. *rall:* *a tempo.* *rall:*

gown For a vil - la and yacht and all things he should not, The

rall: *a tempo.*

L.D. *Meno mosso.*

Man in the Moon comes down. Naugh - - ty, naugh - - ty,

Meno mosso.

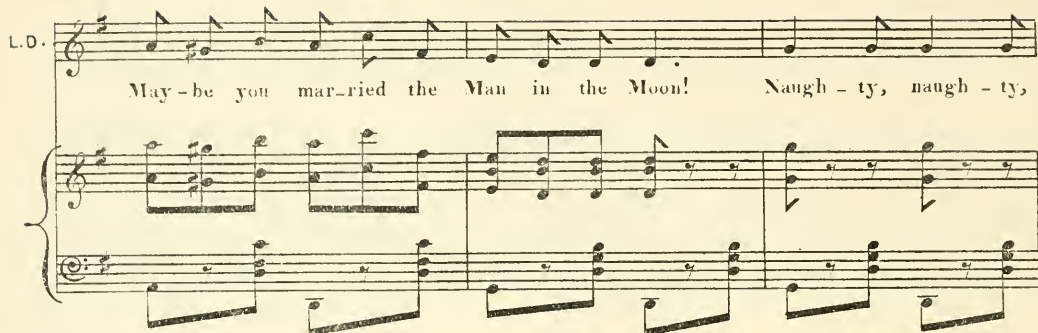
rall: *p*

L.D.

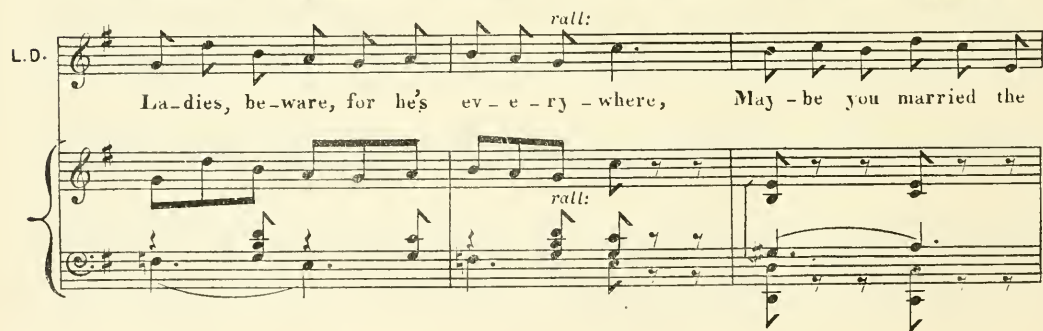
Man in the Moon! You will be caught, sir, late or soon,

L.D.

La - dies, be - ware, for he's ev - e - - ry - where,

L.D.  *May-be you mar-ried the Man in the Moon! Naugh - ty, naugh - ty,*

L.D.  *Man in the Moon! You will be caught, sir, late or soon,*

L.D.  *La-dies, be-ware, for he's ev - e - ry - where, May - be you married the* *rall:*

L.D.  *Man in the Moon!*

N^o. 20. — SONG. "BEAUTIFUL BOUNTIFUL BERTIE."

WORDS BY GEO. CROSSMITH JUN^R

MUSIC BY LIONEL MONCKTON.

Allegro.

VOICE.



Allegro.

PIANO.

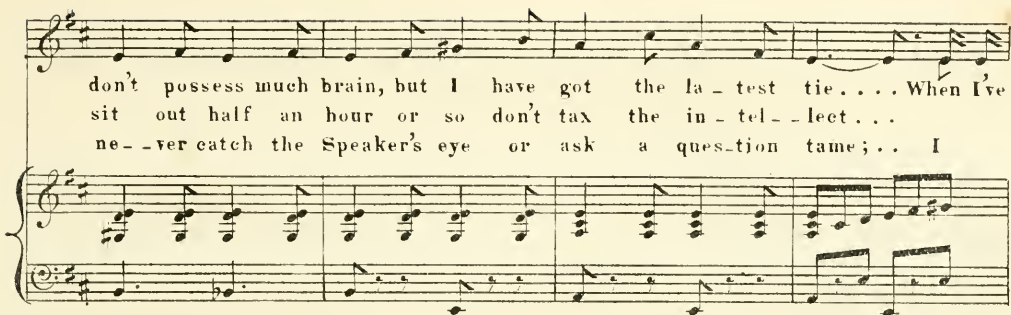
I'm what folks call a "John-nie," of the ti-tle I am proud, . My
I'm the pa-tron of the The-a-tre, so jol-ly don't oher know... To
For my lit-tle pranks at E-ton, I have of-ten got the birch,.. They

