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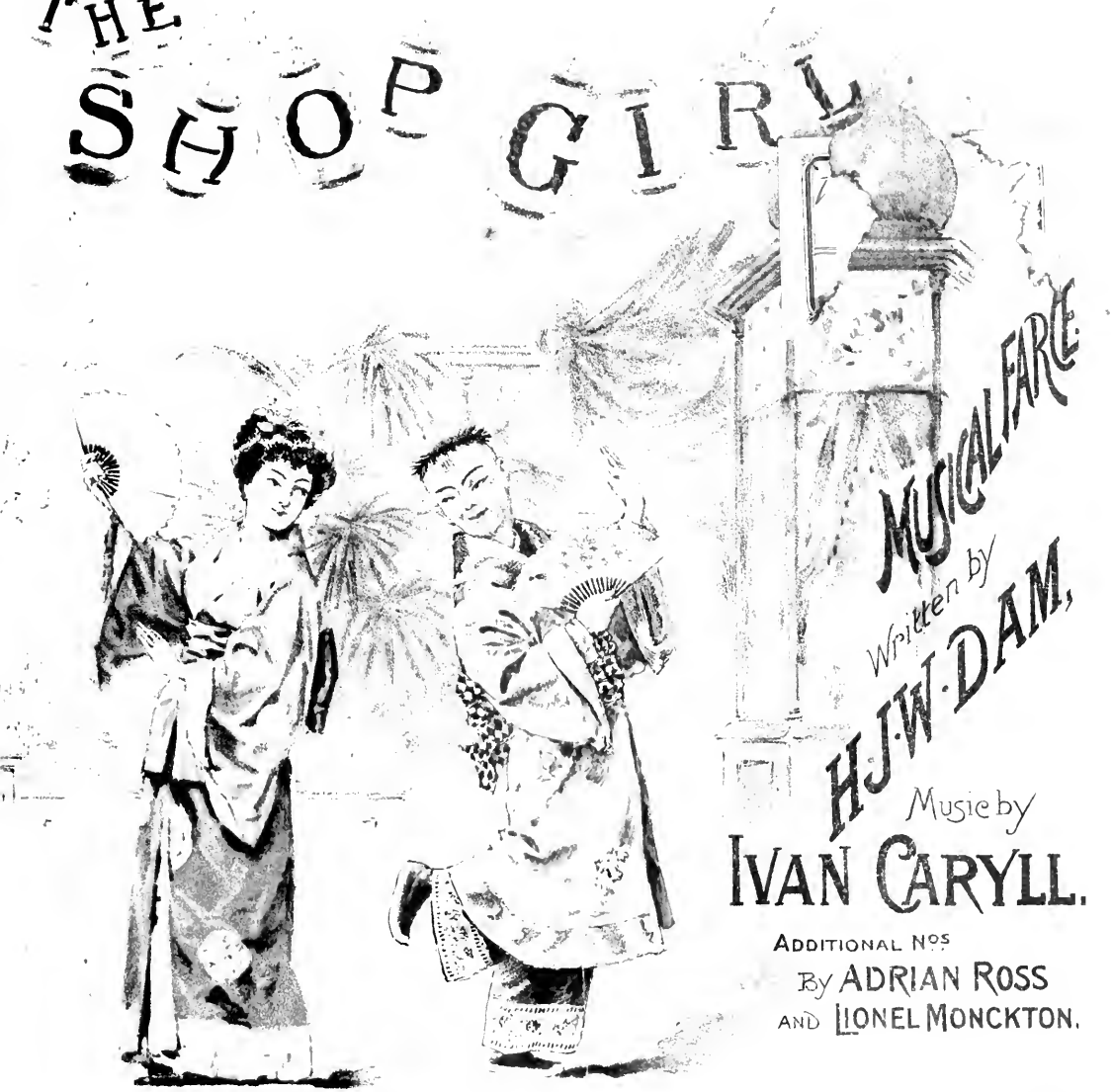
THE SHOP GIRL



MUSICAL FARCE

Written by

H.J.W. DAM,

Music by

IVAN CARYLL.

ADDITIONAL Nos

BY ADRIAN ROSS

AND LIONEL MONCKTON.

Vocal Score. 6/-
Pianoforte Solo 3/-

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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.

M 508

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.

No. 1. — OPENING CHORUS. "THE ROYAL STORES."

Allegro moderato.

PIANO.

ff

1st SOP.

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

2nd SOP.

f

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

TEN.

f

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

BASS.

f

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

f

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

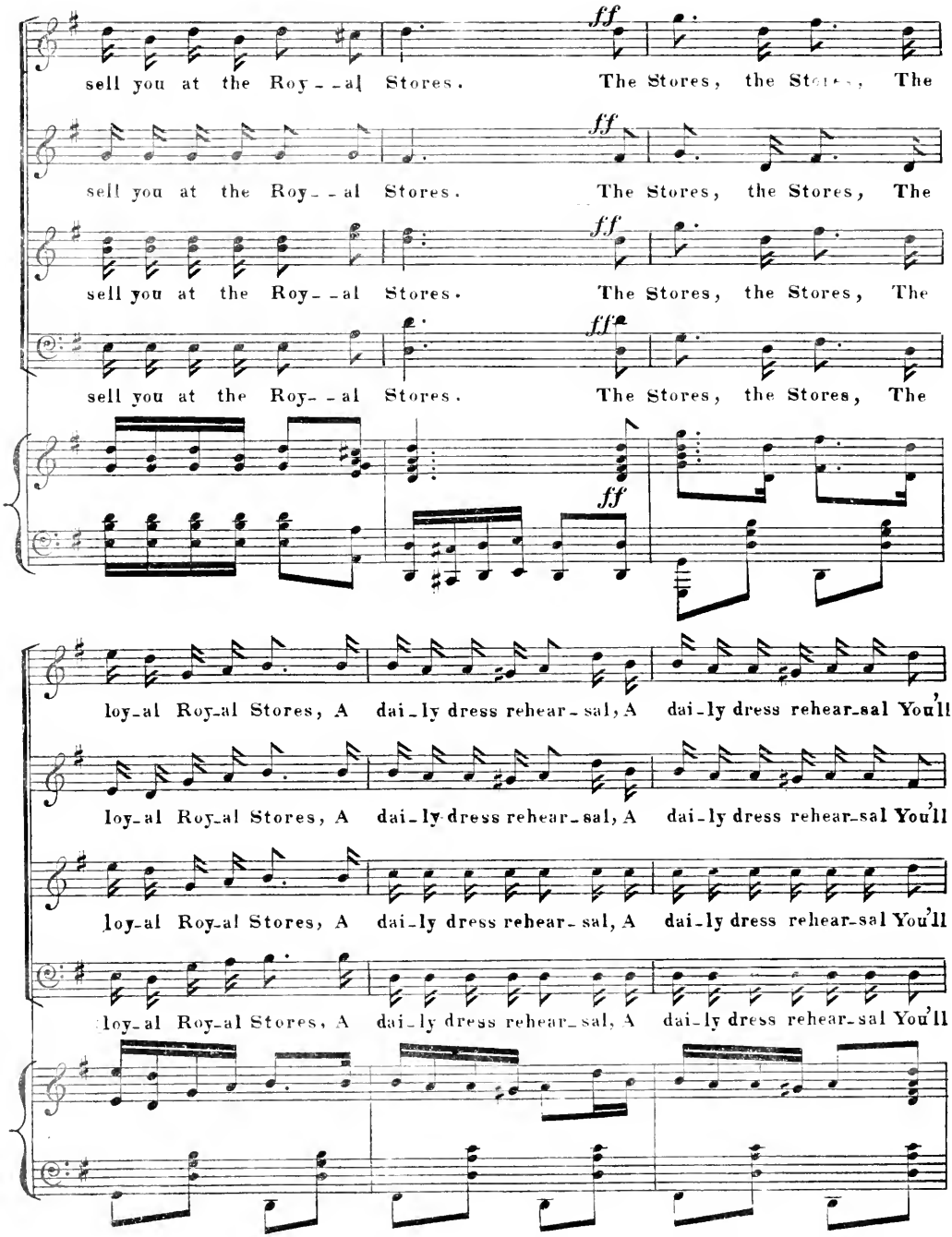
product of the planet Since ge - o - lo - gy be - gan it, In our mile on mile of

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


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

find, you'll find At the Royal, loy_al Stores You'll find at the Roy_ _al

find, you'll find At the Royal, loy_al Stores You'll find at the Roy_ _al

find, you'll find At the Royal, loy_al Stores You'll find at the Roy_ _al

find, you'll find At the Royal, loy_al Stores You'll find at the Roy_ _al

Stores . . . . The Stores, the Stores, The loy_al, Roy_al Stores, A

Stores . . . . The Stores, the Stores, The loy_al, Roy_al Stores, A

Stores . . . . The Stores, the Stores, The loy_al, Roy_al Stores, A

Stores . . . . The Stores, the Stores, The loy_al, Roy_al Stores, A

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

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

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

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

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

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

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

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

dim:

SOPRANOS.

f

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

mf

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

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

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

Chi-na ware and cheese, Oh!

Chi-na ware and cheese, Oh!

Pot_ter_y and peas, Oh! Spring lamb, York ham, Mu_sic in va_ri_e_ty,

Pot_ter_y and peas, Oh! Spring lamb, York ham, Mu_sic in va_ri_e_ty,

Pot_ter_y and peas, Oh! Spring lamb, York ham, Mu_sic in va_ri_e_ty,

Pot_ter_y and peas, Oh! Spring lamb, York ham, Mu_sic in va_ri_e_ty,

Pa_pers, inks and pens, Oh! Cochin-Chi_na hens, Oh! Sav_e_loys, German toys,

Pa_pers, inks and pens, Oh! Cochin-Chi_na hens, Oh! Sav_e_loys, German toys,

Pa_pers, inks and pens, Oh! Cochin-Chi_na hens, Oh! Sav_e_loys, German toys,

Pa_pers, inks and pens, Oh! Cochin-Chi_na hens, Oh! Sav_e_loys, German toys,

cres: *f*

ff

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

ff

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

ff

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

ff

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

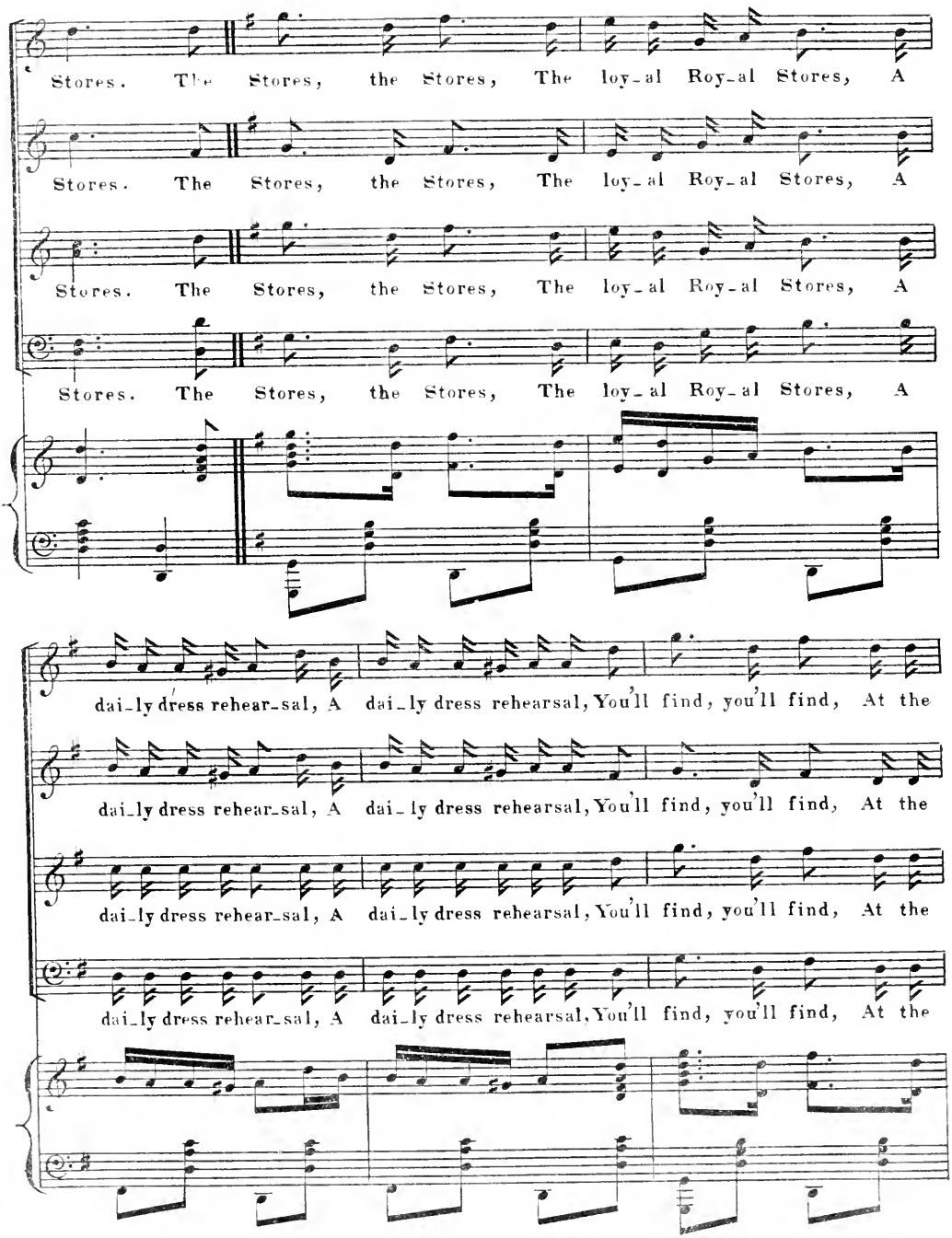
ff

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

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

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

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


Stores. The Stores, the Stores, The loy_al Roy_al Stores, A
Stores. The Stores, the Stores, The loy_al Roy_al Stores, A
Stores. The Stores, the Stores, The loy_al Roy_al Stores, A
Stores. The Stores, the Stores, The loy_al Roy_al Stores, A
dai_ly dress rehear_sal, A dai_ly dress rehearsal, You'll find, you'll find, At the
dai_ly dress rehear_sal, A dai_ly dress rehearsal, You'll find, you'll find, At the
dai_ly dress rehear_sal, A dai_ly dress rehearsal, You'll find, you'll find, At the
dai_ly dress rehear_sal, A dai_ly dress rehearsal, You'll find, you'll find, At the

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

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

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

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

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

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

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

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

dai_ly dress rehearsal You'll find, you'll find, At the Royal loy_al Stores, You'll

dai_ly dress rehearsal You'll find, you'll find, At the Royal loy_al Stores, You'll

dai_ly dress rehearsal You'll find, you'll find, At the Royal loy_al Stores, You'll

dai_ly dress rehearsal You'll find, you'll find, At the Royal loy_al Stores, You'll

find At the Roy_ _al Roy_ _al Stores.

find At the Roy_ _al Roy_ _al Stores.

