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LET'S GO TO THE STORE BY
AT CROWN CAMPAIGN
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.

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 WANDESFORDE			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	("The Shop Girl")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 features a treble and bass clef with a 2/4 time signature. The music is marked *ff* and consists of rhythmic chords and eighth-note patterns.

The second system of the piano accompaniment continues the rhythmic accompaniment with similar chordal structures and eighth-note figures.

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

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

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

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

The vocal staves are arranged vertically. Each part has a treble clef and a key signature of one sharp (F#). The lyrics are printed below the notes. The music is marked *f*.

The third system of the piano accompaniment concludes the opening chorus with a final cadence, featuring sustained chords and rhythmic accompaniment.

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

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 for voice and piano. It features four systems of vocal lines and piano accompaniment. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'sell you at the Roy-al Stores. The Stores, the Stores, The'. The second system repeats the same lyrics. The third system repeats the same lyrics. The fourth system consists of four vocal staves and a piano accompaniment. The lyrics are: 'loy-al Roy-al Stores, A dai-ly dress rehear-sal, A dai-ly dress rehear-sal You'll'. The fifth system repeats the same lyrics. The sixth system repeats the same lyrics. The seventh system repeats the same lyrics. The piano accompaniment includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic marking *ff* (fortissimo) is used throughout the score.

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 ear - 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,

cres:

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

The musical score consists of two systems. The first system features four vocal staves (treble and bass clefs) and a grand staff (piano accompaniment). The lyrics are: "Stores. The Stores, the Stores, The loy-al Roy-al Stores, A". The second system also features four vocal staves and a grand staff. The lyrics are: "dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the". The piano accompaniment includes chords and melodic lines in both hands.

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 complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff*.

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

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Allegretto.

PIANO. *f*

HOOLEY. If you
BESSIE. If a

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

p

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

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-ration it's a gem, gem, gem, As a bus-ness de-co-ration 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.

TEN.

BASS.

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

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!"

Then

Then

Then

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-

ff

- point - ment!"

- point - ment!"

- point - ment!"

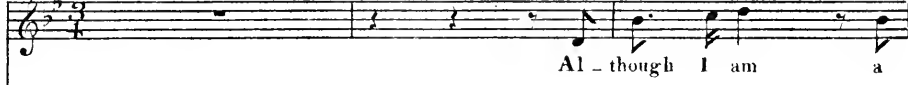
ff


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

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Sir GEORGE.

VOICE.  Al-though I am a

PIANO. 

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



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



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



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,

f

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* *f* *f*

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

 *mf*

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.G. *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

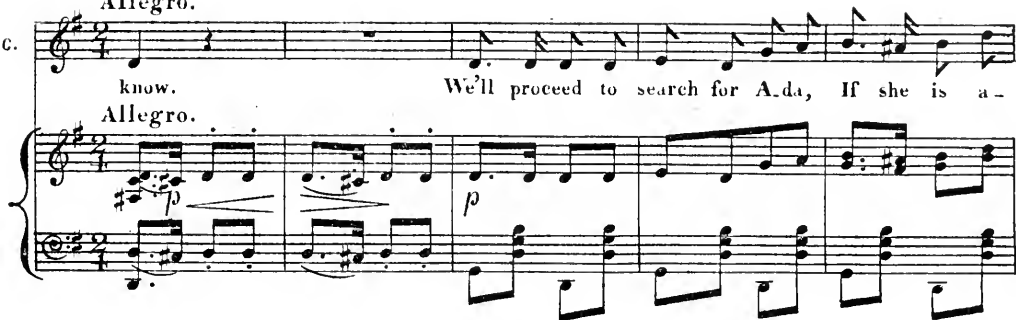
c.

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

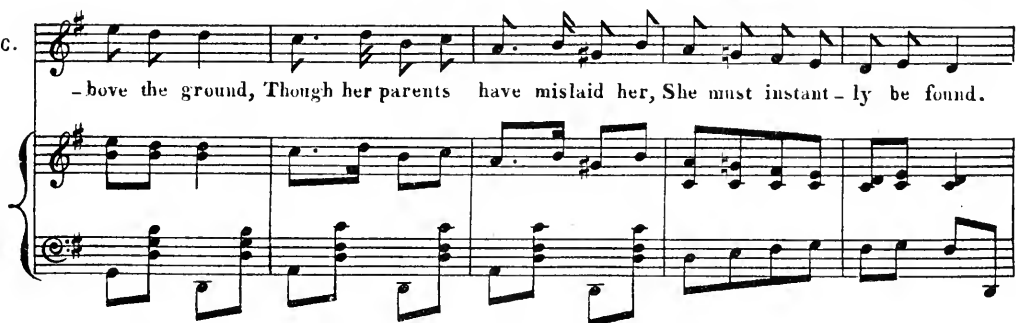
c.

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,

 *f*

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.

First system of a piano score. The right hand (treble clef) plays a sequence of chords and eighth notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

Second system of the piano score. A dynamic marking of *f* (forte) is present in the left hand. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

Third system of the piano score. The right hand features a more active melodic line with some triplets, while the left hand continues with the eighth-note accompaniment.

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

Fifth system of the piano score, ending with a double bar line. The right hand has a melodic line, and the left hand has an eighth-note accompaniment.

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 and consists of four systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system is marked *mf*. The second system is also marked *mf*. The third system is marked *mf*. The fourth system begins with the word "CHORUS." in the right-hand staff, followed by the lyrics "In us of" and a dynamic marking of *mf*. The piano accompaniment in the fourth system is marked *p*. The music features a mix of eighth and sixteenth notes, with some triplet markings and accents.

course you see A charming co-tte-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

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-rens 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-ven when we shout "Hoo-ray!"