manner's al-ways dain-ty, though my dress a tri-fle loud, . . . I've a
 throw your head back in the stalls and re-vel in the show, . . . Though
 plough'd me for the ar-my, and they plough'd me for the church; . . . But I've

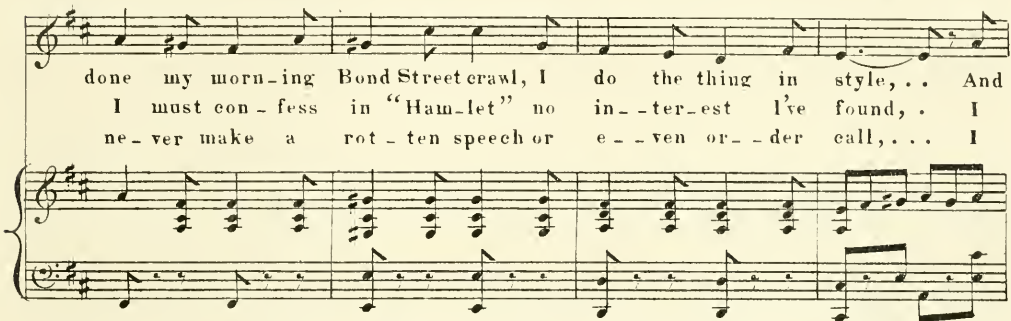
handsome set of chambers and a ba-lance up at "Court's" . . . But
 Shakespeare says "the plays the thing," of course that's aw-ful rot, . . . I
 got a lit-tle place up North with a ti-dy roll of rent; . . . So to

do not shine at a--ny-thing ex-cept-ing at the boots . . . I've
 hate a bal-ly tra-ge-dy I loathe a bal-ly plot! . . . I
 end up mat-ters pro-per-ly to par-li-a-ment I went; . . . I

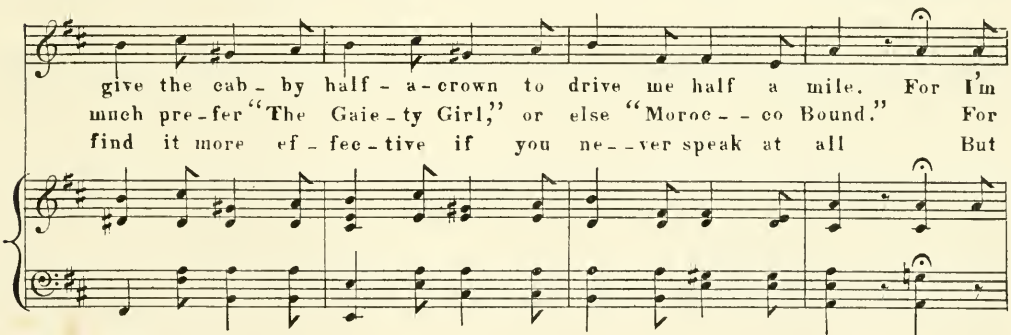
join'd the "Ju-nior Pot-house" and drop in when I am by, . . . I
 like to stroll in half-way through with no one to ob-ject . . . To
 re-present a bo-rough, and I've quite for-got it's name . . . I



don't possess much brain, but I have got the la - test tie When I've
sit out half an hour or so don't tax the in - tel - lect . . .
ne - ver catch the Speaker's eye or ask a ques - tion tame ; . . I