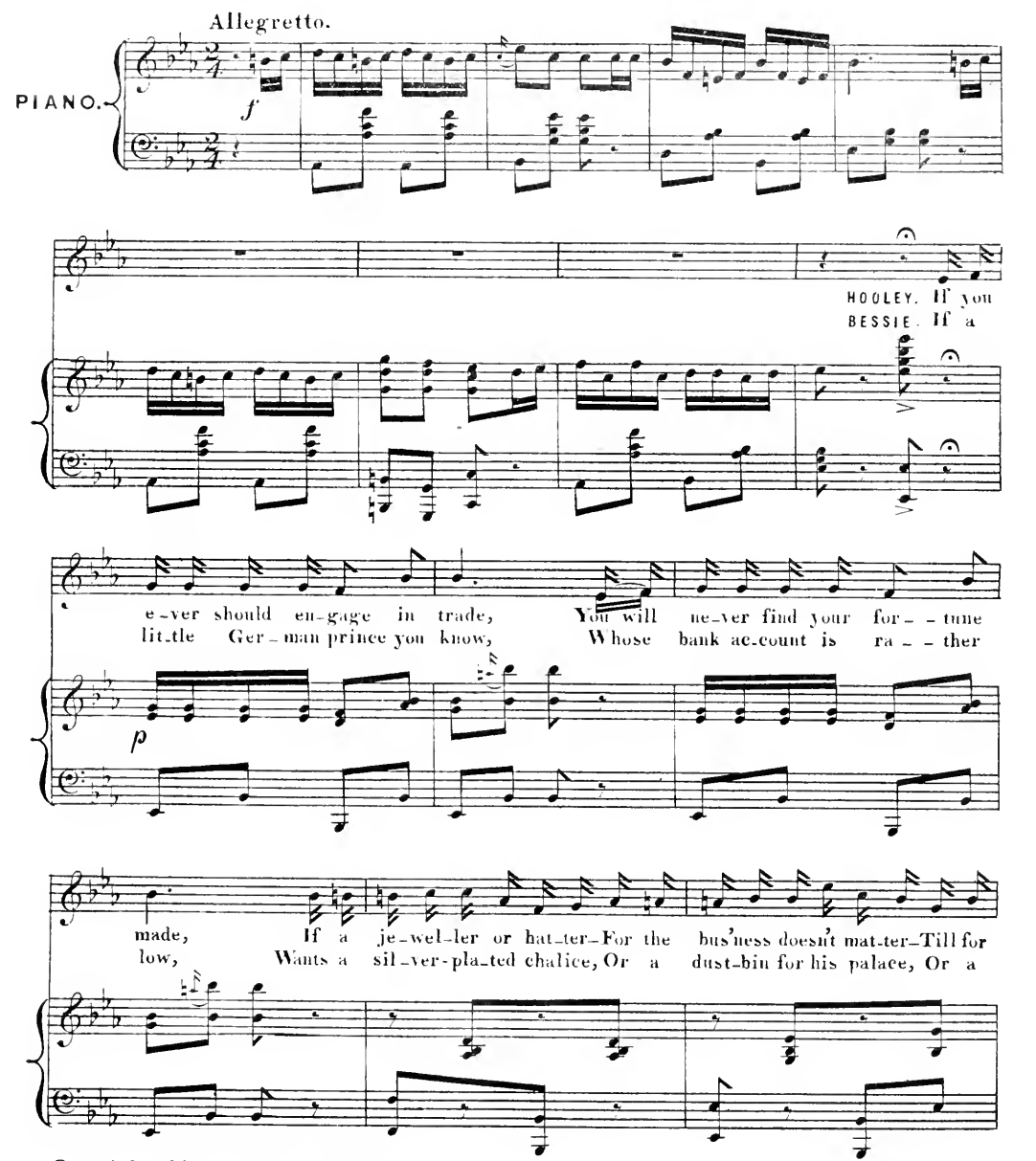
find At the Roy_ _al Roy_ _al Stores.

find At the Roy_ _al Roy_ _al Stores.

ff

No. 2.—SONG. "BY SPECIAL APPOINTMENT."

WORDS BY H. J. W. DAM. MUSIC BY IVAN CARYLL.



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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

f *p* *f* *p*

f *f*

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

mf

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

gem!
know!

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

f
As a bus'-ness de - - co - - ra - tion it's a
BASS. *f*
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° moderato.

mf

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

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

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

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

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

f

Then

f

Then

f

Then

f

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

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

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

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

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

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

ff

- point - ment!"

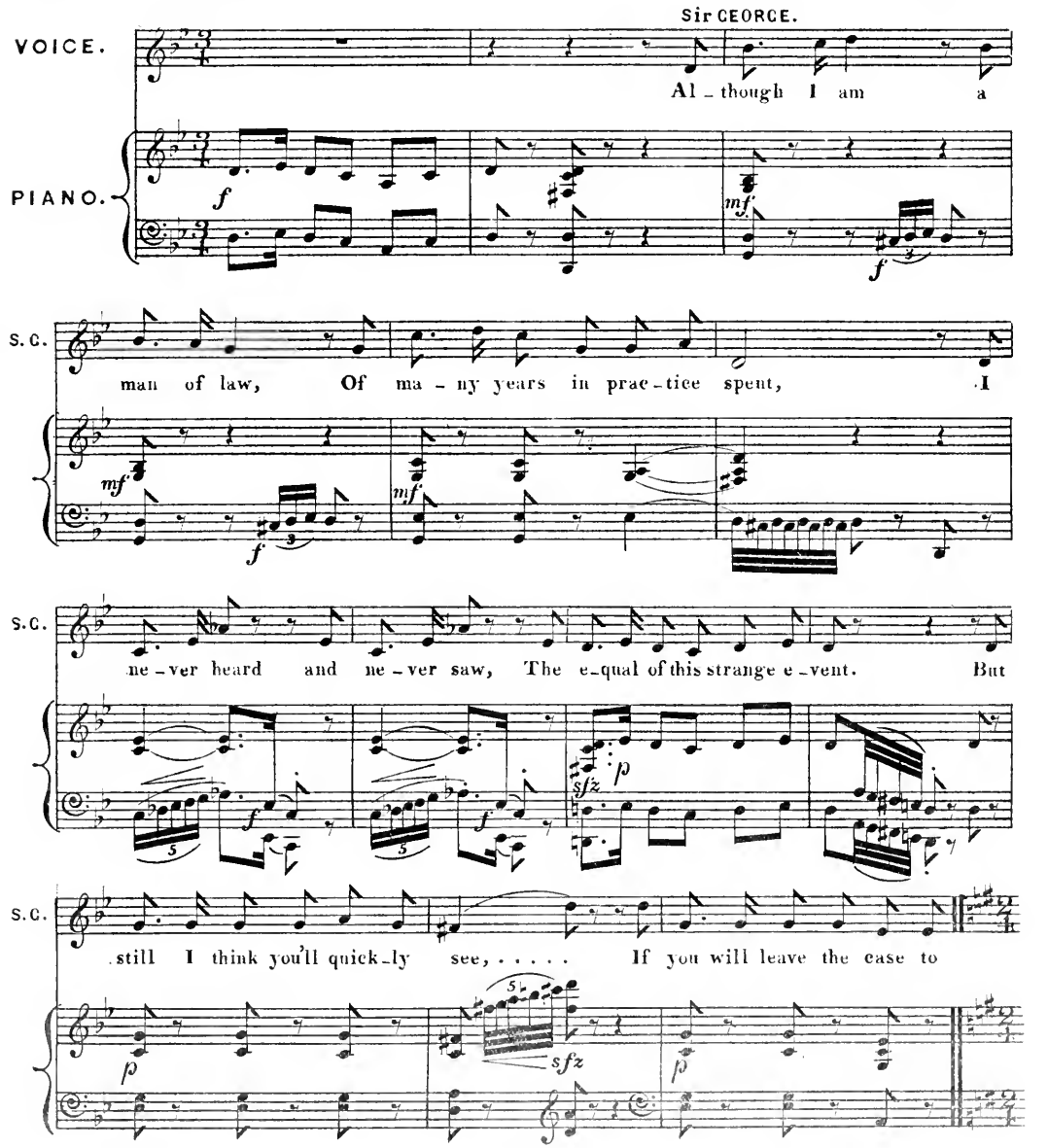
- point - ment!"

- point - ment!"

ff

No. 3.— QUARTET. "WE'LL PROCEED TO SEARCH FOR ADA."

WORDS BY H. J. W. DAM. MUSIC BY IVAN CARYLL.



Allegro.

S.C.

me.

COUNT.

HOOLEY.

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

Allegro.

p

p

COLONEL.

Sir GEORGE.

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

Sir GEORGE.

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

COUNT.

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

HOOLEY.

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

COLONEL.

We'll pro-ceed 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 *f*

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

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

HOOLEY. SIR GEORGE.

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

COUNT. COLONEL.

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

Sir GEORGE.

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

COUNT.

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

HOOLEY.

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

COLONEL.

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

f

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

f *mf* *mf* *f* *f*

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

mf *f*

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

f *sfz* *p* *f*

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

p *p*

Allegro.

C.

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

Allegro.

p

p

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.

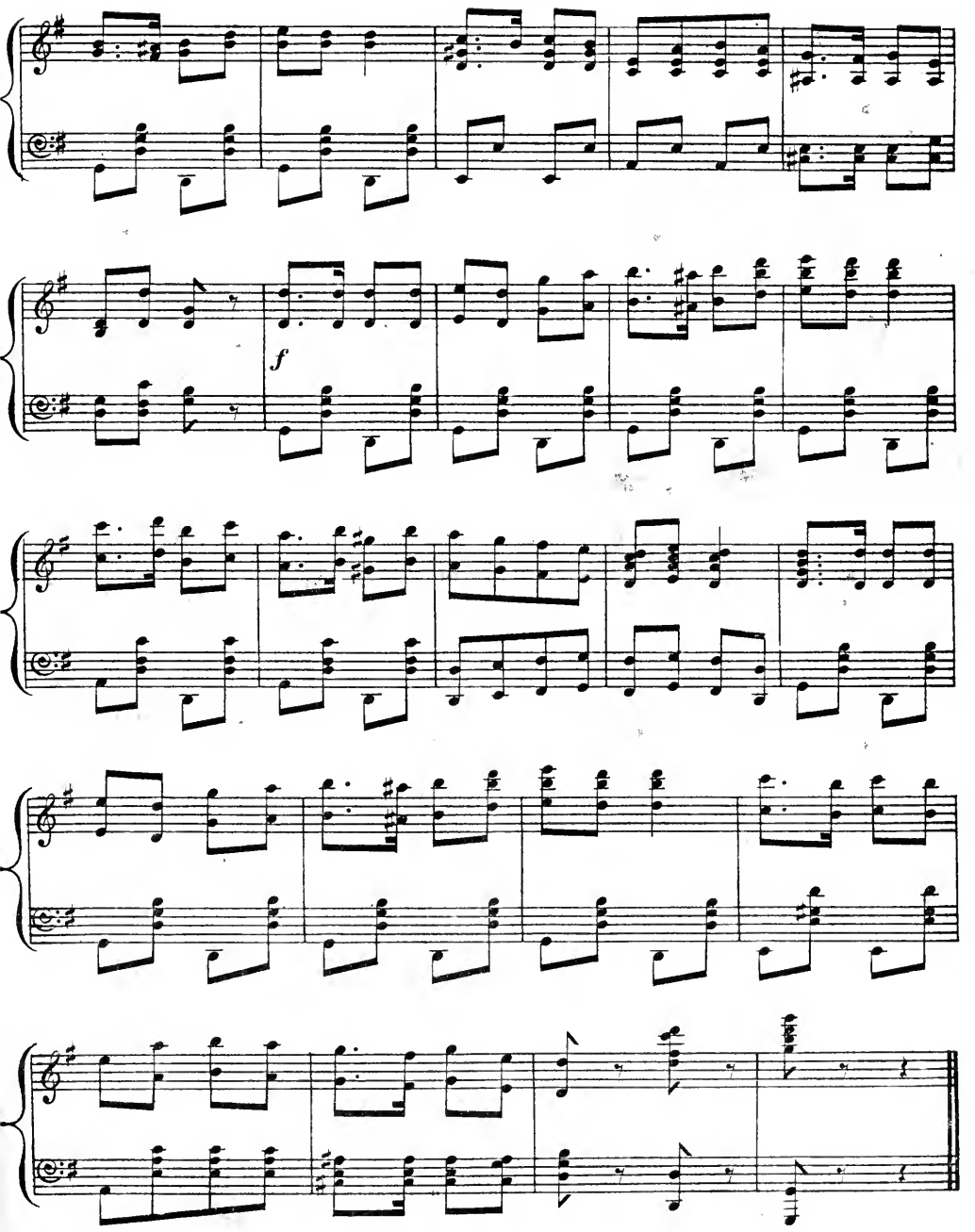
Though her pa - rents have mislaid her, She must in - stant - ly be found!

C.

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

DANCE.

p


f

No. 4.—CHORUS OF STAGE BEAUTIES.

WORDS BY H. J. W. DAM. MUSIC BY LIONEL MONCKTON.

Allegretto grazioso.

PIANO.

mf

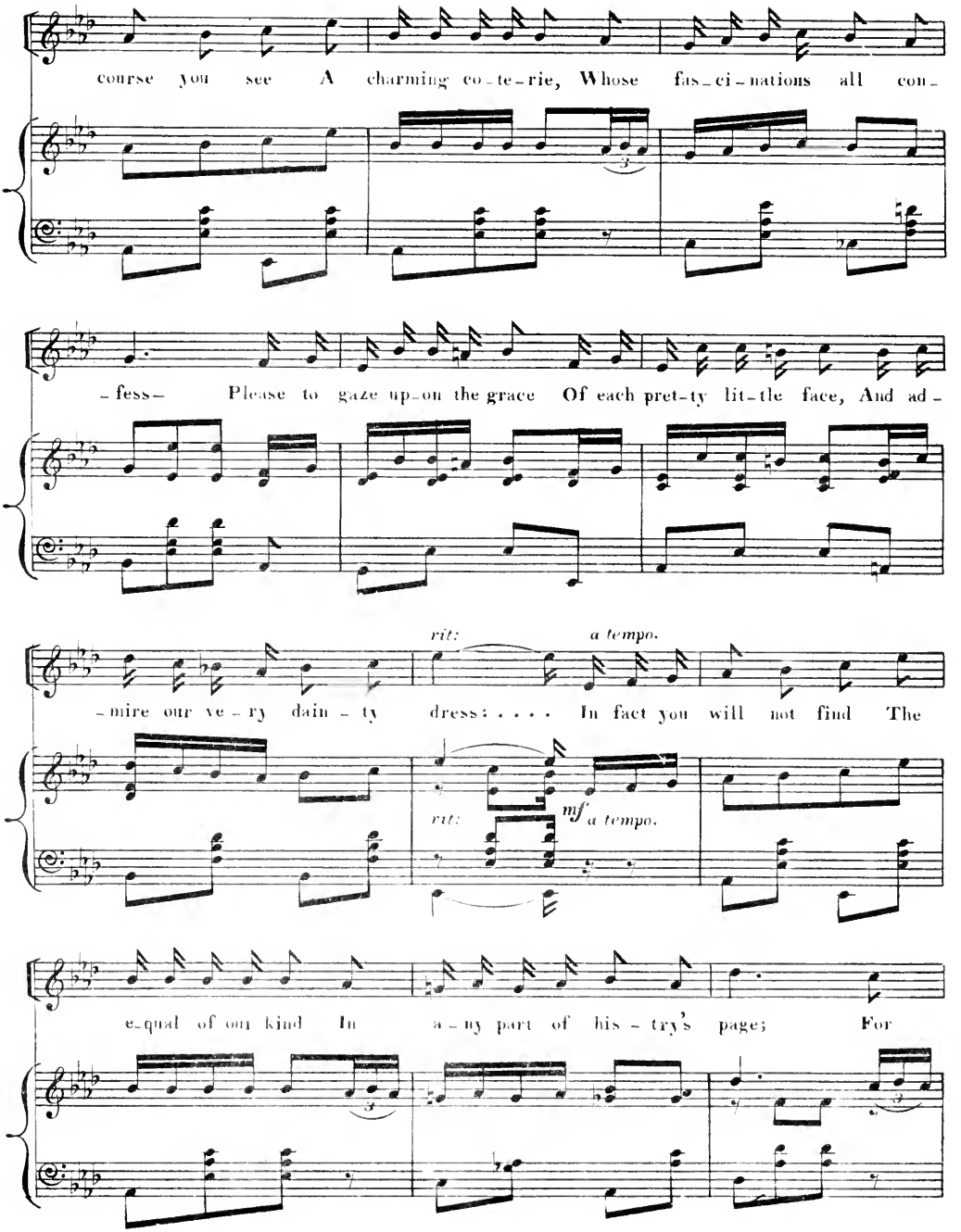
mf

CHORUS.

mf

In us of

p


course you see A charming co-te-rie, Whose fas-ci-nations all con-
-fess- Please to gaze up-on the grace Of each pret-ty lit-tle face, And ad-
rit: a tempo.
-mire our ve-ry dain-ty dress: . . . . In fact you will not find The
rit: mf a tempo.
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 cake As we Si-rens of the

SOLO Miss PLANTAGANET.

mf

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

p

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

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

CHORUS.

mf

Most en- - trance- - ing Is our dance - ing, So the stalls and

mf

cresc:

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

cresc:

f

a tempo.