CHORUS.

Most en - - tranc - - ing 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 piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 7/8 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 includes a vocal line and piano accompaniment. The vocal line is mostly silent, with the instruction "Stage." written below it. 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 placed above the piano part.

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 placed above the piano part.

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

WORDS BY ADRIAN ROSS.

MUSIC BY LIONEL MONCKTON.

Moderato.

PIANO. *mf*

Musical score for the piano introduction, consisting of a treble and bass clef staff. The treble staff begins with a triplet of eighth notes and a fermata. The bass staff provides harmonic accompaniment with chords and single notes.

CHARLIE.

mf

If with -
You may
If a

Musical score for Charlie's first line, including a vocal line and piano accompaniment. The piano part continues with chords and single notes.

p *mf*

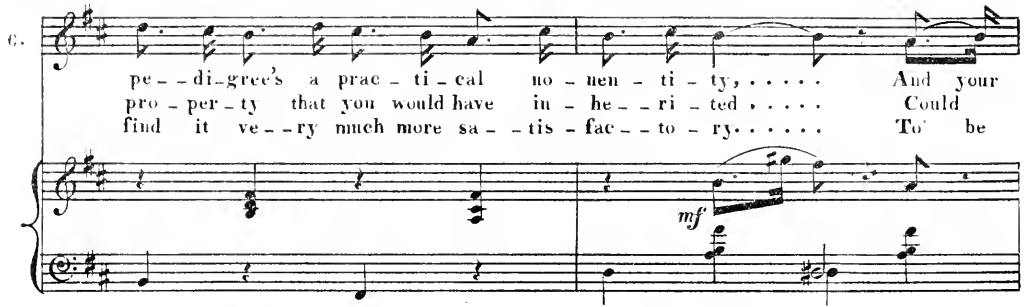
- out a sin - gle mark of your i - den - ti - ty, On a
think it a ca - lam - i - ty un - me - rit - ed, That you
daugh - ter is re - volt - ing or re - frac - to - ry, Then her

Musical score for Charlie's second line, including a vocal line and piano accompaniment. The piano part continues with chords and single notes.

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

Musical score for Charlie's third line, including a vocal line and piano accompaniment. The piano part continues with chords and single notes.

c.  pe - di - gree's a prac - ti - cal no - uen - 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

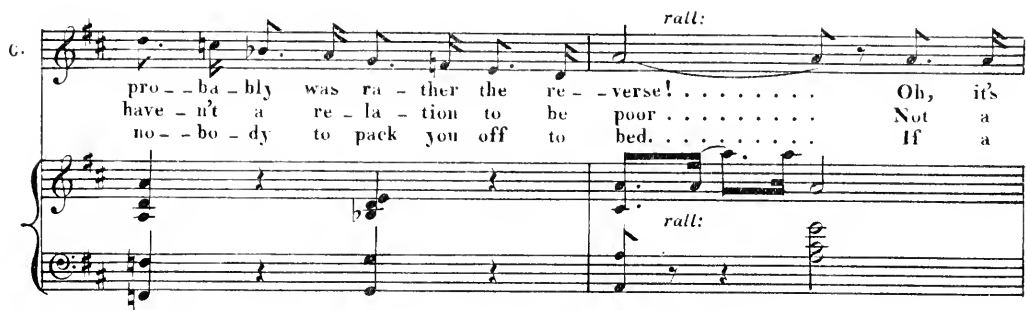
c.  an - ces - tors, if a - ny, are not known Since your
scarce - ly be par - tic - u - lar - ly great! But your
left to do ex - act - ly as you like! You can

c.  fa - mi - ly is whol - ly prob - lem - 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 - - era - 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
ei - 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

-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 un-ele-kind and wil-ling, And he'll
 go-ing out on Sun-day, You can laugh at ME: ... Grun-dy, And I

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.

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

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*

10 20

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 tins - 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

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 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. The tempo marking 'Andantino' is written above the first staff.

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 entry features two staves. The top staff is for Bessie and the bottom staff is for Charlie. Both sing in a duet. 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 piano accompaniment for the first vocal line consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The music provides a harmonic support for the vocalists, 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 entry features two staves. The top staff is for Bessie and the bottom staff is for Charlie. Both sing in a duet. The lyrics are: Bessie: "Sleep and dream in com- fort, ba - by, while you can." Charlie: "Good - ness, oh, my fin - ger Bes - sie can't he bite,"

The piano accompaniment for the second vocal line consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The music provides a harmonic support for the vocalists, 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 entry features two staves. The top staff is for Bessie and the bottom staff is for Charlie. Both sing in a duet. The lyrics are: Bessie: "Hush - a - bye, hush - a - bye, Nur - sie is close by, dear," Charlie: "Hush - a - bye, hush - a - bye, Does he want his Ma, dear, I"

The piano accompaniment for the third vocal line consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The music provides a harmonic support for the vocalists, 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 *rall.*

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 but - 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

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,

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,

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

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*

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

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

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

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 consists of two staves. The right hand features a series of chords and eighth notes, while the left hand provides a steady accompaniment with chords and eighth notes. The tempo is marked 'Andantino' and the dynamics are 'p'.

BESSIE.

V.S. Hush - a - bye, hush - a - bye, Dream your pret - ty dream, dear,

The first vocal line is for the Soprano (V.S.). It features a melody of eighth and quarter notes with lyrics: "Hush - a - bye, hush - a - bye, Dream your pret - ty dream, dear,". The piano accompaniment continues with chords and eighth notes.