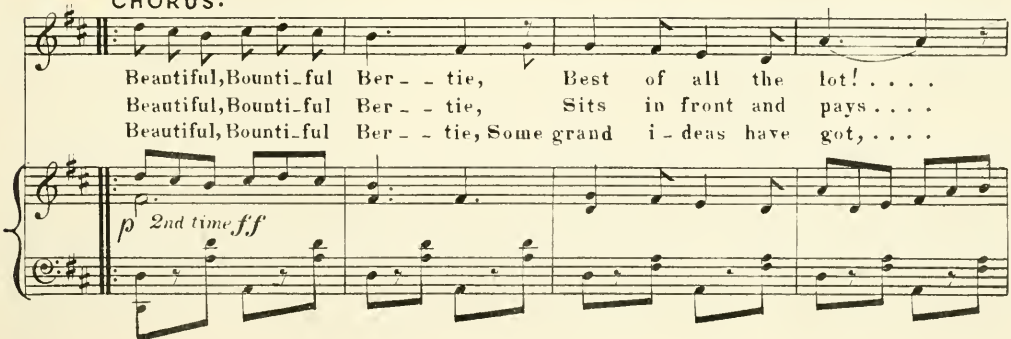


done my morn - ing Bond Street crawl, I do the thing in style, . . And
I must con - fess in "Ham - let" no in - ter - est I've found, . I
ne - ver make a rot - ten speech or e - ven or - der call, . . . I



give the cab - by half - a - crown to drive me half a mile. For I'm
much pre - fer "The Gaie - ty Girl," or else "Moroc - - co Bound." For
find it more ef - fec - tive if you ne - - ver speak at all But

CHORUS.



Beautiful, Bounti - ful Ber - - tie, Best of all the lot!
Beautiful, Bounti - ful Ber - - tie, Sits in front and pays
Beautiful, Bounti - ful Ber - - tie, Some grand i - deas have got,

p 2nd time *f, f*

Beau-ti-ful, Boun-ti-ful Ber- - tie, Al-ways on the spot!...
 Beau-ti-ful, Boun-ti-ful Ber- - tie, Knows the la-dies ways....
 Beau-ti-ful, Boun-ti-ful Ber- - tie, Will show them what is what;... A

Thick with all of the girls you know, From Flo and A-lice to Ger- - tie. I
 Wants to chat with the girls be-hind, But the stage door Johnny gets shir- - ty He
 Cab-i-net Min-is-ter he will be Be- - fore he's much o-ver thir- - ty; He'll

19
 tell you straight he is up to date Is Beau-ti-ful, Bounding Ber- - tie.
 tips him a dol-lar then eases his col-lar And round to the back goes Ber- - tie.
 say when he's Premier "Hallo, there! den yer, Buck up and vote for Ber- - tie.

20
 Ber- - tie.
 Ber- - tie.
 Ber- - tie.

ff

N^o 21. — CHORUS. "THE SHOW, THE SHOW."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

PIANO: *f*

SOP.
TEN.
BASS.

The show, the show, the show, the show, To see the show we all will go; The
The show, the show, the show, the show, To see the show we all will go; The
The show, the show, the show, the show, To see the show we all will go; The

play be-gins in a mi-nute or so, To see the show we all will go, And

play be-gins in a mi-nute or so, To see the show we all will go, And

play be-gins in a mi-nute or so, To see the show we all will go, And

truth-ful-ly the Richard-son C? Will tell a tale im-pas-sion-ed. The

truth-ful-ly the Richard-son C? Will tell a tale im-pas-sion-ed. The

truth-ful-ly the Richard-son C? Will tell a tale im-pas-sion-ed. The

play be-gins in a mi-nute or so, Come and see the show, the show, The

play be-gins in a mi-nute or so, Come and see the show, the show, The

play be-gins in a mi-nute or so, Come and see the show, the show, The

show, the show, the show, the show, To see the show we all will go, The

show, the show, the show, the show, To see the show we all will go, The

show, the show, the show, the show, To see the show we all will go, The

play be - gins in a mi - nute or so, To see the show we

play be - gins in a mi - nute or so, To see the show we

play be - gins in a mi - nute or so, To see the show we

all will go!

all will go!

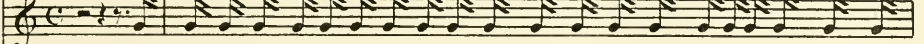
all will go!