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

f

a tempo.

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 cake As the Si_rens of the

Stage.

mf

f

No. 5.—SONG. "SUPERFLUOUS RELATIONS."

WORDS BY ADRIAN ROSS. MUSIC BY LIONEL MONCKTON.

Moderato.

PIANO.

mf

CHARLIE.

mf

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

C.

p *mf*

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

C.

mf

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C.

pe - di-gree's a prac - ti - cal no - men - 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

mf

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

mf

C.

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

C.

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

C.

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

C.

rall:

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

rall:

C.

a tempo.

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

a tempo.

C.

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

mf

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

p

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

mf

CHORUS OF FOUNDLINGS.

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

mf

cresc: *mf*

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

mf

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

1º 2º

No. 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.

f

p *mf* *p*

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

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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 tus - sores, Rich
don't seem to care if the pric - es are high, They

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

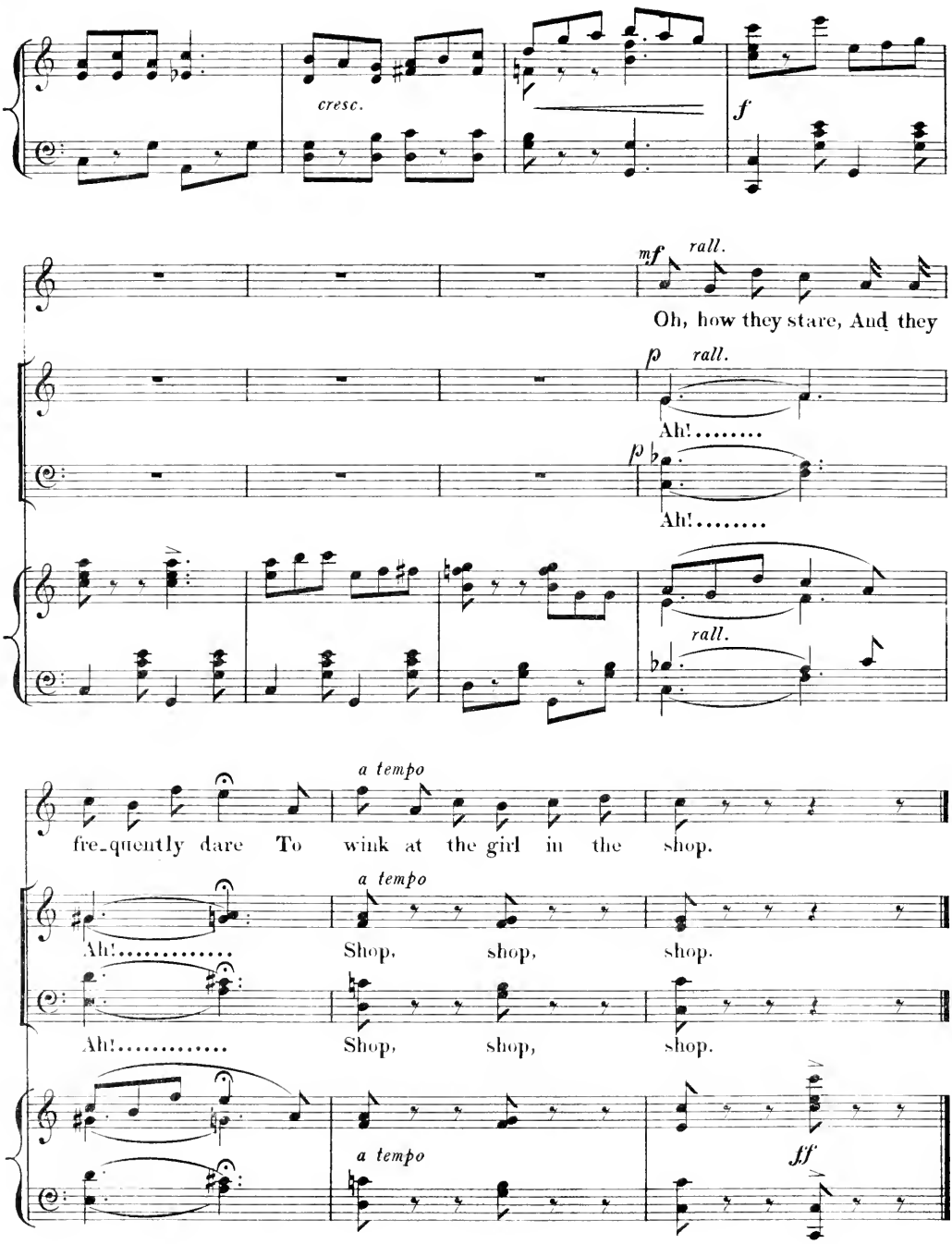
f

Rich rib - bons and la - ces un -
They help her to put the things

f

Rich rib - bons and la - ces un -
They help her to put the things

f


cresc.
f
mf
rall.
Oh, how they stare, And they
p
rall.
Ah!.....
p
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

No. 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

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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.*

La-dies of rank, Who could
Oh, how they stare, And they

p *rall.*

Weak lit-tle meek lit-tle Shop Girl. Ah!.....
Neat lit-tle sweet lit-tle Shop Girl. Ah!.....

p

Weak lit-tle meek lit-tle Shop Girl. Ah!.....
Neat lit-tle sweet lit-tle Shop Girl. Ah!.....

p *rall.*

a tempo

1.

buy up the bank, They bul - ly the girl in the shop. *D.C.* 𝄋

fre - quent - ly dare To wink at the girl in the

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

Ah! ..... Shop, shop,

Ah! ..... Shop, shop, shop. *D.C.* 𝄋

Ah! ..... Shop, shop,

1.

a tempo

ff

D.C. 𝄋

2.

shop.

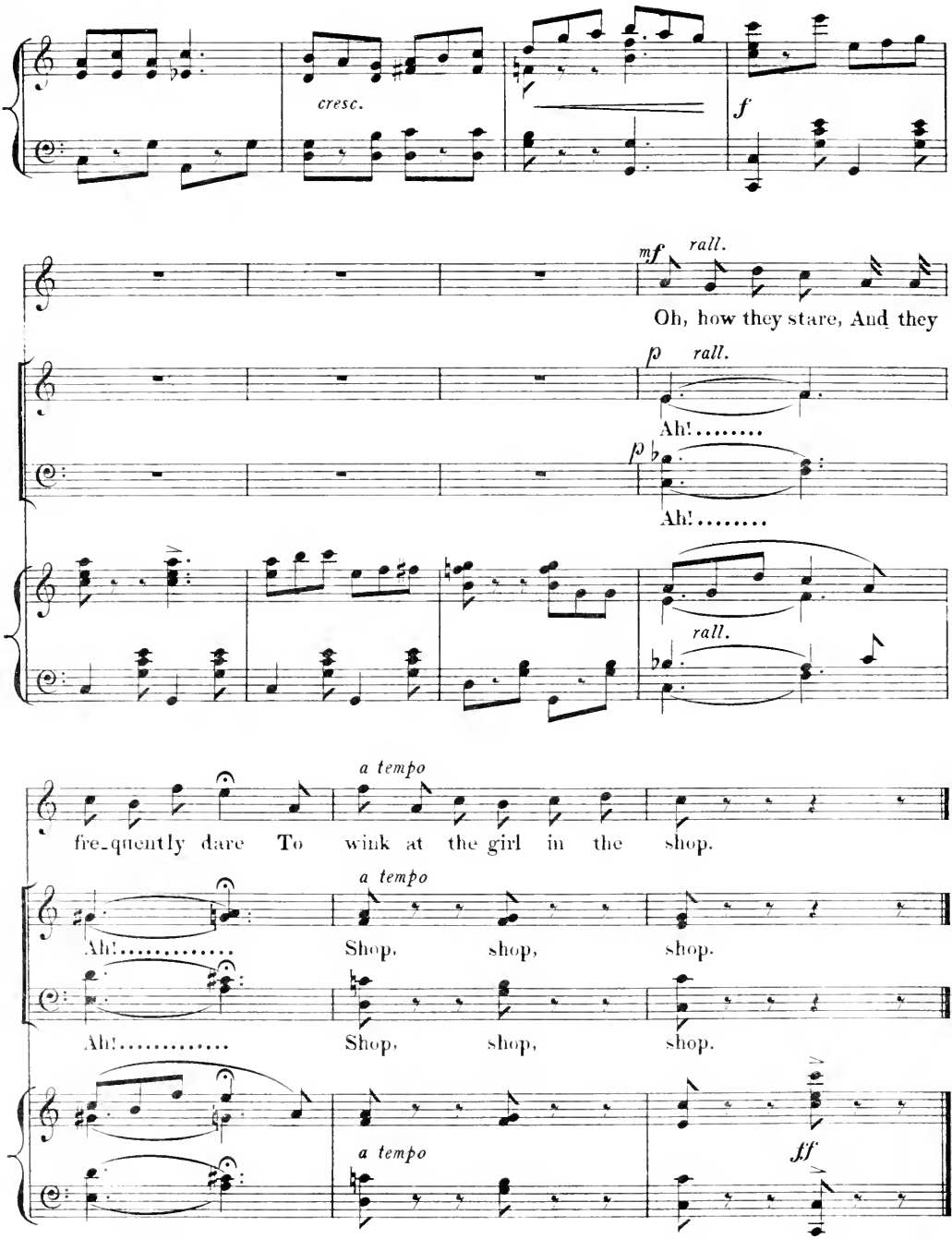
shop.

shop.

2.

DANCE.

mf


cresc.
f
mf rall.
Oh, how they stare, And they
p rall.
Ah!.....
p
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

No. 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

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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. *f*

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

CHARLIE. *f*

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

dim: *mf*

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

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

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

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

cresc:

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

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

f

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

ff

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

ff

f

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

BESSIE.

p

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

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

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

B.

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

B.

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

cresc:

Tempo di Marcia.

f

f.f

B. *f*

When a - long the street the war drums beat, The Grena-diers are com - ing. Then the

C. *f*

When a - long the street the war drums beat, The Grena-diers are com - ing. Then the

dim: *mf*

B.

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

C.

music grand of the big brass band, Sets ev'ry heart to humming. When the co lours 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. big brass drum goes boom. Rataplan, rata - - plan, plan, Rata_plan, plan, plan, rata_

C. big brass drum goes boom. Rataplan rata - - plan, plan, Rata_plan, plan, plan, rata_

ff *f*

B. plan, rat_a_plan, rat_a_plan, dzing! Ta, ra, ta, ta, ta, ta, Ta, ra, ta, ta, ta, ta,

C. plan, rat_a_plan, rat_a_plan, dzing! Ta, ra, ta, ta, ta, ta, Ta, ra, ta, ta, ta, ta,

B. Ta, ra, ta, ta, ra, ta, ta, Boom! Rata_plan, plan, plan, Rata_plan rataplan rata_

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

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

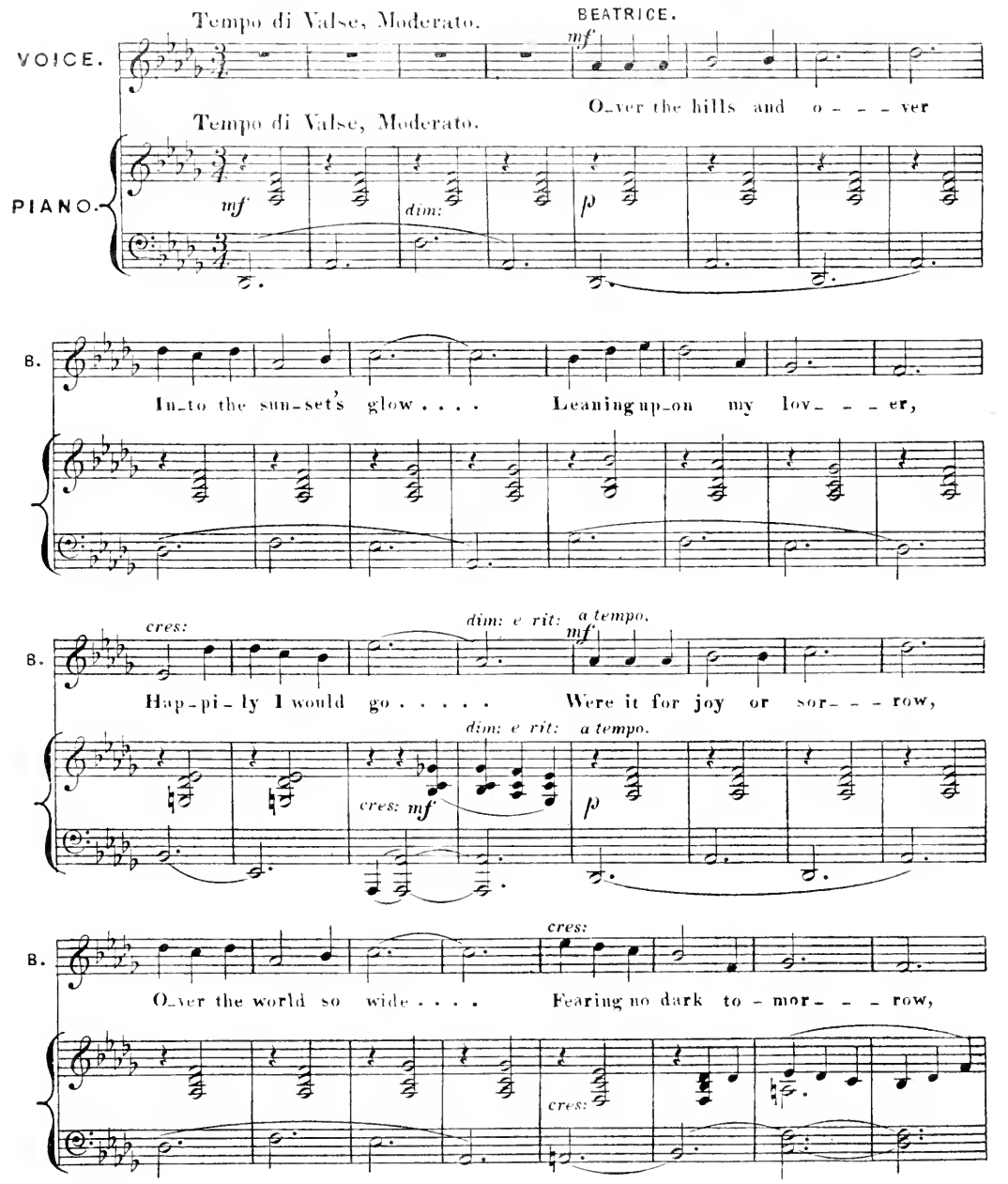
B. -plan, Rataplan, plan, plan!

C. -plan, Rataplan plan plan!

ff

No. 8. — VALSE SONG — "OVER THE HILLS."

WORDS BY H. J. W. DAM. MUSIC BY IVAN CARYLL.