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

The second vocal line is for the Bass (B.). It features a melody of eighth and quarter notes with lyrics: "Ne - ver mind the cheer - ing when the sol - - diers come,". The piano accompaniment continues with chords and eighth notes.

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

The third vocal line is for the Bass (B.). It features a melody of eighth and quarter notes with lyrics: "Hush - a - bye, hush - a - bye, While the ri - - fles gleam, dear,". The piano accompaniment continues with chords and eighth notes.

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

B.  *Hush - a - bye, hush - a . . .*
cresc:

Tempo di Marcia.
f 

 *ff*

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, rat-a-plan, rata - plan, dzing! Ta, ra, ta, ta, ta, ta, Ta, ra, ta, ta, ta, ta,

C. *f*
plan, rat-a-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.



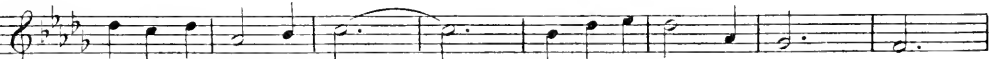
Tempo di Valse, Moderato.

Over the hills and o - - - ver

PIANO.



B.



In to the sun-sets' glow Leaning up on my lov - - - er,



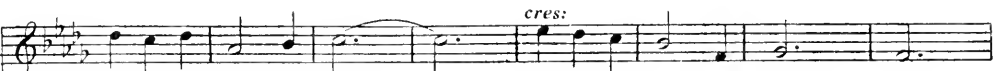
B.



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



B.



Over the world so wide Fearing no dark to - mor - - - row,



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

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

B. - way I would wan - der with him

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

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

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 : Sail - - - ing to wind that rich

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

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

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

B.

p

SOP. O-ver the hills and o - - - ver, in-to the sun-sets' glow

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

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

O-ver the hills and o - - - ver, In-to the sun-sets' 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. Hap- pi- ly she'd go.

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

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

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

a tempo.

B. *p* 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.

p

cres: *Più mosso.* *f*

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

cres: *f*

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

cres: *f*

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

cres: *f*

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

Più mosso. *f*

cres: *f*

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

cres:
rall: *ff*

B. If he were by my side!
 By her side!
 By her side!
 By her side!

rall: *ff* *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 eighth notes, while the left hand provides a steady accompaniment of quarter notes. The music is marked with a forte (*f*) dynamic and a tempo of Moderato.

The second system continues the piano introduction. The right hand features more complex rhythmic patterns, including sixteenth notes and eighth notes, while the left hand maintains its accompaniment. The dynamics remain consistent with the first system.

The third system concludes the piano introduction. The right hand has a melodic line with some grace notes, and the left hand continues with its accompaniment. The music ends with a piano (*p*) dynamic marking.

FOUNDLINGS.

mf

The vocal line for the Foundlings begins with a mezzo-forte (*mf*) dynamic. The melody is simple and clear, following the lyrics.

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

The piano accompaniment for the vocal line consists of two staves. The right hand has a melodic line that supports the vocal melody, and the left hand provides a simple accompaniment of quarter notes. The dynamics are mezzo-forte (*mf*).

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, Bound-ings are

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

Bass. *p*

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

f *dim:* *p*

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

f *dim:* *p*

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

f *dim:* *p*

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

f *dim:* *p*

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

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

p *rall:* *f*

Allegro.

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 ev'rywhere we have our fling.. In

trots 'em round,

trots 'em round,

trots 'em round,

trots 'em round,

f

B.

close at - tendance I'm always found. And

F.

He's al-ways found,

f

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

Yes, al-ways found,

f

f

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

The first system of music consists of a vocal line (labeled 'B.') and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are 'please to note that the cut of my coat is quite the thing From'. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are 'ear - - ly morning till late at night to do the honours is my delight. At'. The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are 'tea and dinner, at supper and lunch, You'll see me feeding the whole of the bunch!'. The piano accompaniment continues with the same rhythmic pattern.

F. At
At
At
At
At
At

The fourth system of music features a vocal line (labeled 'F.') and a piano accompaniment. The vocal line consists of six measures of rests, with the word 'At' written below each measure. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

The fifth system of music consists of a piano accompaniment in a grand staff. It continues the rhythmic pattern established in the previous systems, with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

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

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

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

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*

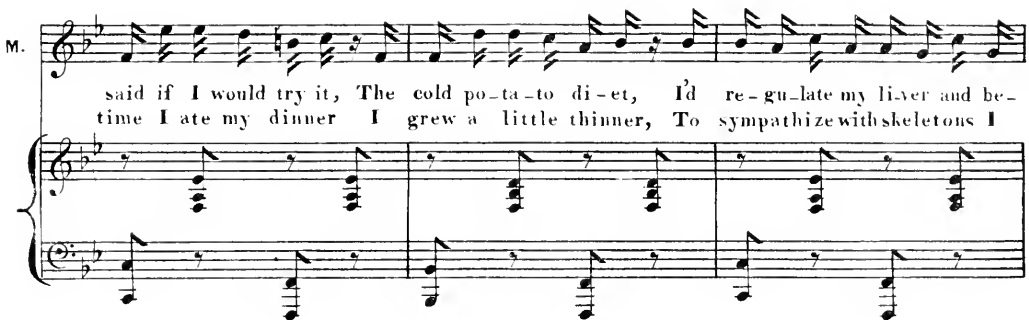
MICGLES.