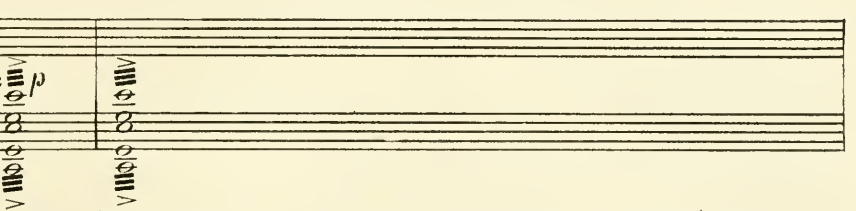
N^o 22. THE SHOW SONG. "WALK UP, WALK UP."

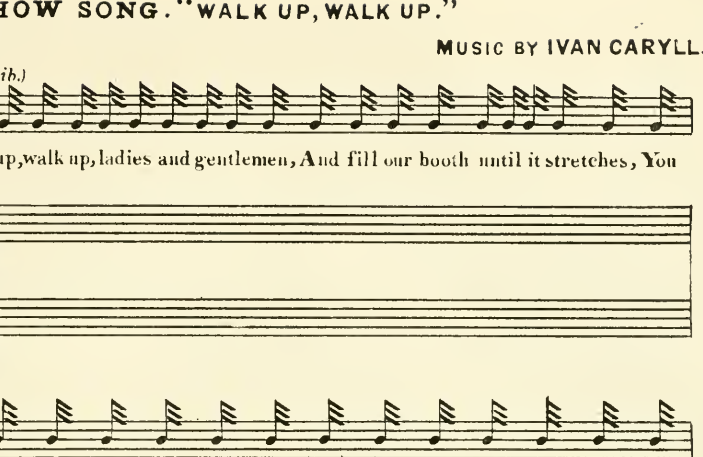
WORDS BY ADRIAN ROSS.

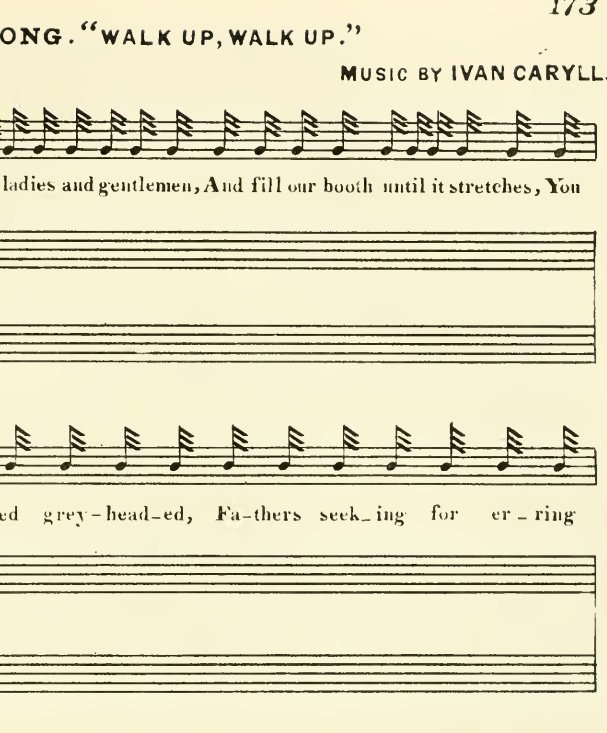
MUSIC BY IVAN CARYLL.

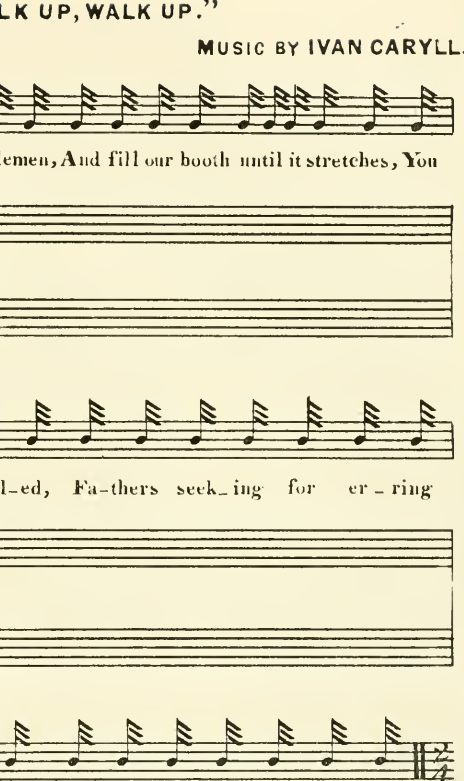
RECIT. (*ad lib.*)