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

p *mf*

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

dim: *p* *mf*

B. *dim:* -way . . . . . I would wan - - - - - -der with him . . . . . .

dim: *p*

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

mf

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

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

B. *rall:* *mf* *dim:* *Tempo I^mo* *p*

love . . . . . by my side . . . . . O-ver the seas and o - - -

rall: *p* *Tempo I^mo* *p*

B. *mf*

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

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

-co - - - 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* *dim:*

O- - - - - - ver the seas . . . . . to the far . . . . . lands un-

mf *dim:*

B. *f*

-told . . . . . Sail- - - - ing to wind . . . . . that rich

p *mf*

B. *dim:* *f*

per- - - - - fume en- fold . . . . . Sail- - - - ing the

dim: *p* *mf*

B

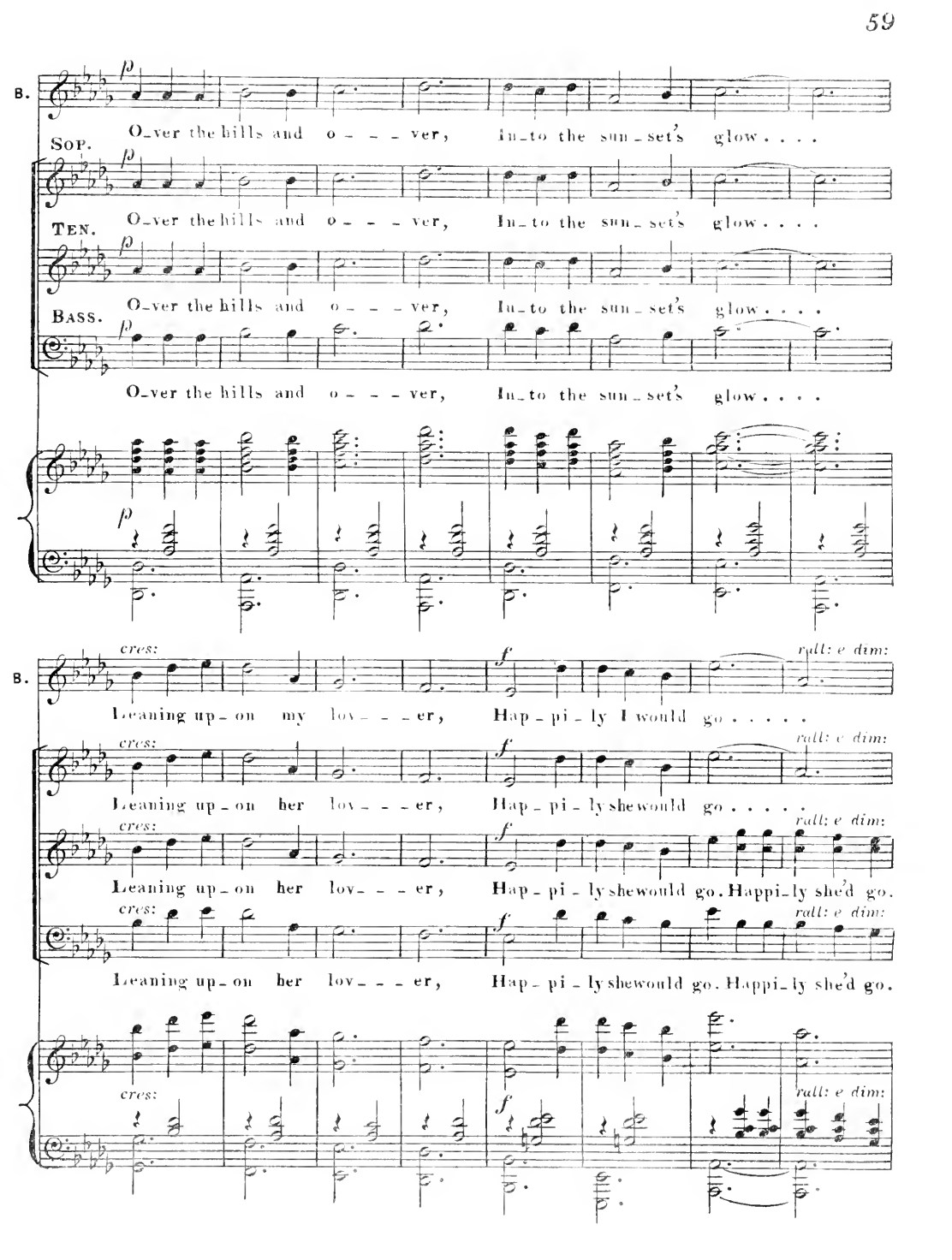
bil- - - lows . . . . of sil- - - - - - ver and gold . . . . .

B. *f* *dim:*

Heart . . . . against heart . . . . with my love . . . . by my side . . . .

dim:

f *mf* *p*


B.
p
O_ver the hills and o - - - ver, In_to the sun_set's glow . . . .
Sop.
p
O_ver the hills and o - - - ver, In_to the sun_set's glow . . . .
Ten.
p
O_ver the hills and o - - - ver, In_to the sun_set's glow . . . .
Bass.
p
O_ver the hills and o - - - ver, In_to the sun_set's glow . . . .
p
cres:
f
rall: e dim:
B.
Leaning up_on my lov - - - er, Hap_pi_ly I would go . . . . .
cres:
f
rall: e dim:
Leaning up_on her lov - - - er, Hap_pi_ly she would go . . . . .
cres:
f
rall: e dim:
Leaning up_on her lov - - - er, Hap_pi_ly she would go. Happi_ly she'd go.
cres:
f
rall: e dim:
Leaning up_on her lov - - - er, Hap_pi_ly she would go. Happi_ly she'd go.
cres:
f
rall: e dim:

a tempo.

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

a tempo.

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

a tempo.

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

a tempo.

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

a tempo.

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.

cres: *f*

B.

cres:

If he were by my side! . . . . . .

cres: *ff*

If he were by her side! . . . . . Ah! . . . . . .

cres: *ff*

side! If he were by her. Ah! . . . . . .

cres. *ff*

side! If he were by her. Ah! . . . . . .

cres: *ff*

rall: *ff*

B.

If he were by . . . . . my . . . . . side!

ff

By . . . . . her side!

ff

By . . . . . her side!

ff

By . . . . . her side!

rall: *ff* *ff*

No. 9. — CONCERTED PIECE. "FOUNDLINGS ARE WE."

WORDS BY H. J. W. DAM. MUSIC BY LIONEL MONCKTON.

Moderato.

PIANO.

f *mf grazioso.* *p*

FOUNDLINGS.

mf

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

F.

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

F.

mf

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

mf *mf*

F.

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

cresc: *f* *dim:*

F.

rall: *a tempo.* *mf*

We will un-veil. That will explain our po-si-tion un-for-tu-nate, Foundlings are

a tempo.

rall: *mf*

FOUND?

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

Sop. *p*

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

Alto *p*

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

Ten. *p*

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

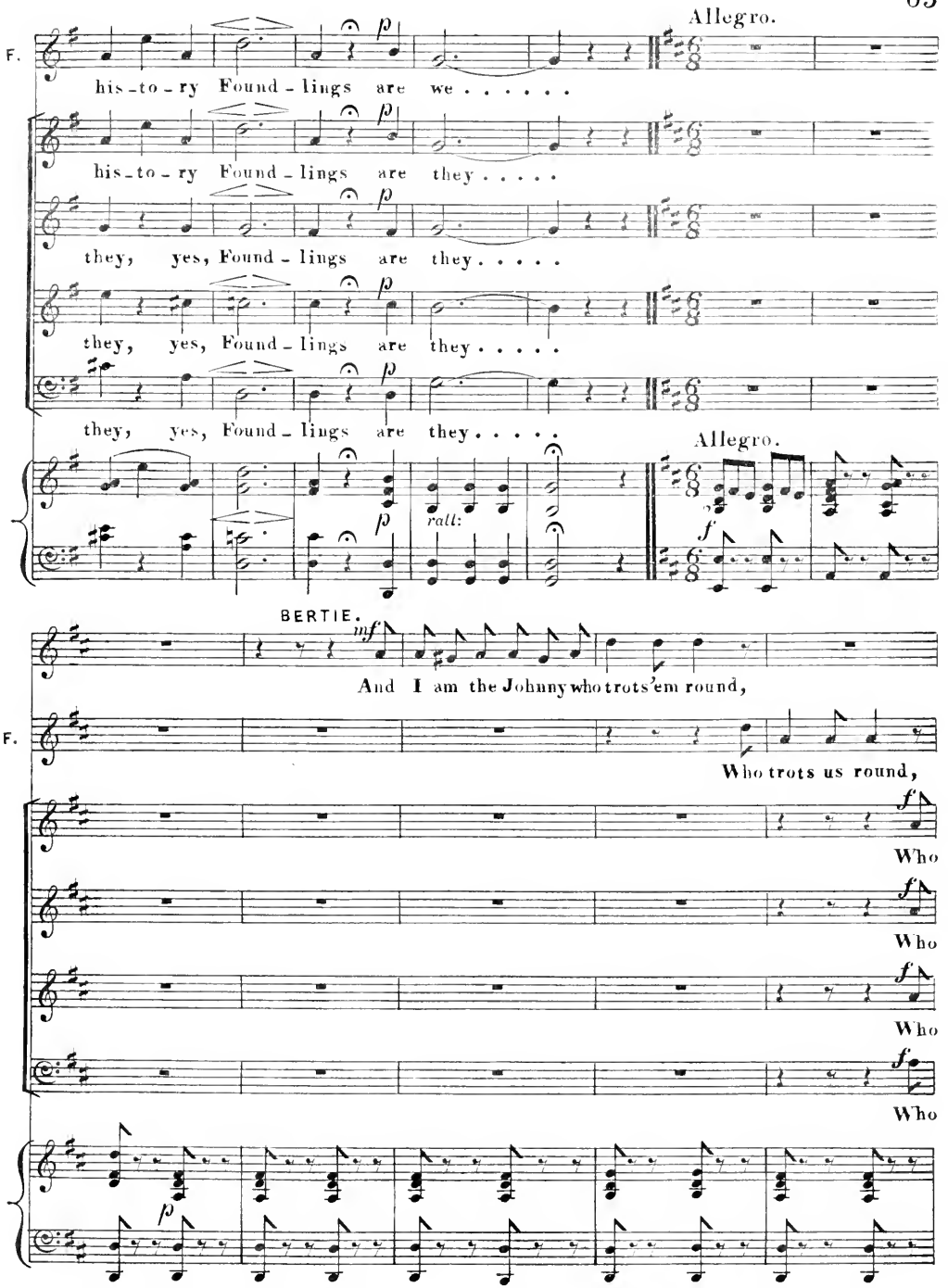
f *dim:* *p*

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

f *dim:* *p*


Allegro.
F.
his-to-ry Found-lings are we . . . . . .
his-to-ry Found-lings are they . . . . .
they, yes, Found-lings are they . . . . .
they, yes, Found-lings are they . . . . .
they, yes, Found-lings are they . . . . .
rall:
Allegro.
BERTIE.
And I am the Johnny who trots 'em round,
F.
Who trots us round,
Who
Who
Who
Who

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 *p*

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

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

f Yes, al-ways found,

f Yes, al-ways found,

f Yes, al-ways found,

f Yes, al-ways found,

f

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

p

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

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

F. *f* At

f At

f At

f At

f At

F.

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.

f

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

F.

f

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

f

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

f

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

f

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

f

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

ff *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 at-tendance I'm

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

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

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

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

ev'- - ry-where they have their fling . . . In close at-tendance 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; *ff*

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

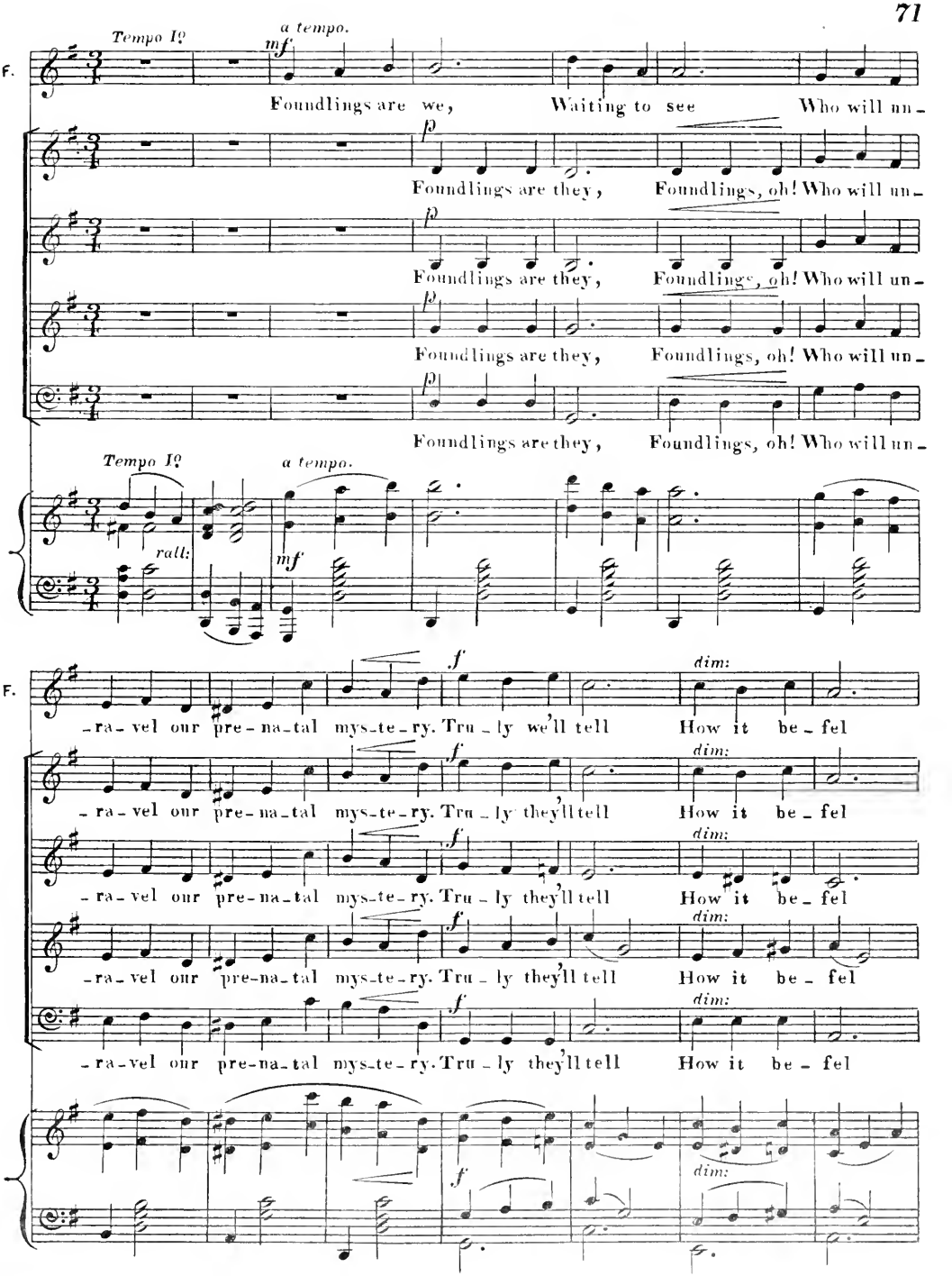
please to note that the cut of his coat is quite the thing; *ff*

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

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

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

ff


Tempo I°
a tempo.
mf
F.
Foundlings are we, Waiting to see Who will un-
p
Foundlings are they, Foundlings, oh! Who will un-
p
Foundlings are they, Foundlings, oh! Who will un-
p
Foundlings are they, Foundlings, oh! Who will un-
p
Foundlings are they, Foundlings, oh! Who will un-
Tempo I°
a tempo.
rall:
mf
F.
f
dim:
-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:

F.

p

That we are mi_nus a fam_i_ly his_to_ry Found_lings are

p

That they are mi_nus a fam_i_ly his_to_ry Found_lings are

p

Found_lings are they, Foundlings are they, yes, Found_lings are

p

Found_lings are they, Foundlings are they, yes, Found_lings are

p

Found_lings are they, Foundlings are they, yes, Found_lings are

p rit:

p

rall: molto.

ff

we, Ve_ry un_for_tu_nate girls are we . . . . . .

ff

they, Ve_ry un_for_tu_nate girls are they . . . . . .

ff

they, Ve_ry un_for_tu_nate girls are they . . . . . .

ff

they, Ve_ry un_for_tu_nate girls are they . . . . . .

ff

rall: molto.

ff

Moderato.