(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

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It features a piano introduction, a vocal melody with two verses, and a chorus. The piano part consists of a right-hand melody and a left-hand accompaniment of chords. The vocal part is marked 'M.' and includes lyrics for two verses and a chorus. The score is arranged in four systems, each with a vocal line and a piano accompaniment line.

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-path-ize 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

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.

f

M. *D.C. for 2d V. §*

(3rd Ver.) It

p

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

M. *rall:* *a tempo.*

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 11. — SONG. "THE FOUNDLING."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Andantino.

PIANO. *mf*

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

ADA.

(Spoken.)

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

The first vocal line is in 3/4 time with a key signature of two flats. The melody is simple and conversational, with a spoken section indicated by a bracket. The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and a melody in the right hand that follows the vocal line.

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

The second vocal line continues the melody from the first line. It features a spoken section and a melodic line. The piano accompaniment remains consistent with the first line, providing a steady accompaniment.

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

The third vocal line concludes the piece with a melodic flourish. The piano accompaniment features a more active melody in the right hand, with a *mf* dynamic marking. The left hand continues with the steady eighth-note accompaniment.

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!

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.

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

a tempo.

p

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-berry 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. *>*
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 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 in the right hand and chords in the left hand.

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.

HAROLD.

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

H. me.

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

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

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

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest followed by the word 'me.' and then the lyrics 'Her la-ces and rib-bons shéll in-stant-ly drop, She's'. The piano accompaniment features a melody in the right hand and chords in the left hand, with a forte (f) dynamic marking.

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.

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line begins with a rest, followed by the text 'LADY DODO.' in bold, and then the tempo marking 'Andantino.' The lyrics continue: 'Oh, pi-ty have on lo-vers two, Who promised his bride to be.' The piano accompaniment includes a piano (p) dynamic marking.

Andantino.

p

Detailed description: This system contains the piano accompaniment for the third system. It features a melody in the right hand and chords in the left hand, with a piano (p) dynamic marking and the tempo marking 'Andantino.'

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

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

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

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

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

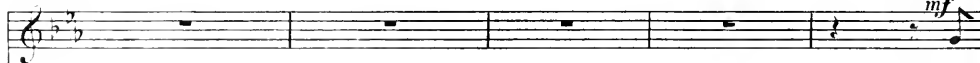
With this we are not sa - tis - fied, We will not thus be

Allegretto.



HOOLEY.

mf

 Then

Then

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

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

G.  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

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

mf

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!

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

sfz *p* *sfz*

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 congratulations

H. thank - ful - - ly For She

Allegro moderato.

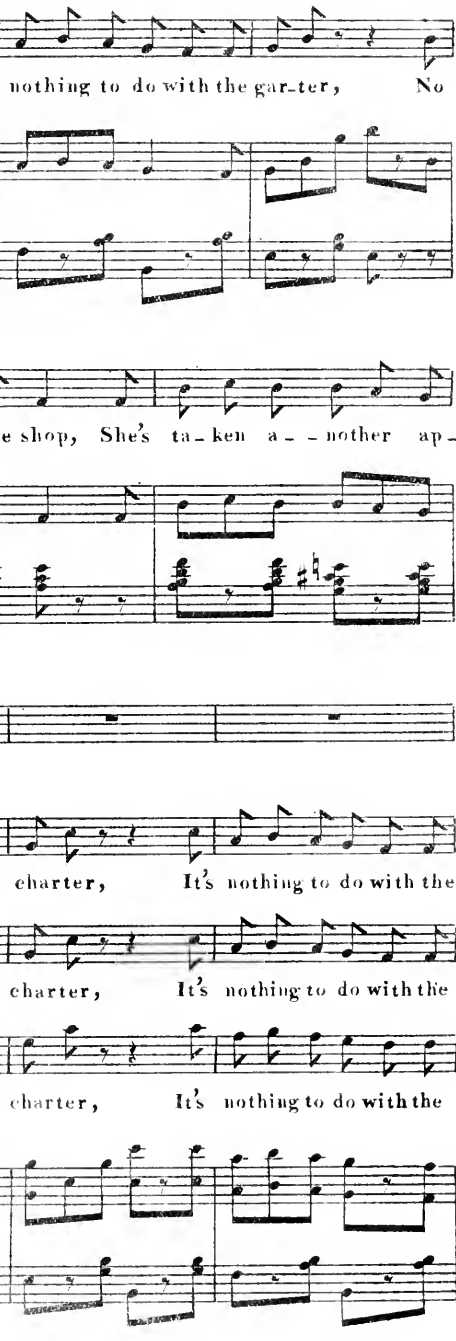
cresc: *f* *mf*

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 giveshim a sort of a charter, It's nothing to do with the

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

She giveshim 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 lyrics are "not like her be - come a bride. The case is dif - fer - ent you see,". The piano accompaniment includes dynamic markings: *cresc:* (crescendo), *dim:* (diminuendo), and *pp* (pianissimo).

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

Allegro moderato.

p

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 lyrics are "He hasn't a - ny fam - i - ly. That's right, my dear, don't be a goose There always time to don the". The tempo marking is *Allegro moderato.* and the piano accompaniment starts with a *p* (piano) dynamic marking.

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 score. It consists of grand staff notation (treble and bass clefs). The key signature has two flats, and the time signature is 3/4. The piano part features a strong rhythmic accompaniment with chords and moving lines. Dynamic markings include *f* (forte) and *ff* (fortissimo).

Piano introduction for 'Miggles'. The music is in 2/4 time and features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand.

MIGGLES.

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

Musical accompaniment for the first vocal line. The piano part includes dynamic markings: *f* (forte) and *mf* (mezzo-forte).