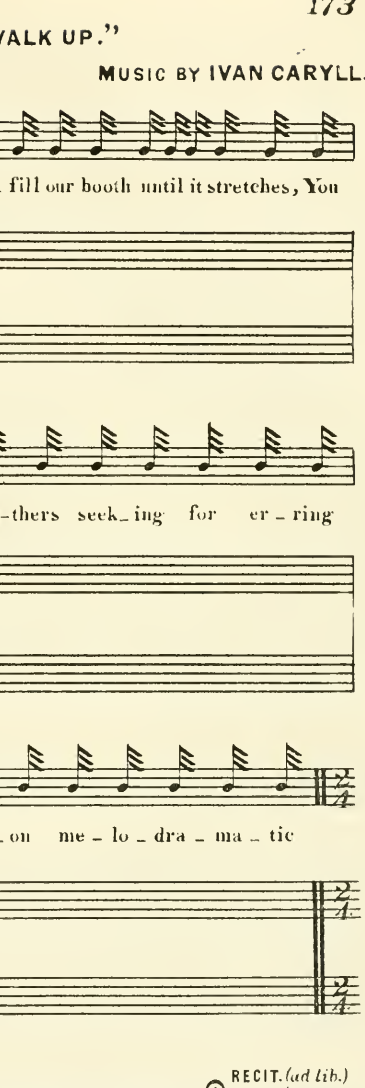
VOICE. 
 Now, walk up, walk up, ladies and gentlemen, And fill our booth until it stretches, You

PIANO. 
sfz *p*


 will see lov - ers u - ni - ted grey - head - ed, Fa - thers seek - ing for er - ring

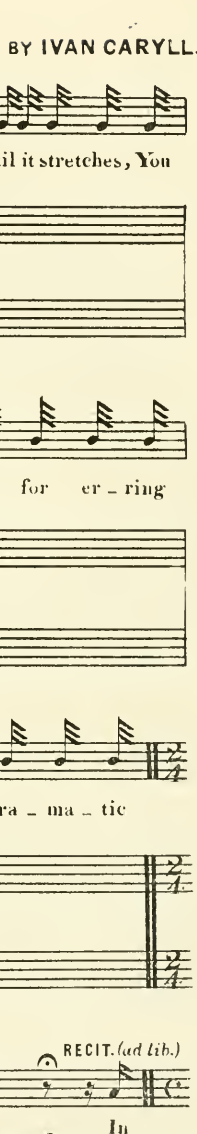

sfz *p*


 daughters, And po - et - i - cal jus - tice wreak'd up - on me - lo - dra - ma - tic


sfz *p*

Allegro.

RECIT. (*ad lib.*)


 wretches. **Allegro.** In


sfz *ff*

fact, ev'ry spe-cies of dra-ma- Co-mic tra-gic, tra-gi - co - mic, co - mic tra -

sfz p

- gie va - ri - e - ty show; O - pe - ra bouffe, O - pe - ra spoof and East Lynne all com -

- press'd, Af - ter the man - ner as - so - ci - - a - - ted with the name

sfz p

of the late La - men - ted Rich - ard - son in - - to ten mi - nute

sketches. *Allegro.*

sfz

b *b*

b *b*

Moderato.

p

Here's our show and all that's in it, Dramas at an act per mi - nute,

ff

(Drum.)

Pom, pom, pom, pom, tragic or i - ro - nic, Here's your best of plot and passion

p

(Drum.)

Con-centrated in a fash-ion— Pom, pom, pom, pom! Known as Richard-son - ie

Shakespeare, Old and ve - ry mel - low, Ham - let blend - ed with O - thel - lo,

And Mac-beth and "As you like it," which was ne - ver seen be - fore.

Then an aw - ful mur - der fol - lows, and Ma - ri - - a Mar - tin wal - lows,

rall:
 As she paints the Red Barn redder with il-li-mi-ta-ble gore. Ah! So

(Drum.)
 Pom, pom, pom,

f *cresc:*

Allegro.

mind and book an in-side berth, To see our home of harmless mirth, This

pom! *Pom!*

All^o *sfz mf* *sfz mf*

is the great - est show on earth... So mind and book an

Pom!

f *sfz mf*

in-side berth, To see our home of harmless mirth, This Hy! Hy! Hy! Hy!