F.

Found-lings are we, Wait-ing to see.

Moderato.

rall:

Allegro.

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

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

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.

No. 10. — SONG. "THE VEGETARIAN."

WORDS BY H. J. W. DAM. MUSIC BY IVAN CARYLL.

Moderato.

PIANO.

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 mo-ther 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

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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 sympathize with skeletons I

rall: *a tempo.*

M.

-come an-o-ther man. Though se-ri-ous-ly doubting, I took to Brussels sprouting, And
ve-ry soon be-gan To win her lovely daughter My on-ly drink was, wa-ter And

rall:

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-nest of my breed, Roots and fruits and as-

p

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-nest of my breed, Roots and fruits and as-

M.

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

f

D.C. for 2d V. 𝄋

M.

(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

rall: *a tempo.*

M. spite of all I hoped One morning they e-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-disd 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

No. 11.—SONG. "THE FOUNDLING."

WORDS BY H. J. W. DAM. MUSIC BY IVAN CARYLL.

Andantino.

PIANO.

mf

ADA.

(Spoken.)

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

p

A.

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

A.

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

mf

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A.

The

1st Sop. *mf* *f*

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

2nd Sop. *mf* *f*

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

mf *f*

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

Bass. *mf* *f*

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.

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

rit:

2nd Sop.

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

rit:

Ten.

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

rit:

Bass.

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

rit:

rit:

ADA.

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

a tempo.

p

(Crying.)

A.

growing wild, But still I said, "Goo-goo" and smiled, But did-n't 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.

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

rit:

2nd Sop.

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

rit:

Ten.

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

rit:

Bass.

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

rit:

rit:

A.

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

Tempo I^mo

p

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*

Cold, cold, cold as ice—

2nd Sop. *mf*

Cold, cold, cold as ice—

Ten. *mf*

Cold, cold, cold as ice—

Bass. *mf*

Cold, cold, cold as ice—

mf

A. *ff*

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

ff

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

ff

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

ff

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

ff

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

Allegro.

ff

No. 12. — FINALE. ACT I. "FAREWELL, FAREWELL."

WORDS BY H. J. W. DAM. MUSIC BY IVAN CARYLL.

Allegro moderato.

PIANO.

ff

f

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

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 - - - - - - - -

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 *a tempo.* *cresc:*

rall: e dim:

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 *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 lon-ger a shop girl I'll

Allegretto.

p

HAROLD.

B.

be. Her laces and ribbons she'll instantly drop, She's promised to mar - ry

H.

me.

f

Her la_ces and rib_bons she'll in_stant_ly drop, She's

f

Her la_ces and rib_bons she'll in_stant_ly drop, She's

f

Her la_ces and rib_bons she'll in_stant_ly drop, She's

f

con espress:

LADY DODO.

Andantino.

Oh, pi_ty have on lo_vers two, Who

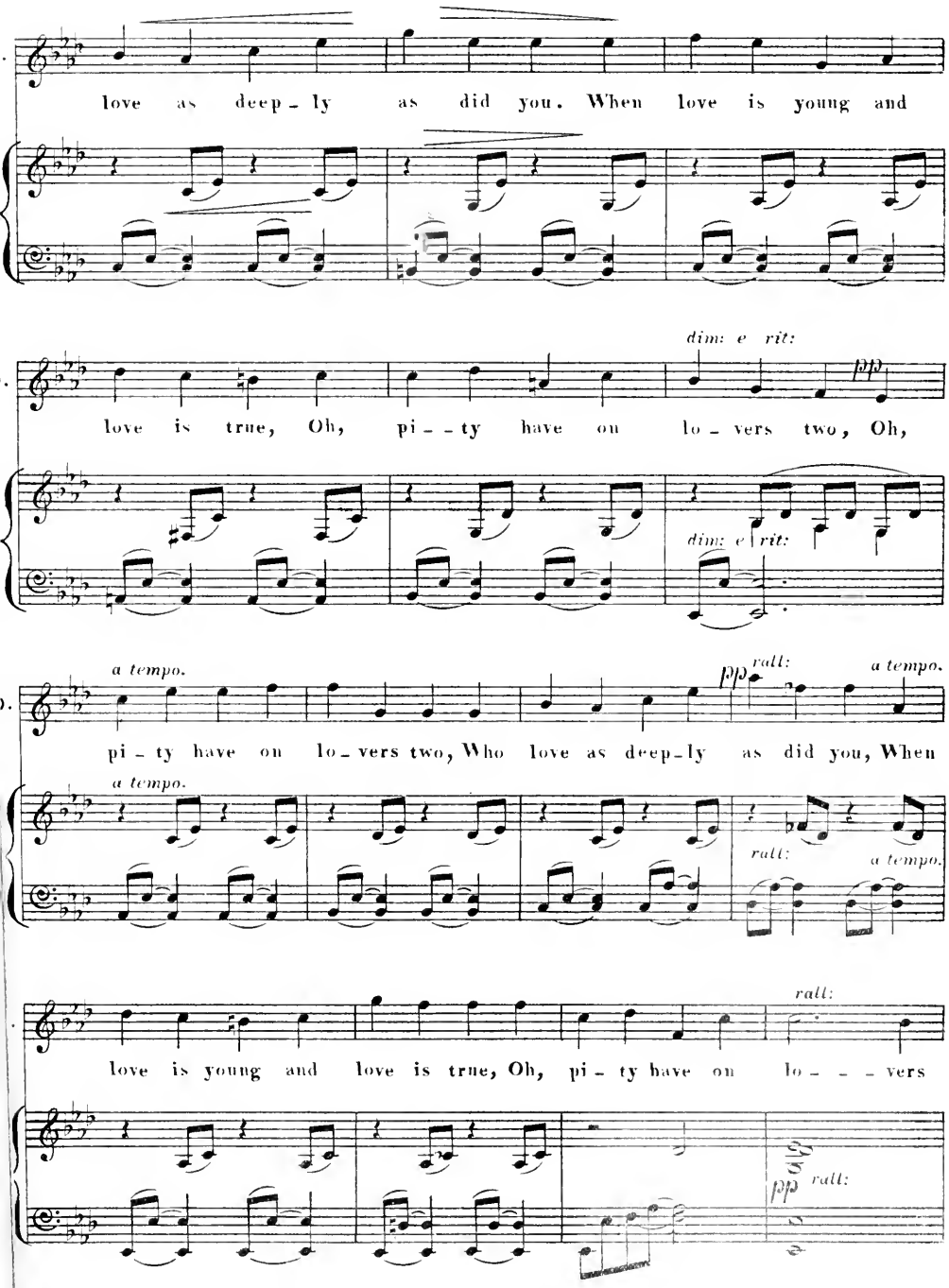
promised his bride to be.

promised his bride to be.

promised his bride to be.

Andantino.

p


love as deep - ly as did you. When love is young and
dim: e rit:
pp
love is true, Oh, pi - - ty have on lo - vers two, Oh,
dim: e rit:
a tempo.
pp rall:
a tempo.
pi - ty have on lo - vers two, Who love as deep - ly as did you, When
a tempo.
rall:
a tempo.
rall:
love is young and love is true, Oh, pi - ty have on lo - - - vers
pp rall:

COLONEL. Allegretto.

L D.

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

Sir GEORGE.

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

COUNT.

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

Allegretto.

HOOLEY.

mf

Then

C.

f

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

S.G.

f

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

C.

f

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.

f

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

mf

H.

RECIT. *(ad lib:)*

-vi - - der! 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*

Allegro moderato.

H. fair, The la_dy too who is standing here by me Re_

Allegro moderato.

p leggiero.

H. turns con_gra_tu_la_tions thankful_ly Re_ _ turns congratulations

Allegro moderato.

H. thank_ ful_ _ly For . . . . . She

Allegro moderato.

cresc: *f* *mf*

H.

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

H.

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

H.

-point-ment!

f

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

f

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

f

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

f

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_no_ther ap_ _pointment.

ta_ken a_no_ther ap_ _pointment.

ta_ken a_no_ther 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*

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

f

noose. Quite right, quite right, quite right!

f

Quite right, quite right, quite right!

f

Quite right, quite right, quite right!

f *ff*

MIGGLES.

f

What's this? What's this? To Hooley she's af_fianced, This

f *p* *mf*

M.

un_der-handed wedding shall not be!

ff

What's this? What's this? The

ff

What's this? What's this? The

ff

What's this? What's this? The

f *ff*

M.

f

I'll

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.

p

MICCLES.

H.

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

cresc:

sfz

8va

M.

minister shall marry you. Just

f

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

f

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

f

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

f

HOOLEY.

M.

wait and see! You'll hear from me!

ff

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

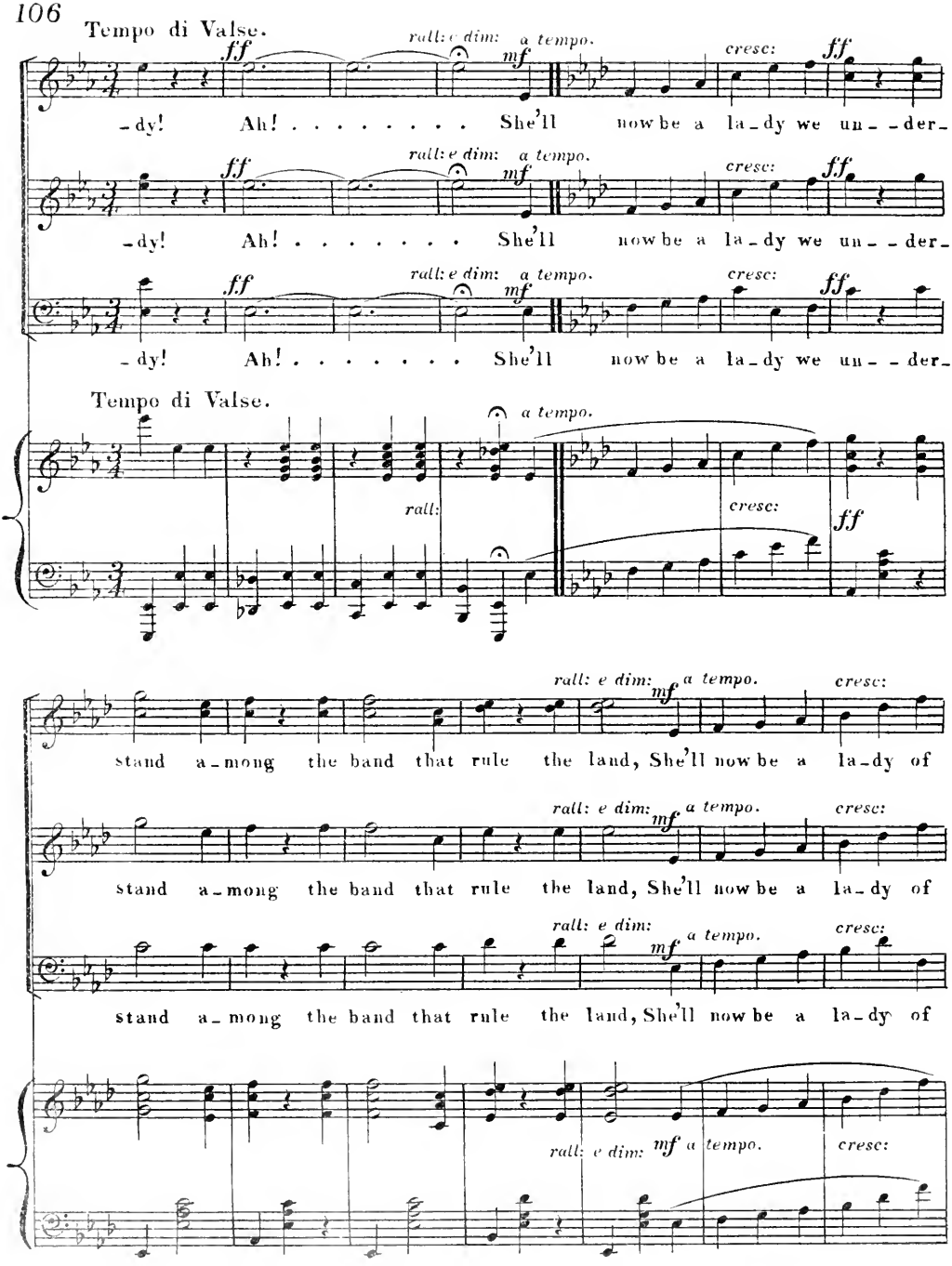
ff

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

ff

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

ff


Tempo di Valse.
ff
rall: e dim:
mf
a tempo.
cresc:
ff
-dy! Ah! . . . . . She'll now be a la-dy we un- - der-
-dy! Ah! . . . . . She'll now be a la-dy we un- - der-
-dy! Ah! . . . . . She'll now be a la-dy we un- - der-
Tempo di Valse.
a tempo.
rall:
cresc:
ff
stand a-mong the band that rule the land, She'll now be a la-dy of
stand a-mong the band that rule the land, She'll now be a la-dy of
stand a-mong the band that rule the land, She'll now be a la-dy of

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.

ff

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

ff

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

ff

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

ff

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

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

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

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

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

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

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

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

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

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

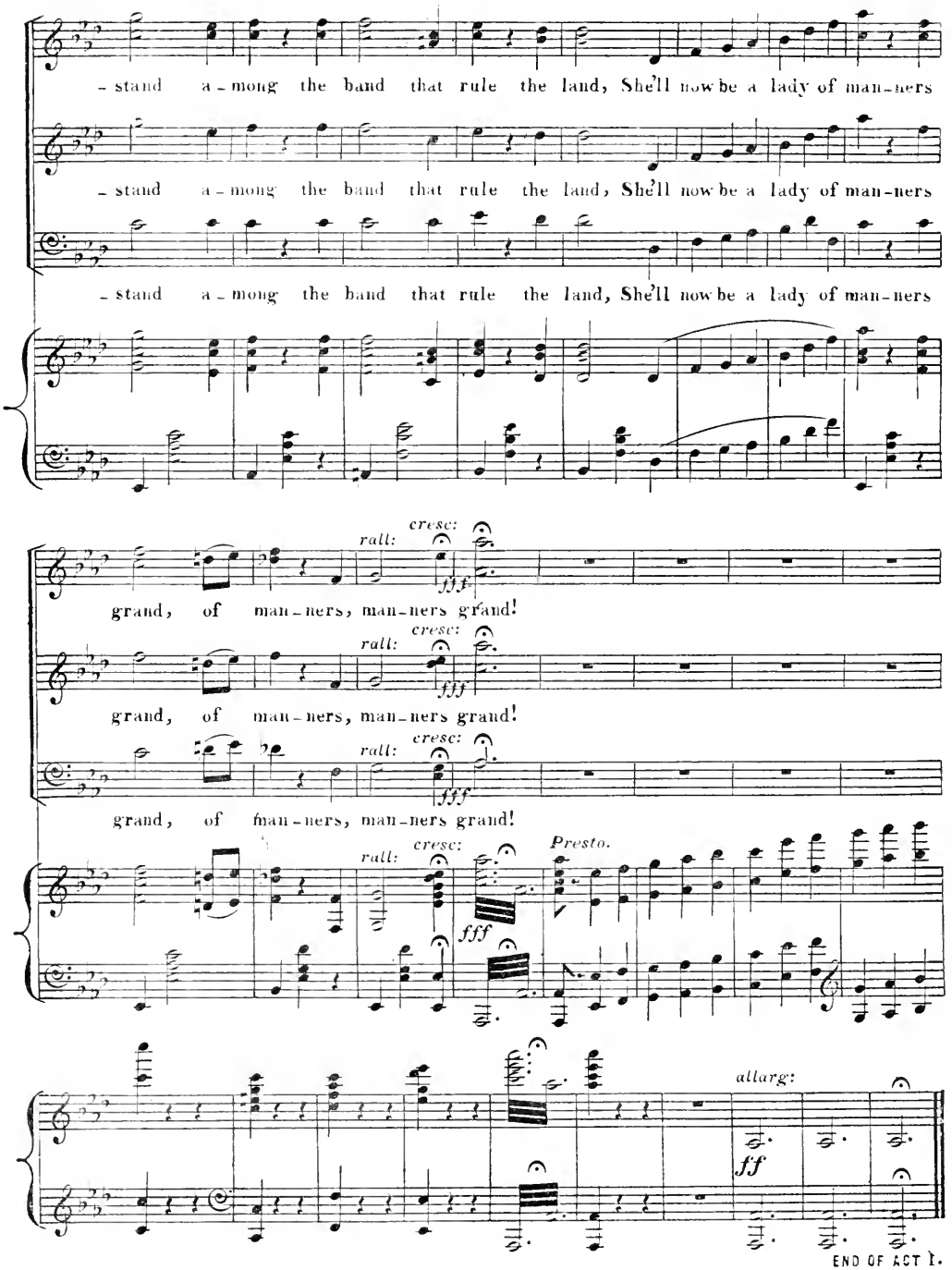
-stand a-mong the band that rule the land, She'll now be a la-dy of man-ners