III.

un-der-handed wedding shall not be!

Musical accompaniment for the second vocal line. The piano part includes dynamic markings: *ff* (fortissimo).

What's this? What's this? The

What's this? What's this? The

What's this? What's this? The

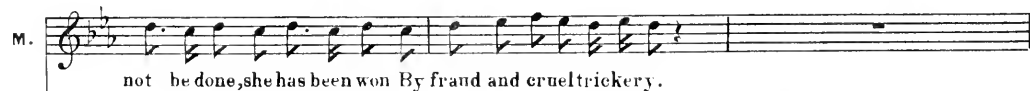
M.  *f* *l'11*

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 cruel trickery.

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.

MICCLÉS.

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!

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'minister shall marry you.' followed by a rest and then 'Just'. The piano accompaniment consists of three staves: a right-hand treble staff and a left-hand bass staff. The right-hand staff has a melodic line with a forte (*f*) dynamic marking. The left-hand staff provides a harmonic accompaniment with chords and moving lines, also marked with a forte (*f*) dynamic. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4.

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-

The second system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'wait and see! You'll hear from me!' followed by a rest. The piano accompaniment consists of three staves: a right-hand treble staff and a left-hand bass staff. The right-hand staff has a melodic line with a fortissimo (*ff*) dynamic marking. The left-hand staff provides a harmonic accompaniment with chords and moving lines, also marked with a fortissimo (*ff*) dynamic. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4.

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

p *ff* *p*

p *ff* *p*

p *ff* *p*

p *ff* *p*

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

ff *ff* *ff*

ff *ff* *ff*

ff *ff* *ff*

ff *ff* *ff*

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

rall: ff *a tempo.*
u - - - ni - - - ty. She'll now be a la-dy we un - der -

rall: ff *a tempo.*
u - - - ni - - - ty. She'll now be a la-dy we un - der -

rall: ff *a tempo.*
u - - - ni - - - ty. She'll now be a la-dy we un - der -

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*

rall: *cresc:* *fff*

rall: *cresc:* *fff*

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

ff *allarg:*

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 the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and the key signature has two sharps (F# and C#). The tempo is marked 'Allegro' and the dynamic is 'ff'. The first system contains four measures of music, with a repeat sign at the end of the fourth measure.

The second system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The second system contains four measures of music, with a repeat sign at the end of the fourth measure.

The third system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. The third system contains four measures of music, with a repeat sign at the end of the fourth measure.

The fourth system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the third system. The fourth system contains four measures of music, with a repeat sign at the end of the fourth measure.

This page of musical notation, numbered 114, features six systems of piano accompaniment. Each system consists of a treble and a bass staff. The music is written in a key signature of two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a *rall.* (rallentando) marking in the final system.

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 "bac," sirs, Pe - tits cheveux on the track,

f marcato.

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

f marcato.

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

f marcato.

We can have a lit - tle "bac" 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!

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

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!

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

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

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

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

ff

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 series of eighth-note chords and single notes, while the left hand plays a steady accompaniment of eighth-note chords. The music is in a 2/4 time signature and a key signature of one flat (B-flat).

I'm a
Ah, dear

The second system shows the beginning of the vocal line. The vocal melody starts with a quarter rest, followed by a half note 'I'm a' and a quarter note 'Ah, dear'. The piano accompaniment continues with a similar rhythmic pattern to the introduction, ending with a *p* dynamic marking.

la-dy not unknown to fame, Crit-ics 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 written in a single staff with lyrics underneath. The piano accompaniment is in two staves, providing harmonic support for the vocal melody.

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 prin, And I reckon I'll look af-ter him; Oh, I'll

The fourth system contains the third and final vocal phrase. The vocal line continues with the lyrics. The piano accompaniment concludes the piece with a final chord.

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 and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Allegro moderato' and the dynamics are 'piano'.

The second system of the piano introduction consists of two measures. The right hand continues with chords and eighth notes, and the left hand continues with the bass line. The tempo and dynamics remain the same.

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 ba-by boy;
Lou's grewed up now, soon shell mar-ry me, A-ny-how I want her be,

The first system of the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line.

she say she do; We calls her Lou since that gal was born
a ba-by boy, Mam 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 vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line. The dynamics are 'piano'.

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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 cry 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

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with the lyrics 'Lou, Lou, I lub you I lub you, dat's true; Don't cry, don't sigh, You'll'. The piano accompaniment starts with a forte dynamic marking 'f' and consists of chords and moving lines in both hands.

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

The second system continues the vocal line with the lyrics 'see me in de morn - in': Dream, dream, dream ob me, And I'll dream ob you, My'. The piano accompaniment continues with similar harmonic support.

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

1st & 2nd

ad lib.

D.C.

The third system features the vocal line with the lyrics 'Lou - si - an - a, Lou - si - an - a, Lou - si - an - a Lou'. Above the vocal line, there is a bracketed section labeled '1st & 2nd'. The piano accompaniment includes a section marked 'ad lib.' (ad libitum) and ends with the instruction 'D.C.' (Da Capo).

3rd verse

The fourth system is labeled '3rd verse' and shows the piano accompaniment for the final part of the piece. It includes dynamic markings such as 'f' and 's' (sforzando).

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.

simili.

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.

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

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

R.
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-thenum 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:

S. 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

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The first measure of the upper staff contains the instruction *simili.*. The music features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the musical piece. It features a complex rhythmic texture with many sixteenth and thirty-second notes. The bass line consists of chords and single notes. The upper staff has a melodic line with various ornaments and slurs.