Pom!

sfz mf

come and see the show!

Pom! Pom! Pom! Pom! Pom!

So mind and book an in-side berth, To see the greatest

So mind and book an in-side berth, To see the greatest

So mind and book an in-side berth, To see the greatest

ff sfz sfz

show on earth, This is the great - est show on earth. . . . So

show on earth, This is the great - est show on earth. . . . So

show on earth, This is the great - est show on earth. . . . So

Pom! Pom!

mind and book an inside berth, To see the greatest show on earth, This Hy! Hy!

mind and book an inside berth, To see the greatest show on earth, This Hy! Hy!

mind and book an inside berth, To see the greatest show on earth, This Hy! Hy!

sfz *sfz*

Pom! Pom! Pom! Pom!

Hy! Hy! Come and see the show!

Hy! Hy! Come and see the show!

Hy! Hy! Come and see the show!

Moderato.

(Drum.)

With a show so ve-ry mo-ral no-bo-dy will care to quar-rel, Pom, pom, pom, pom!
 And we hope to make a fixture of a new dra-ma-tic mix-ture, Pom, pom, pom, pom!

No-bo-dy who's seen us! There is not a Tablean topic to offend the philanthropic-
 Tra-gi-cal and mer-ry; He-ro-ines of style audacious, morbid and Can Tanqueray-cious,

(Drum.)

Pom, pom, pom, pom! With a girl as Ve - - - ms!
 Pom, pom, pom, pom! Ve - - - ry ris - - - ky, ve - - - ry!

And the skirts tra - di - tion - al - ly worn by la - dies of the bal - let,
 Dancing Girls in dress - es scan - ty, Chris - to - pher and Char - ley's Auntie,

We have ba - nish'd al - to - ge - ther as in - to - le - ra - bly scant;
 All the New - est Boys and Wo - men ev - - er sung of by the bards;

On the Pro - me - nade im - pro - per we have stern - ly put a stop - per,
 Then at last you won't re - fuse an in - stance of Re - bel - lious Su - san,

rall:

And the on-ly tune per-mit-ted is the Or-mis-to-nian Chant! Ah! So
 Gambled for by Der-by Winner with a pack of Fa-tal Cards! (Drum.)

Pom, pom, pom,

f *cresc:*

Allegro.

mind and book an in-side berth, To see our home of harmless mirth, This

pom! Pom!

All!

sfz mf *sfz mf*

is the great - est show on earth. . . . So mind and book an

Pom!

f *sfz mf*

in-side berth, To see our home of harmless mirth, This Hy! Hy! Hy! Hy!

Pom!

sfz

Come and see the show!

Pom! Pom! Pom! Pom! Pom!

So mind and book an in-side berth, To see the greatest

So mind and book an in-side berth, To see the greatest

So mind and book an in-side berth, To see the greatest

ff

sfz

sfz

show on earth, This is the great - est show on earth... So

show on earth, This is the great - est show on earth... So

show on earth, This is the great - est show on earth... So

The first system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It contains the lyrics "show on earth, This is the great - est show on earth... So". The second and third staves are identical vocal lines. The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two sharps. It features a steady eighth-note bass line and chords in the right hand.

Pom! Pom!

mind and book an in - side berth, To see the great - est

mind and book an in - side berth, To see the great - est

mind and book an in - side berth, To see the great - est

sfz *sfz*

The second system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps. It contains the lyrics "Pom! Pom!". The second and third staves are identical vocal lines with the lyrics "mind and book an in - side berth, To see the great - est". The fourth staff is a piano accompaniment with a grand staff and a key signature of two sharps. It features a steady eighth-note bass line and chords in the right hand. The dynamic marking *sfz* (sforzando) is placed above the first and second measures of the piano part.

show on earth, This Hy! Hy! Hy! Hy! Come and see the

show on earth, This Hy! Hy! Hy! Hy! Come and see the

show on earth, This Hy! Hy! Hy! Hy! Come and see the

show, the show!

show, the show!

show, the show!

ff

N^o 23. — FINALE. ACT II. "NOW JOY IS IN THE AIR."

SOPRANOS

TENORS & BASSES.