-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-

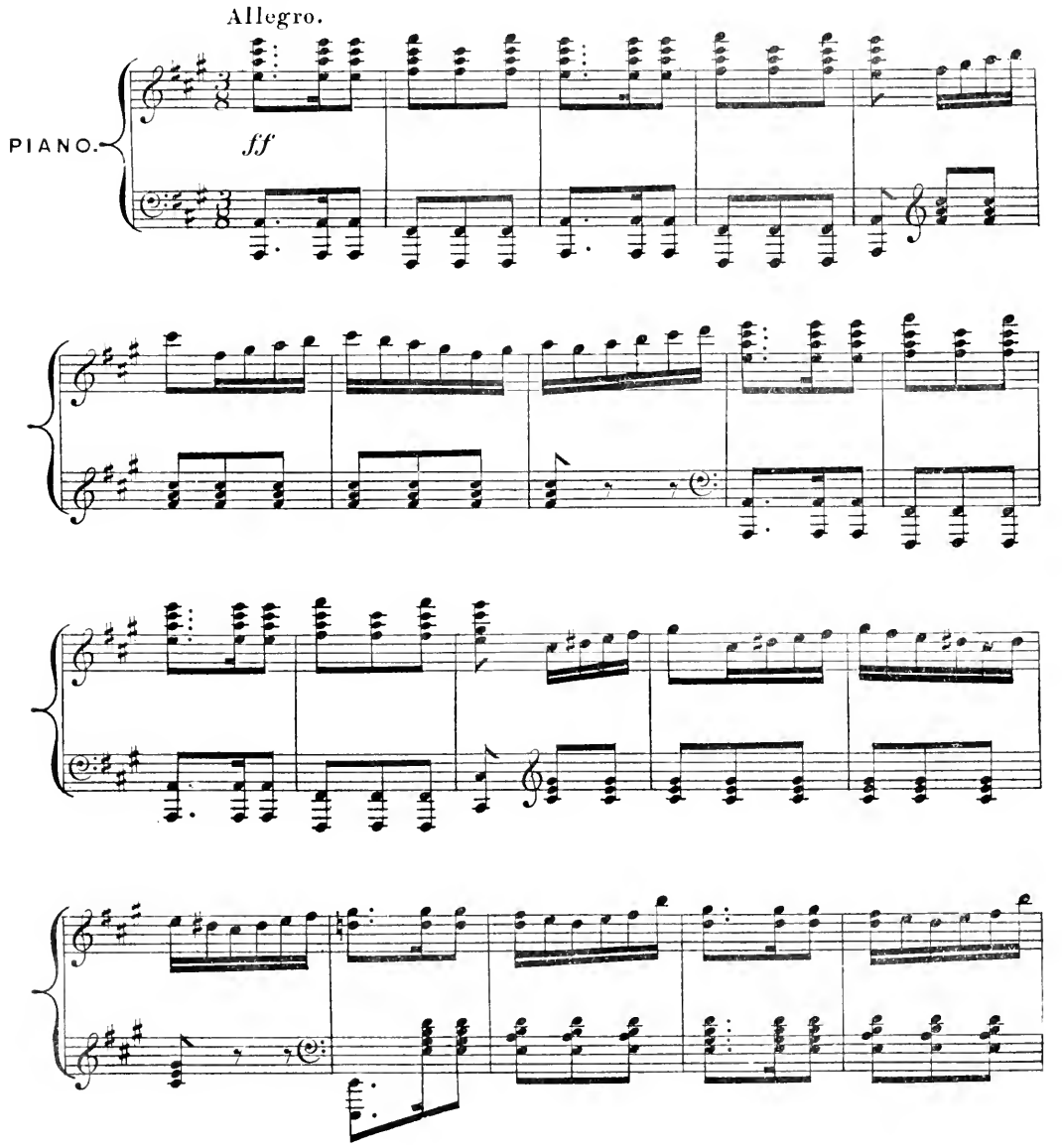
grand, with a four-in-hand and a but-ler bland. She'll now be a lady we un-der-

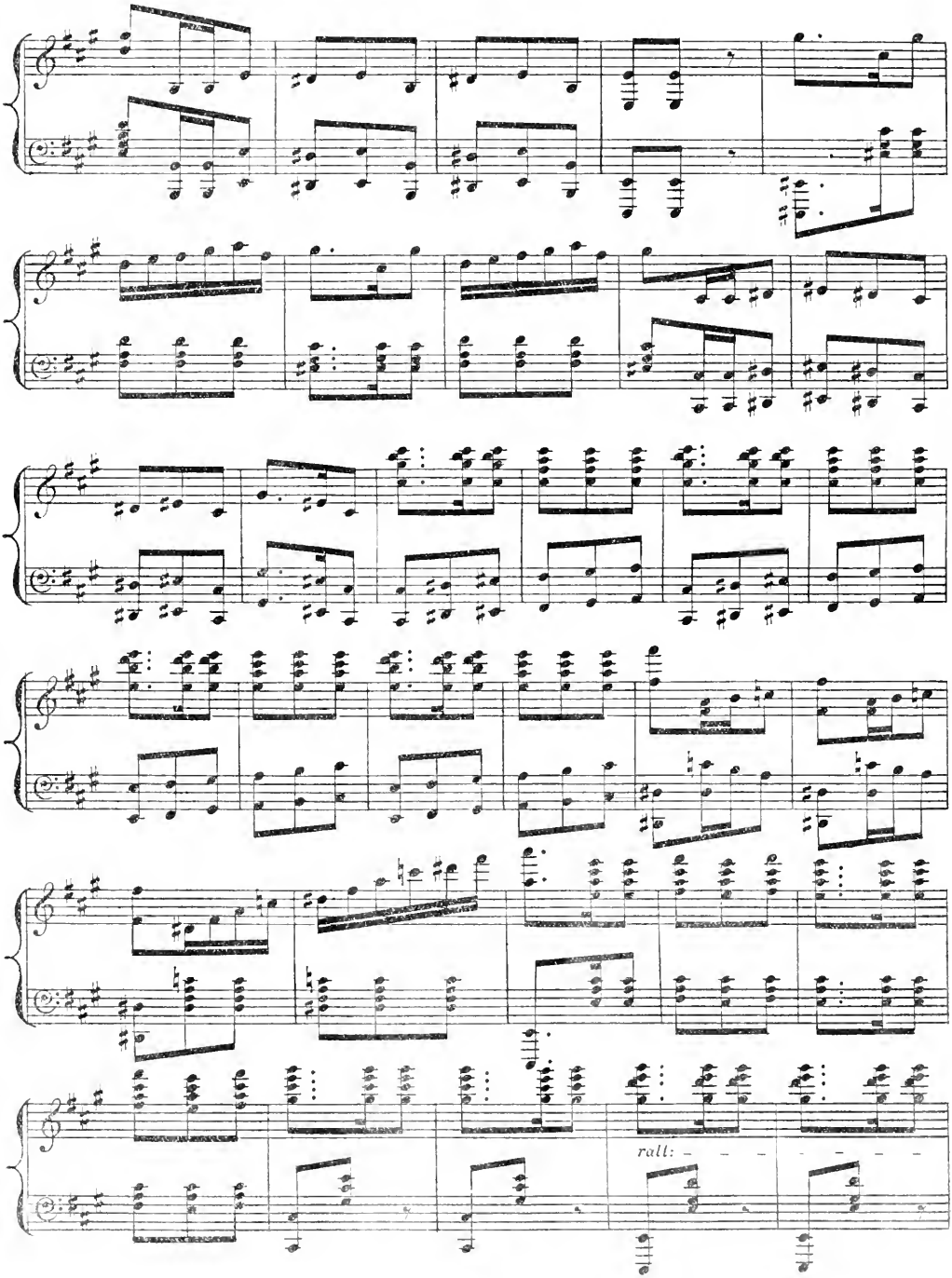

- stand a - mong the band that rule the land, She'll now be a lady of man-ners
- stand a - mong the band that rule the land, She'll now be a lady of man-ners
- stand a - mong the band that rule the land, She'll now be a lady of man-ners
rall:
cresc:
fff
grand, of man-ners, man-ners grand!
rall:
cresc:
fff
grand, of man-ners, man-ners grand!
rall:
cresc:
fff
grand, of man-ners, man-ners grand!
rall:
cresc:
fff
Presto.
allarg:
ff

END OF ACT I.

No. 13.—OPENING CHORUS. ACT II. CHARITY, CHARITY!

WORDS BY H. J. W. DAM. MUSIC BY IVAN CARYLL.




rall:

1st Sop. *Tempo I^mo*

ff

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

2nd Sop.

ff

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

Ten.

ff

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

Bass.

ff

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

Tempo I^mo

ff

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 cheveaux on the track,

f marcato.

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

f marcato.

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

f marcato.

We can have a lit - tle "bac" And Pe - tits cheveaux 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.

ff

Char - i - ty ! . . . . . .

ff

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,

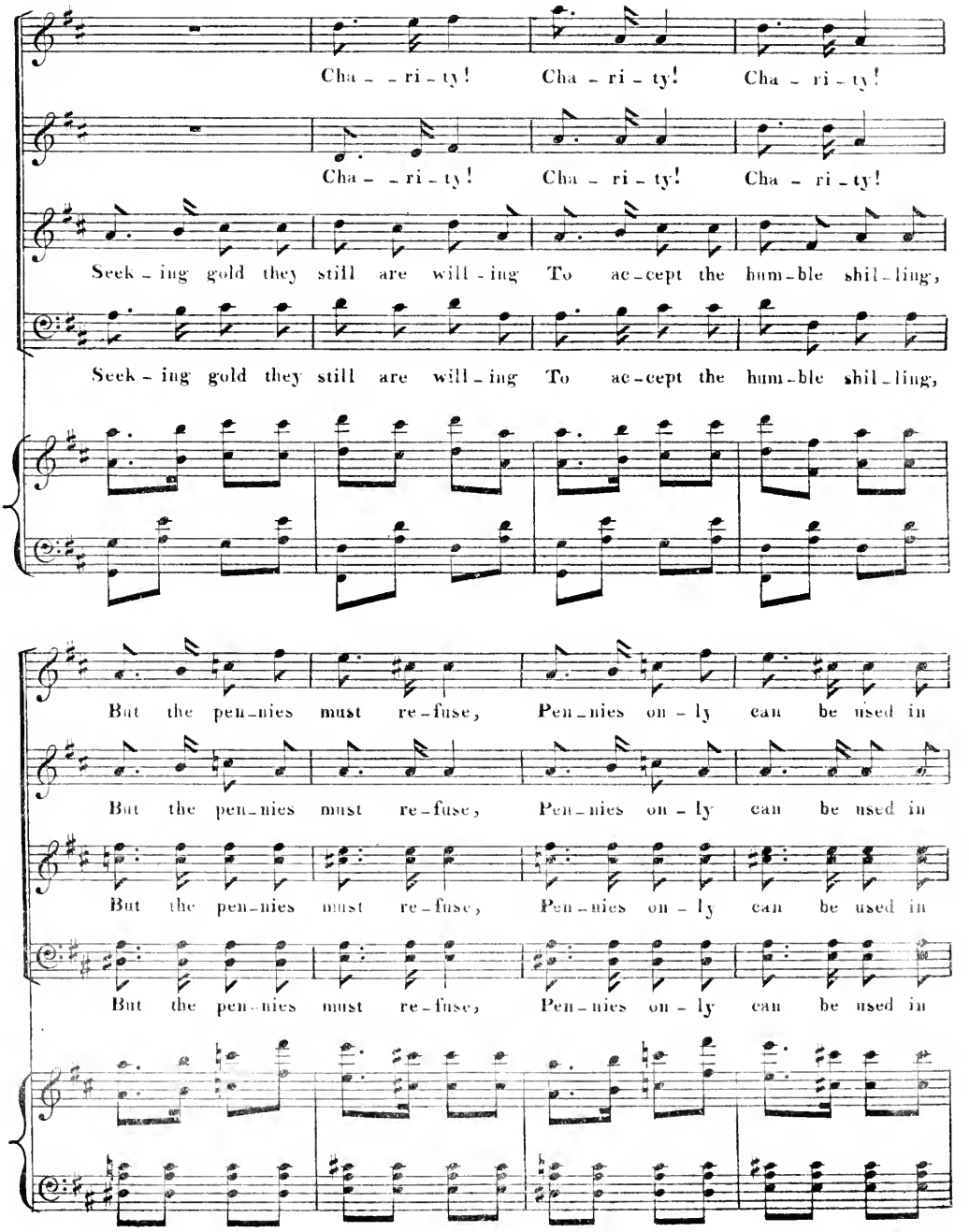
ff

. . . 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 I^mo

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 I^mo

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!

cres:

fff

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

fff

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

fff

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

fff

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

fff

No. 14.—SONG. "THE SMARTEST GIRL IN TOWN."

WORDS BY ADRIAN ROSS. MUSIC BY IVAN CARYLL.