The third system shows a change in dynamics. The upper staff has a melodic line with several accents (*^*) and a *p* dynamic marking. The bass line has a steady accompaniment. There are some slurs and phrasing marks in the upper staff.

The fourth system continues the piece. The upper staff has a melodic line with some rests and slurs. The bass line provides a consistent accompaniment. The overall texture is light and rhythmic.

The fifth system features a more active upper staff with many sixteenth notes and slurs. The bass line remains steady. There are some dynamic markings and phrasing slurs.

The sixth system concludes the piece. The upper staff has a melodic line with some slurs and ornaments. The bass line has a final accompaniment. The piece ends with a few final notes in both staves.

First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking *p* is present, and the instruction *simili.* is written above the staff.

Second system of musical notation, continuing the melodic and accompanimental lines from the first system.

Third system of musical notation. The right hand features a more active melodic line with some grace notes. The left hand continues with eighth-note accompaniment. A dynamic marking *p* appears at the end of the system.

Fourth system of musical notation, showing a continuation of the musical themes.

Fifth system of musical notation. The right hand has a melodic line with some slurs. The left hand accompaniment remains consistent.

Sixth system of musical notation, the final system on the page. It includes dynamic markings *cresc.*, *f*, and *ff*, indicating a build-up in volume towards the end of the piece.

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. 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 tempo is marked 'Allegro marziale' and the dynamics are 'ff'.

BROWN.

V. I. In the

The piano accompaniment for the first line of the chorus spans two staves. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamics are marked '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-ons, I'm the big-gest of the li-ons, There is

The piano accompaniment for the second line of the chorus spans two staves. It continues the rhythmic pattern established in the first line, with a consistent eighth-note accompaniment in the right hand and a supporting bass line in the left hand.

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-n't buy! There are Duchess-es in

For to roam!
 He had found!
 Could-n't buy.

For to roam!
 He had found!
 Could-n't 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 riggd 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.

ugget, And I near-ly left the diggings in des-pair.
 Warner, And I hammer'd ev'-ry man that sold a bear;
 ra-ces, And a hun-dred moors and fo-rests here and there!

When with
 Such a
 And I

In des-pair!
 Sold a bear!
 Here and there!

In des-pair!
 Sold a bear!
 Here and there!

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. *mf*
 - 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. *mf*
 - 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!

8.

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 !

A splendid mil - lion -
 A mighty mil - lion -
 A gorge - ous mil - lion -

A splendid mil - lion -
 A mighty mil - lion -
 A gorge - ous mil - lion -

3.

-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-cra-tic 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-cra-tic 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 ec - 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 - cions than a Me - phis - to - phe - les. COL: Then
dou - ble and you dou - ble and the bankers give a griu. COL. And
seek the far se - chu - 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.*

may be ve - ry cle - ver but you just get left.
may be ve - ry cle - ver but you've just got left.
may be ve - ry cle - 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

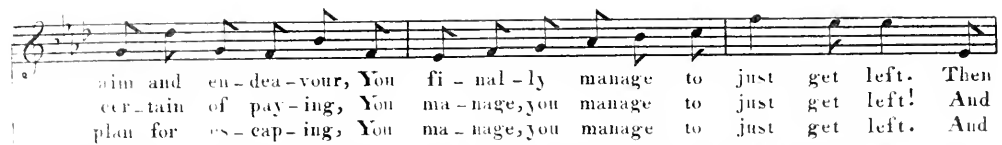
Then men will gibe and jeer and laugh, When
 And friends at home are sure to chaff, A
 And friends and foes will say and laugh, That

Allegretto.

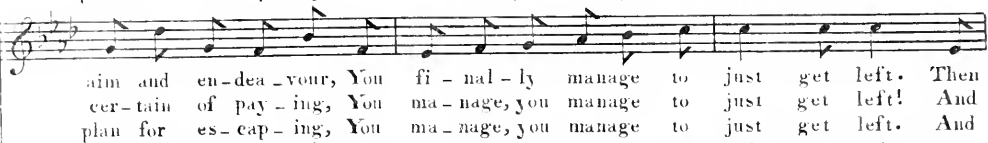
you're too cle-ver, too cle-ver by half, Though ne-ver so cle-ver your
 chap too cle-ver, too cle-ver by half, By me-thods of playing, so
 you're too cle-ver, too cle-ver by half; Though skil-ful-ly shaping your

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

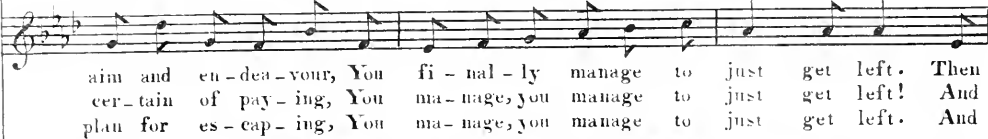
you're too cle-ver, too cle-ver by half, Though ne-ver so cle-ver your
 chap too cle-ver, too cle-ver by half, By me-thods of playing, so
 you're too cle-ver, too cle-ver by half; Though skil-ful-ly shaping your



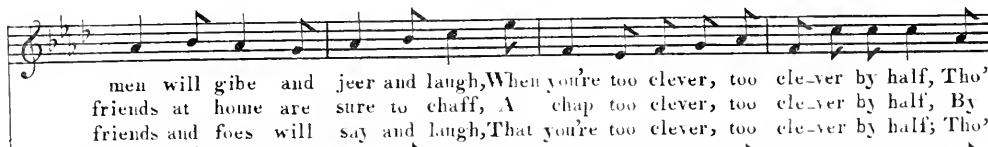
aim and en-dea-vour, You fi-nal-ly manage to just get left. Then
cer-tain of pay-ing, You ma-nage, you manage to just get left! And
plan for es-cap-ing, You ma-nage, you manage to just get left. And