PIANO.

ff

Now joy is in the air Their

ff

Now joy is in the air Their

ff

fu - ture will be fair, Look'd af - ter by this kind - ly des - pe -

fu - ture will be fair, Look'd af - ter by this kind - ly des - pe -

- ra - - - do, No lon - ger fate will frown They've found a friend in

- ra - - - do, No lon - ger fate will frown They've found a friend in

The musical score is arranged in four systems. The first system contains the vocal staves for Sopranos and Tenors & Basses, and the piano accompaniment. The second system continues the vocal lines and piano accompaniment. The third system shows the vocal lines and piano accompaniment for the phrase 'ra - - - do, No lon - ger fate will frown They've found a friend in'. The fourth system continues the vocal lines and piano accompaniment. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal parts are in a homophonic setting, with the lyrics clearly visible below the notes.

All^o *marcia*.

Brown In plu-to-er-a-tic Brown of Col-o--ra-----do. So

Brown In plu-to-er-a-tic Brown of Col-o--ra-----do. So

Brown In plu-to-er-a-tic Brown of Col-o--ra-----do. So

All^o *marcia*.

mind and book an in-side berth To see the great-est show on earth, This

mind and book an in-side berth To see the great-est show on earth, This

mind and book an in-side berth To see the great-est show on earth, This

is the great - est show on earth . . . So mind and book an

is the great - est show on earth . . . So mind and book an

is the great - est show on earth . . . So mind and book an

in-side berth To see the greatest show on earth this Hy! Hy! Hy! Hy!

in-side berth To see the greatest show on earth this Hy! Hy! Hy! Hy!

in-side berth To see the greatest show on earth this Hy! Hy! Hy! Hy!

Come and see the show! So mind and book an in-side berth To

Come and see the show! So mind and book an in-side berth To

Come and see the show! So mind and book an in-side berth To

see the greatest show on earth, This is the great-est show on earth So

see the greatest show on earth, This is the great-est show on earth So

see the greatest show on earth, This is the great-est show on earth So

mind and book an in-side berth To see the greatest show on earth This

mind and book an in-side berth To see the greatest show on earth This

mind and book an in-side berth To see the greatest show on earth This

Hy! Hy! Hy! Hy! Come and see the show

Hy! Hy! Hy! Hy! Come and see the show

Hy! Hy! Hy! Hy! Come and see the show

N^o 24. SONG — "OH! MY DUMMY!"

Allegro.

PIANO.

ff sfz Cadenza ad lib:

The piano introduction consists of two staves. The right hand starts with a series of chords and a melodic line that leads into a 'Cadenza ad lib' section. The left hand provides a rhythmic accompaniment with chords and single notes.

rall: § Andantino.

You are wood - en, you are wi - ry, Oh, my
I can on - ly kneel be - - fore you, Oh, my

The first system of the song features a vocal line and piano accompaniment. The tempo is marked 'rall: § Andantino'. The piano part has a steady accompaniment with chords and single notes.

dummy! oh, my dummy! But you rouse a pas - sion fie - ry, Oh, my
dummy! oh, my dummy! And in ec - sta - cy a - - dore you, Oh, my

The second system continues the vocal line and piano accompaniment. The piano part maintains the same accompaniment style as the first system.

dum_my! oh, my dum_my! There are love - ly la - dies too - Who in -
dum_my! oh, my dum_my! But you an - swer not a - - gain, And your

The third system concludes the vocal line and piano accompaniment. The piano part continues with the same accompaniment style.

-spire af - fec - tion true, Though they're wood - en - er than you - Which is
 look of cold dis - - dain, Makes me feel a sort of pain - In my

rall: *accel:*
 rum - my, oh, my dummy! Oh, my love! 'swelp me bun - ny! You're a
 tum - my - oh, my dummy! Oh, my love! you're as chummy! As a

rall: *accel:*

plum - my sort of crum - my Lit - tle Dum - my, Oh, my dum - my! oh, my
 gum - my sort of mum - my Lit - tle Dum - my, Oh, my dum - my! oh, my

dum - my, dum - my, dum - my, dum - my, dum, dum, dum.
 dum - my, dum - my, dum - my, dum - my, dum, dum, dum.

(AFTER LAST VERSE.)
ff
 D.C.





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