PIANO.

f

I'm a la-dy not unknown to fame, Cri-tics call me by my Christian name, And you see my pho-tograph on show Just wher-e-ver you may care to go, I've been

Ah, dear boys you won't be ve-ry glad When I'm married to a no-ble lad, I shall turn out most sin-gu-lar-ly prim, And I reckon I'll look af-ter him; Oh, I'll

p

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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: a tempo.

lit-tle dancing girl may be married to an Earl, 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:

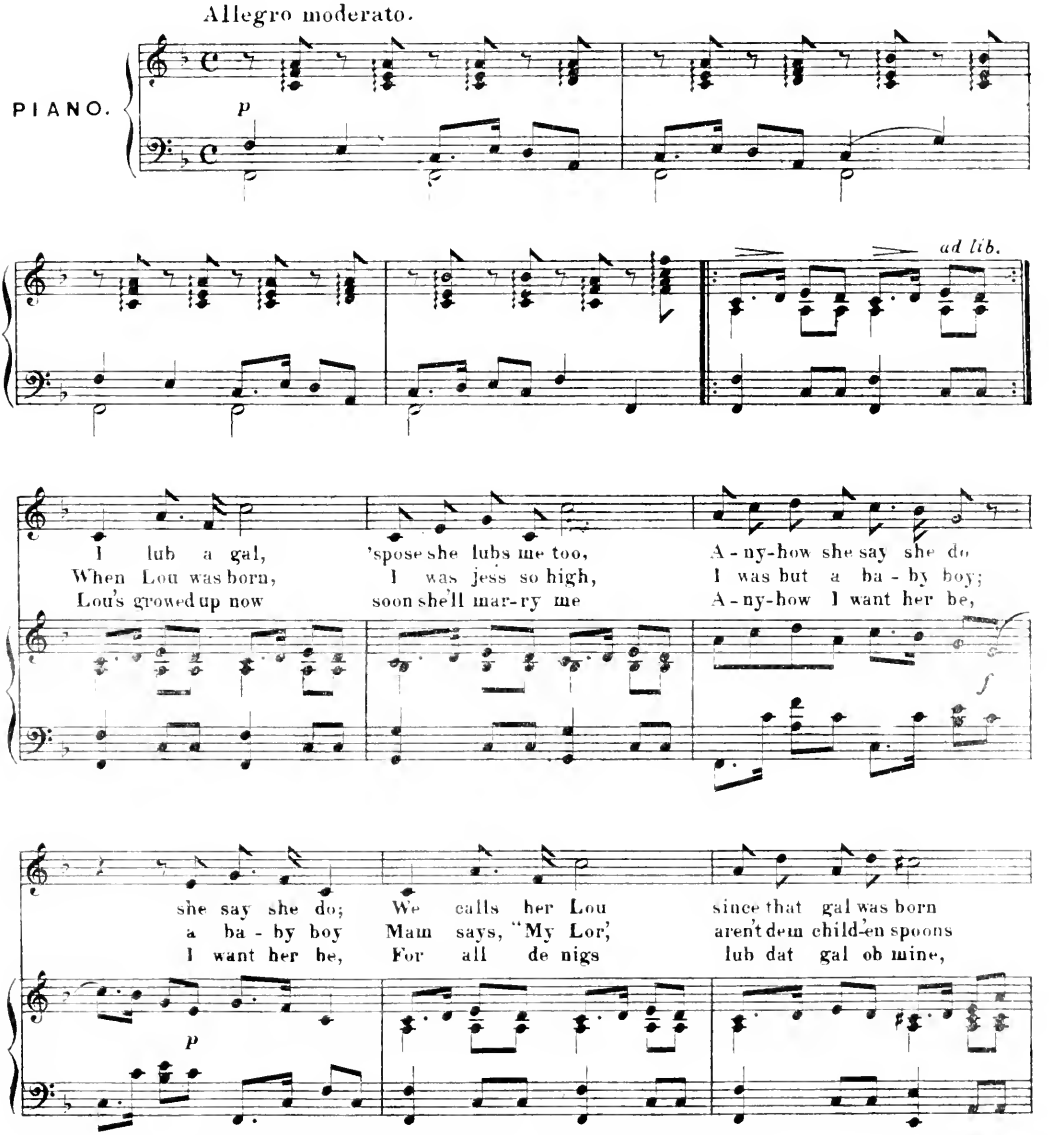
1st Verse. 2nd Verse.

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

f

No. 14a. — SONG. "LOUSIANA LOU."

WRITTEN AND COMPOSED BY LESLIE STUART.



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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 am shine,
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,

rall.

I sing dis lit - tle gal dis lit - tle song ob mine
And sing dis lit - tle song to put dat chile a - sleep
I'll 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

f

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

1st & 2nd

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

ad lib.

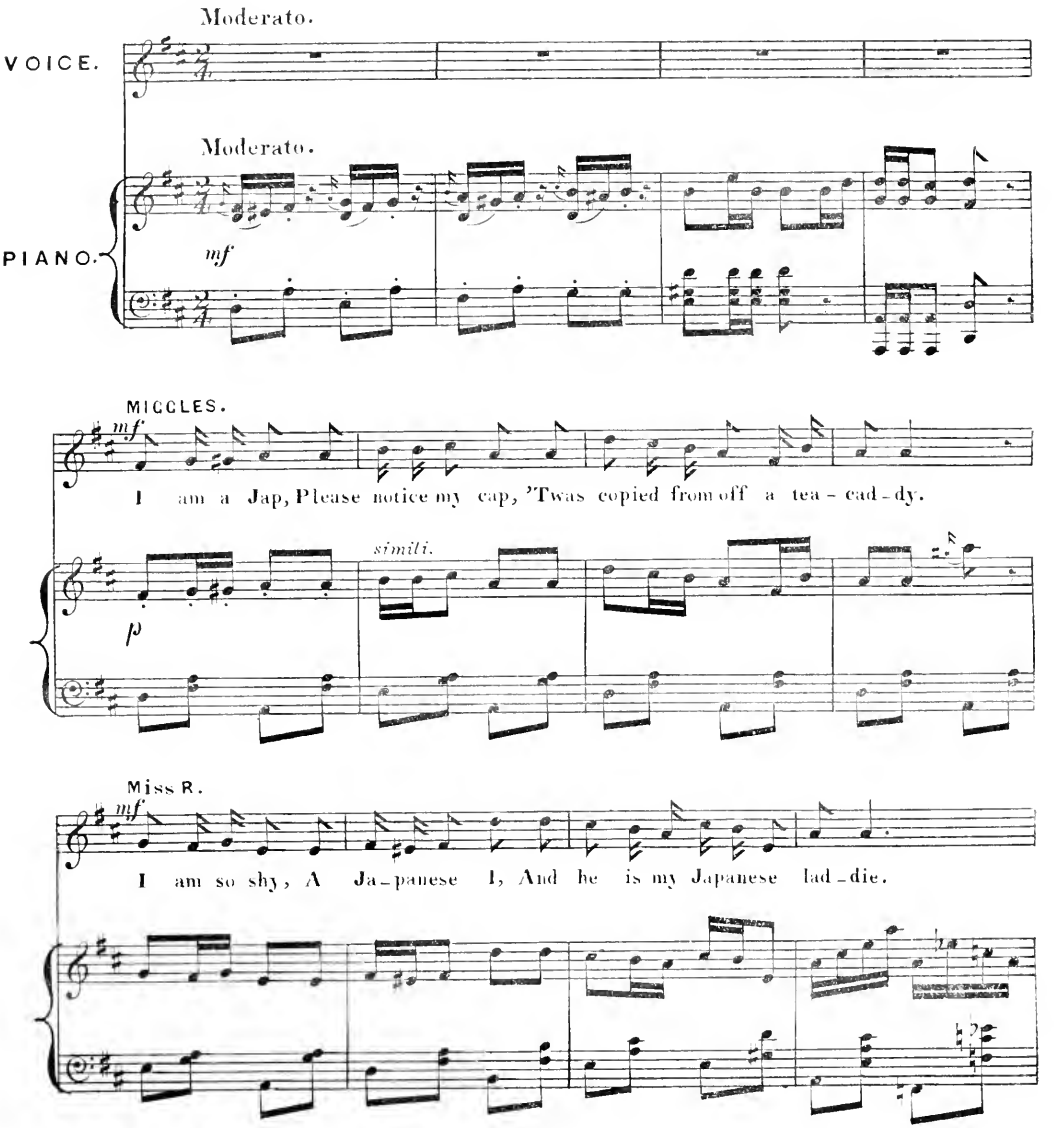
D.C.

3rd verse

f

No. 15. DUET. "LOVE ON THE JAPANESE PLAN."

WORDS BY H. J. W. DAM. MUSIC BY IVAN CARYLL.



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MICGLES.

She came to me En_closed in some tea But I found it hard to con_sume her.

MICGLES.

Sat_su_ma.

Miss R.

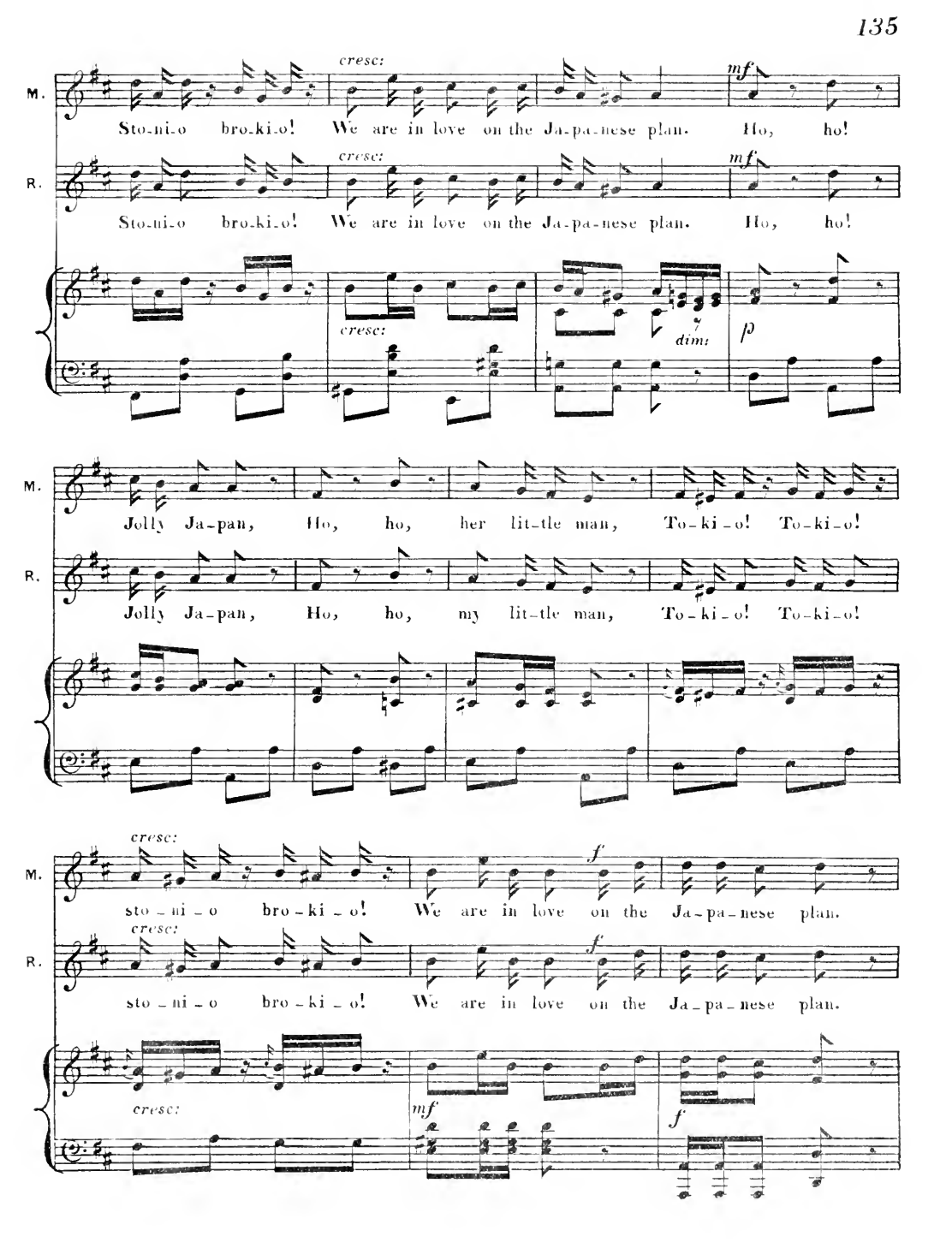
This little elf I put on the shelf, This crack'd little bit of Sat_su_ma.....

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

M.

R.

mf

Ko-ho-nasan She

p

p

M.

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

R.

mf

Mi - ka - to to me A

simili.

M.

He-ra hei, hei! My

R.

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

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

R. Ko-han-na-san Is

M. Ki-mo-na.

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

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

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

cresc:

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

R. *cresc:*

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

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:* *f*

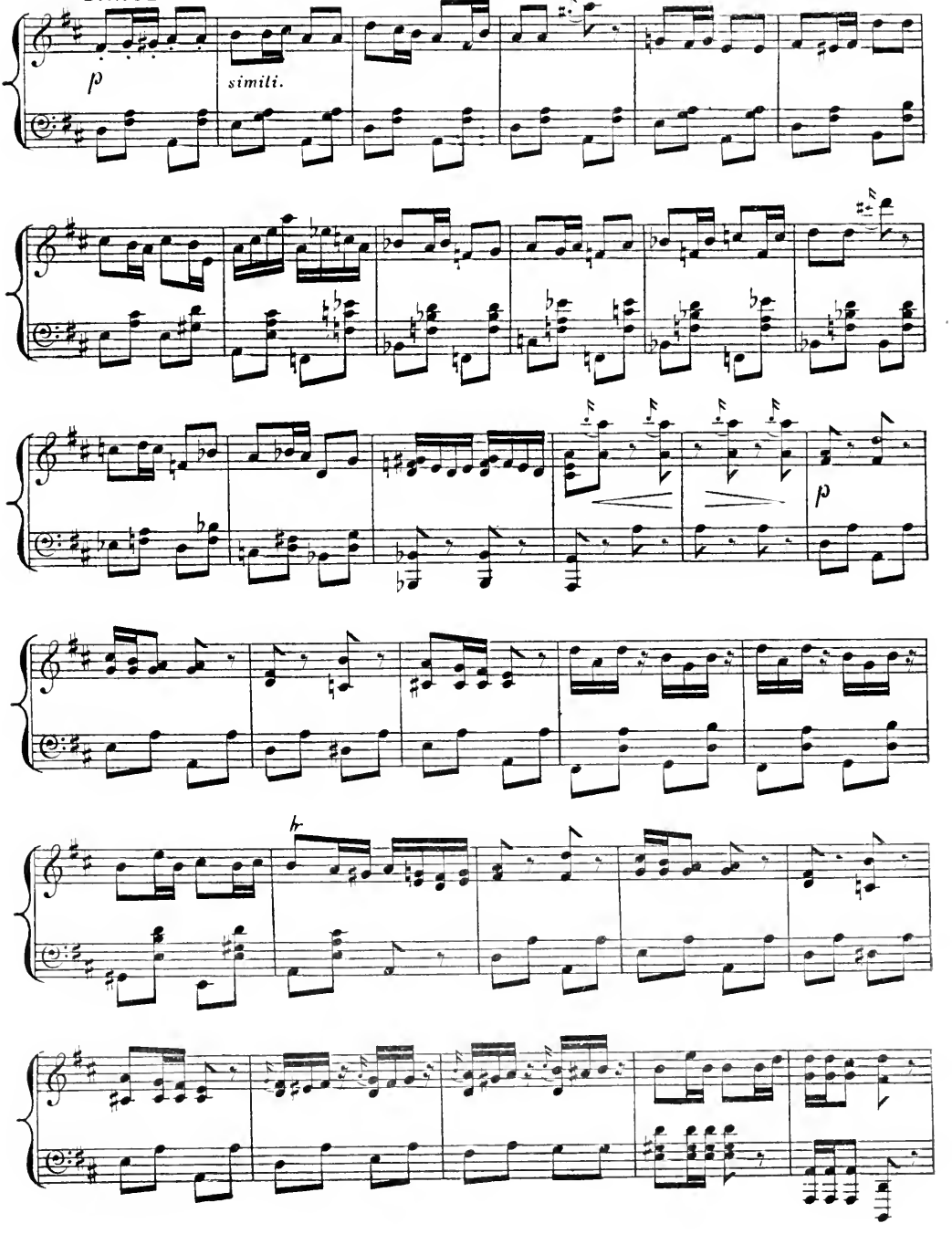
To-ki-o! To-ki-o! Sto-ni-o bro-ki-o! We are in love on the Japanese plan.