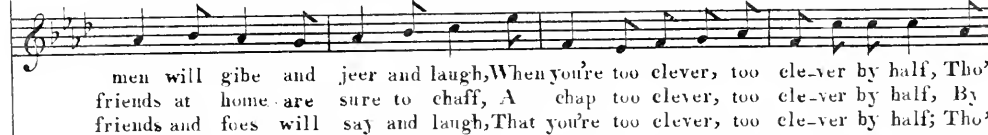
aim and en-dea-vour, You fi-nal-ly manage to just get left. Then
cer-tain of pay-ing, You ma-nage, you manage to just get left! And
plan for es-cap-ing, You ma-nage, you manage to just get left. And



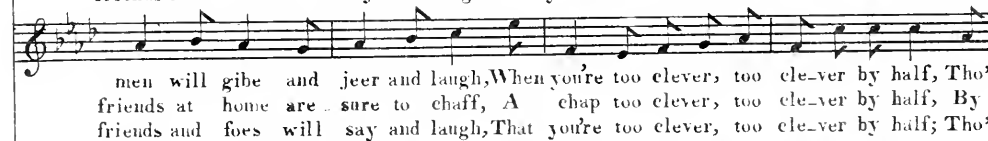
aim and en-dea-vour, You fi-nal-ly manage to just get left. Then
cer-tain of pay-ing, You ma-nage, you manage to just get left! And
plan for es-cap-ing, You ma-nage, you manage to just get left. And

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'



ne-ver so cle-ver your aim and en-dea-our, You fi-nal-ly manage to
 methods of play-ing, 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-our, You fi-nal-ly manage to
 methods of play-ing, 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-our, You fi-nal-ly manage to
 methods of play-ing, 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 the piece consists of two staves. The right-hand staff (treble clef) features a melodic line with eighth and sixteenth notes, starting with a repeat sign. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *ff* is placed above the first measure of the left-hand staff.

The second system continues the musical theme from the first system, maintaining the same melodic and harmonic patterns in both staves.

The third system continues the musical theme, with the right-hand staff showing some melodic variation and the left-hand staff providing a steady accompaniment.

The fourth system continues the musical theme, featuring a *cresc:* marking above the right-hand staff in the final measure, indicating a gradual increase in volume.

The fifth system concludes the piece. It begins with a *fff* dynamic marking. The right-hand staff has a complex texture with many beamed notes. The system is divided into two measures, labeled 19 and 20, which are separated by a double bar line. The piece ends with a fermata over the final note.

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,

pp

pp

pp

pp

f

DRUM SOLO. *pp*

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. *f*

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

L. D. S. LADY DODO.

L. D. S. LADY DODO.

The first vocal line is in 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The melody is simple and rhythmic, following the 6/8 beat structure.

V. 1. The Man in the Moon is down, He is win-ning a great re-
 V. 2. Per-haps he's a mar-ried man, On the mo-der-n Pa-ri-sian

p

The piano accompaniment for the first vocal line consists of two staves. The right hand has a steady accompaniment of chords, and the left hand has a simple bass line.

L. D. S.

The second vocal line continues the melody from the first line, maintaining the 6/8 time signature and key signature.

-nown, 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 continues with the same harmonic structure as the first line.

L. D. S.

The third vocal line concludes the melody, with a final note held over the end of the line.

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 concludes the piece with a final chord and a few notes in the bass line.

L.D. *rall: a tempo.*

things in the Ci - ty Make hus - bands sewl 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.

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.

L.D. 

V.3. An an - 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 - - - - - le 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*

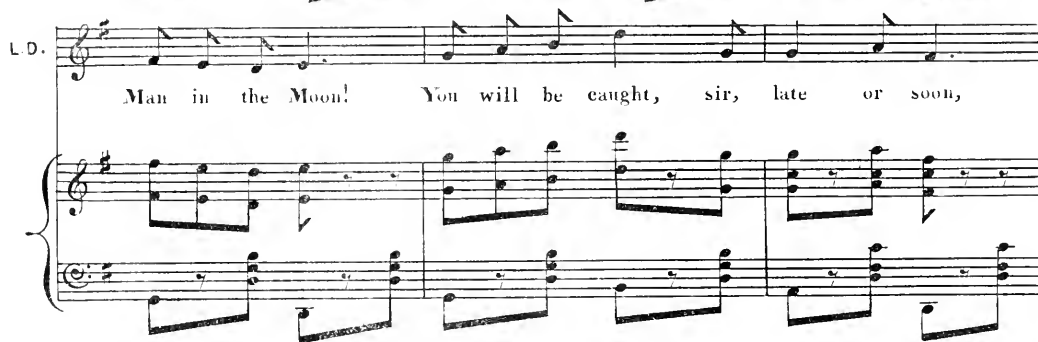
L.D.

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 ober 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-pre-sent 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 *ff*

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! dem 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:

SOP.
The show, the show, the show, the show, To see the show we all will go; The

TEN.
The show, the show, the show, the show, To see the show we all will go; The

BASS.
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

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the top staff in treble clef and the bottom staff in bass clef. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: "play be - gins in a mi - nute or so, To see the show we".

all will go!

all will go!

all will go!

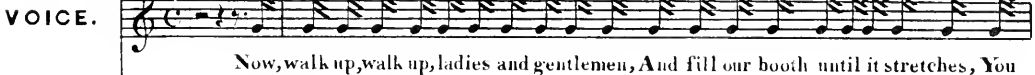
The second system consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the top staff in treble clef and the bottom staff in bass clef. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: "all will go!".

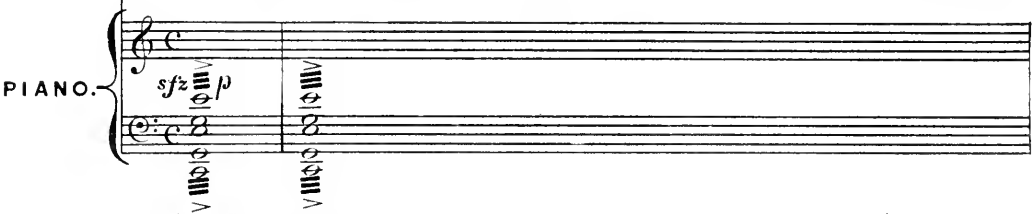
N^o 22. THE SHOW SONG. "WALK UP, WALK UP."

WORDS BY ADRIAN ROSS.

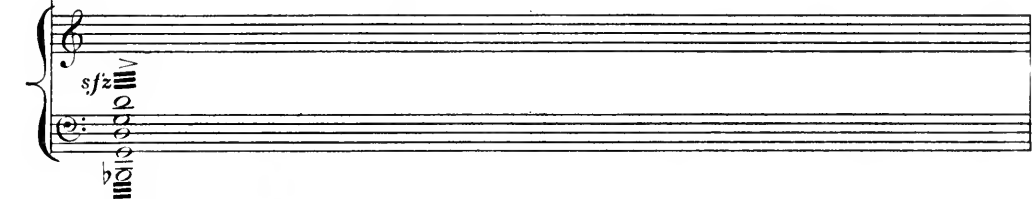
MUSIC BY IVAN CARYLL.

RECIT. (*ad lib.*)

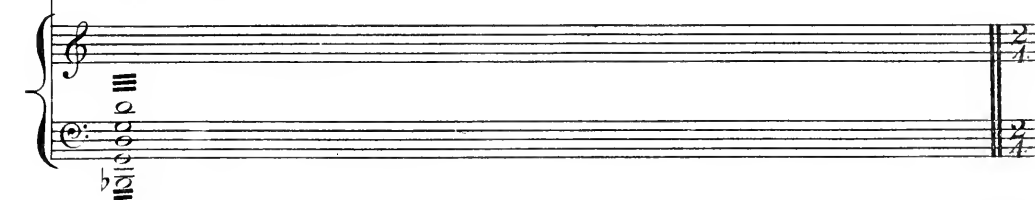
VOICE. 

PIANO. 

will see lov - ers u - ni - ted grey - head - ed, Fa - thers seek - ing for er - ring

PIANO. 

daughters, And po - et - i - cal jus - tice wreak'd up - on me - lo - dra - ma - tic

PIANO. 

wretches. *Allegro.* RECIT. (*ad lib.*) *In*

PIANO. 

fact, ev'ry species of dra-ma- Co-mic tra-gic, tra-gi-co-mic, co-mic tra-

-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

of the late La-men-ted Rich-ard-son in-to ten mi-nute

sfz p

sfz p

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,

sfz

(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 *crESE:*

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 Tableau 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,

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,

rall:

f *crsc:*

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 three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are repeated across the three vocal staves.

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 continues with three vocal staves and piano accompaniment. It includes the interjections "Pom!" and "Pom!" on the first vocal staff. The lyrics are repeated across the three vocal staves. The piano accompaniment includes dynamic markings *sfz* (sforzando) on both the upper and lower staves.

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

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are repeated across the three vocal staves.

show, the show!

show, the show!

show, the show!

ff

The second system continues the musical score with three vocal staves and a piano accompaniment. The vocal parts are in treble clef. The piano accompaniment is in bass clef and includes a dynamic marking of *ff* (fortissimo). The lyrics are repeated across the three vocal staves.

N^o 23. — FINALE. ACT II. "NOW JOY IS IN THE AIR."

SOPRANOS

ff

Now joy is in the air Their

TENORS & BASSES.

ff

Now joy is in the air Their

PIANO:

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 second part of the lyrics. The fourth system continues the vocal lines and piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal parts are in a homophonic setting, with the piano providing harmonic support.

All^o marcía.

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 marcía.

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 *Cadenza ad lib:*

The piano introduction is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). It begins with a fortissimo (ff) dynamic and features a series of chords and arpeggiated figures. A section marked 'Cadenza ad lib:' shows a melodic line in the treble clef with a fermata, followed by a descending scale-like passage.

rall: *Andantino.*

You are wood - en, you are wi - ry, Oh, my
I can on - ly kneel be - fore you, Oh, my

The first vocal line is in 2/4 time, starting with a treble clef and a key signature of one flat. It begins with a *rall:* marking and a section marked *Andantino.* The piano accompaniment is in the bass clef, starting with a piano (p) dynamic and featuring a steady eighth-note accompaniment.

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 vocal line continues the melody in 2/4 time, with a treble clef and a key signature of one flat. The piano accompaniment continues with the same eighth-note pattern in the bass clef.

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 vocal line concludes the piece in 2/4 time, with a treble clef and a key signature of one flat. The piano accompaniment continues with the same eighth-note pattern in the bass clef.

-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 dum - my! Oh, my love! 'swelp me bun - ny! You're a
 tum - my - oh, my dum - my! Oh, my love! you're as chum - my! 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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