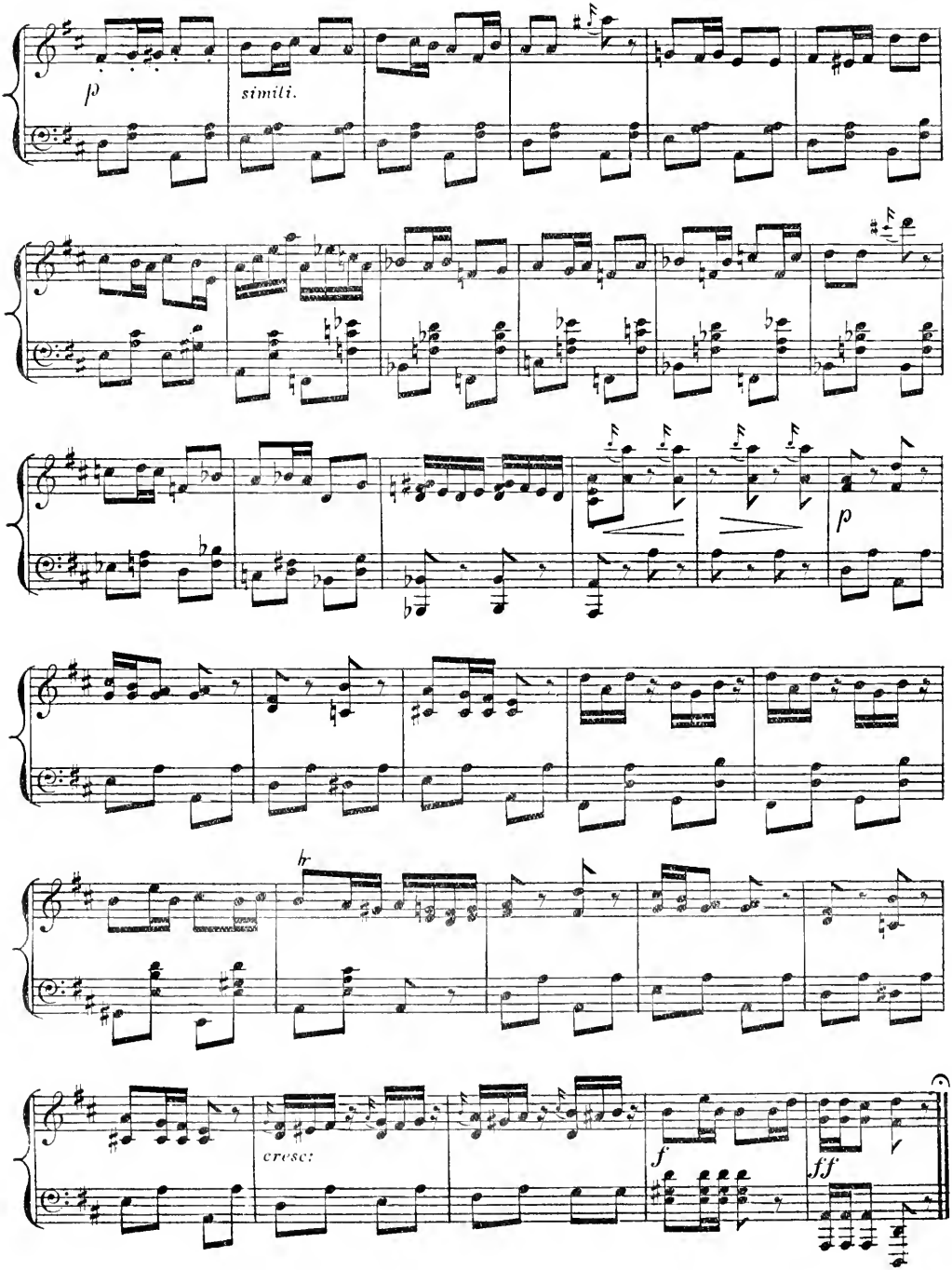
R. *cresc:* *f*

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

cresc: *mf* *f*

DANCE.

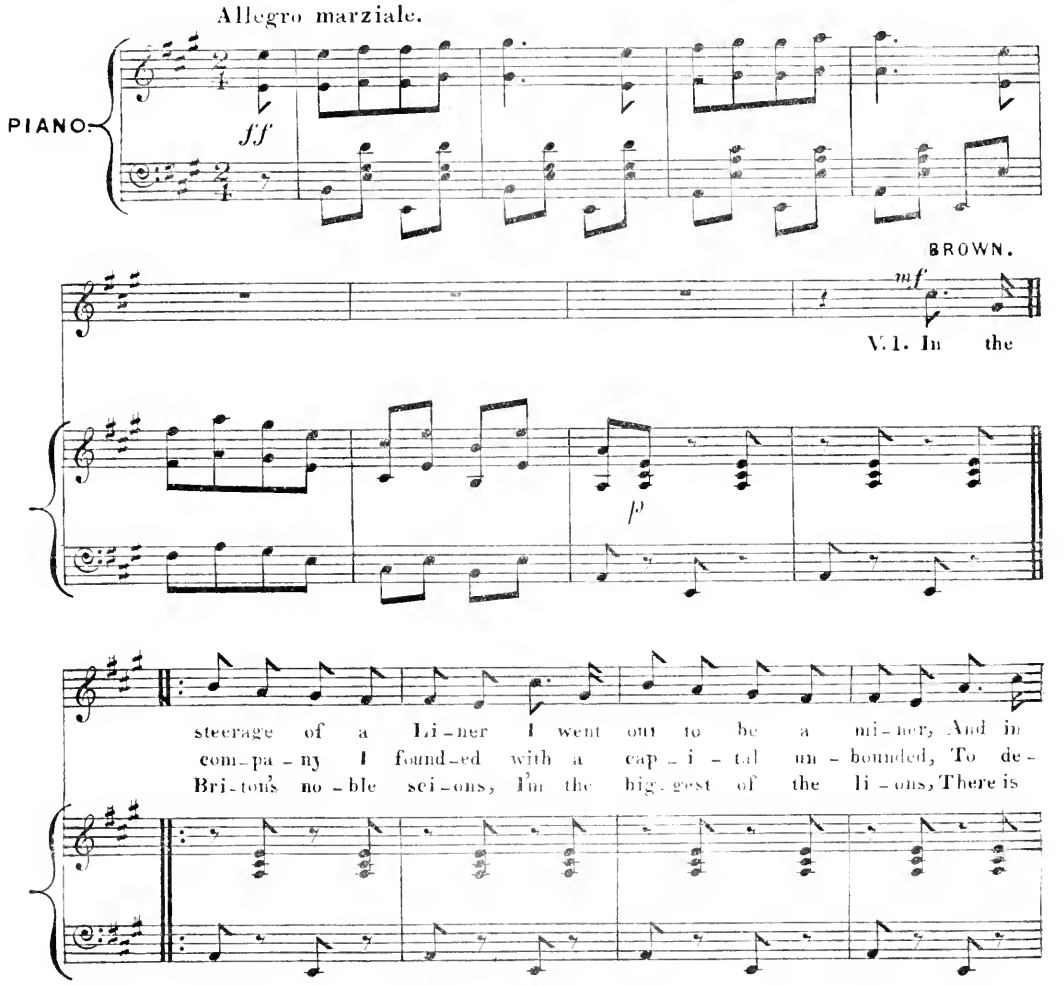



p
simili.
p
tr
cresc:
f
ff

No. 16.—SONG AND CHORUS. "BROWN OF COLORADO."

(THE MILLIONAIRE.)

WORDS BY ADRIAN ROSS. MUSIC BY LIONEL MONCKTON.



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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

f

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

f

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

f *p*

B.

button, but a lit-tle tea and mut-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," So I turn'd the soil and dug it, but I ne-ver found a
ground! Then I rigg'd a lit-tle cor-ner, like the cure in-vent-ing
shy! I have bought a doz-en pla-ces that be-long'd to no-ble

f

Dream of Home!
Par-ty's ground!
-lar-ly shy!

f

Dream of Home!
Par-ty's ground!
-lar-ly shy!

a tempo.

f *p rit.*

B.

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

f

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

f

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

f

B.

rit:

-out the slightest warning, why, I struck the reef one morning, And I left my claim a
skill-ful o - pe - ra-tion is a ve - ry good found-a-tion For the for-tune of a
pay a sum in - fer-nal to sup-port an ev'ning journal, It's the fashion for a

p *rit:*

B.

mf *a tempo.*

splendid mil-lion-aire! Ah: . . . . . ha, ha, A splendid mil-lion-aire, With-
mighty mil-lion-aire! Ah: . . . . . ha, ha, A mighty mil-lion-aire, I
modern mil-lion-aire! Ah: . . . . . ha, ha, A gorgeous mil-lion-aire, I'm

rall: f *mf*

Mil - lion - aire! Yes!
Mil - lion - aire! Yes!
Mil - lion - aire! Yes!

rall: f *mf*

Mil - lion - aire! Yes!
Mil - lion - aire! Yes!
Mil - lion - aire! Yes!

a tempo.

rall: *p*

8.

-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!

8.

-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 *mf*

Yes! Yes!
Yes! Yes!
Yes! Yes!

mf *mf*

Yes! Yes!
Yes! Yes!
Yes! Yes!

3.

plu - to - cra - tic Brown of Co - lo - - ra - - - - do!
that ro - man - tic land of Co - lo - - ra - - - - do!
Ma - jes - ty King Brown of Co - lo - - ra - - - - do!

ff

A splendid mil - lion -
A mighty mil - lion -
A gorgeous mil - lion -

ff

A splendid mil - lion -
A mighty mil - lion -
A gorgeous mil - lion -

ff

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

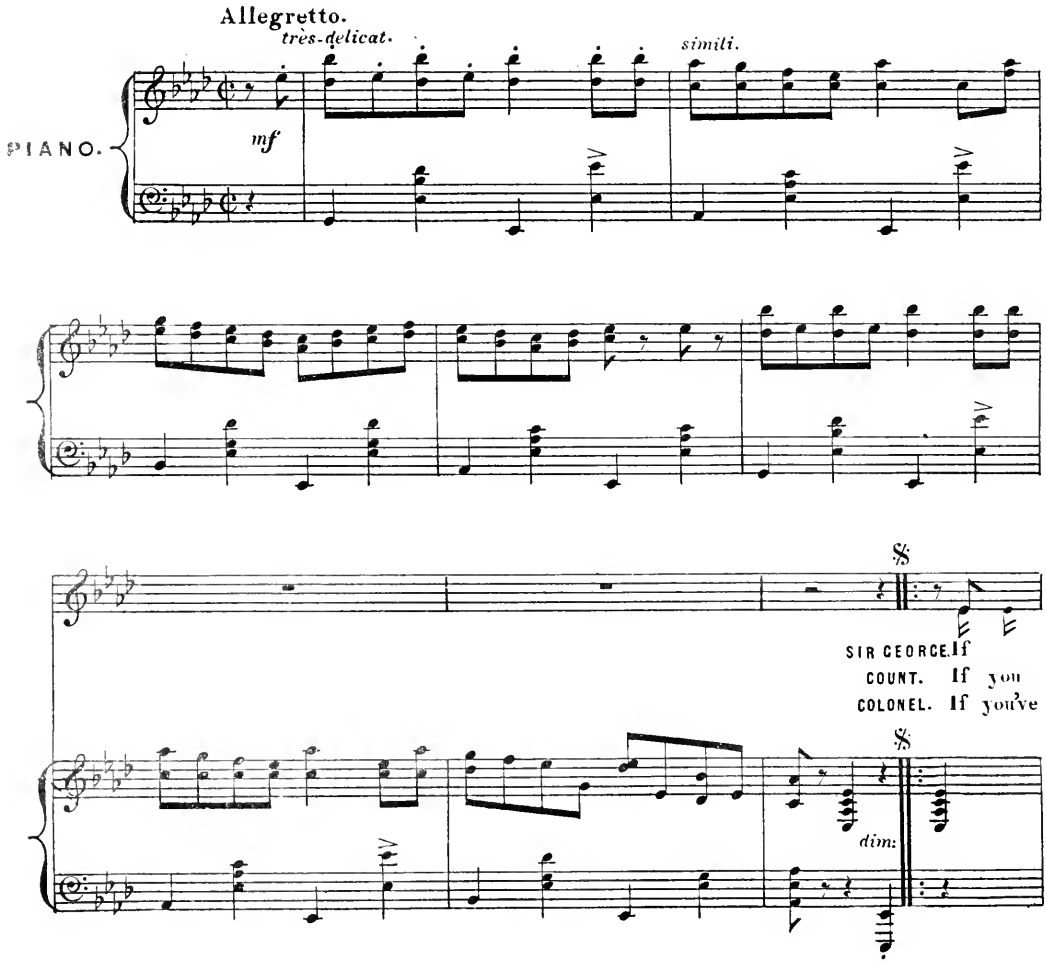
plu-to-cratic Brown of Co-lo-ra - - - - do!
that ro-mantic land of Co-lo-ra - - - - do!
Ma-jesty, King Brown of Co-lo-ra - - - - do!

plu-to-cratic Brown of Co-lo-ra - - - - do!
that ro-mantic land of Co-lo-ra - - - - do!
Ma-jesty, King Brown of Co-lo-ra - - - - do!

p

Nº 17.— TRIO. "TOO CLEVER BY HALF."

WORDS BY ADRIAN ROSS. MUSIC BY IVAN CARYLL.



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

p

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 - cious than a Me - phis - to - phe - les. COL: Then
dou - ble and you dou - ble and the bankers give a grin. COL. And
seek the far se - clu - sion of the artless Ar - gen - tine. SIR C. But

lis - ten to my max - im for I think there's not a doubt of it, Al -
in a - bout a week or two you go and you ap - ply to them Of
when you're growing orchids and there's no - thing much ex - ci - ting you, Tho'

- though you're a de - cei - ver di - a - bo - li - cal - ly deft, SIR C. Yet
mo - ney and of cre - dit you are ut - ter - ly be - reft, COUNT. They
o - ther peo - ple charge you with em - bez - zlement and theft, COLONEL. Your

rall: *a tempo.*

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:

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.

f *f*

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

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

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

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

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

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

men will gibe and jeer and laugh, When you're too clever, too cle-ver by half, Tho'
friends at home are sure to chaff, A chap too clever, too cle-ver by half, By
friends and foes will say and laugh, That you're too clever, too cle-ver by half; Tho'

men will gibe and jeer and laugh, When you're too clever, too cle-ver by half, Tho'
friends at home are sure to chaff, A chap too clever, too cle-ver by half, By
friends and foes will say and laugh, That you're too clever, too cle-ver by half; Tho'

men will gibe and jeer and laugh, When you're too clever, too cle-ver by half, Tho'
friends at home are sure to chaff, A chap too clever, too cle-ver by half, By
friends and foes will say and laugh, That you're too clever, too cle-ver by half; Tho'

f

ne-ver so cle-ver your aim and en-dea-vour, You fi-nal-ly manage to
methods of playing, so cer-tain of pay-ing, You ma-nage, you manage to
skil-ful-ly shaping your plan for es-cap-ing, You ma-nage, you manage to

ne-ver so cle-ver your aim and en-dea-vour, You fi-nal-ly manage to
methods of playing, so cer-tain of pay-ing, You ma-nage, you manage to
skil-ful-ly shaping your plan for es-cap-ing, You ma-nage, you manage to

ne-ver so cle-ver your aim and en-dea-vour, You fi-nal-ly manage to
methods of playing, so cer-tain of pay-ing, You ma-nage, you manage to
skil-ful-ly shaping your plan for es-cap-ing, You ma-nage, you manage to

cresc: *ff*

1st and 2nd time. Last time.

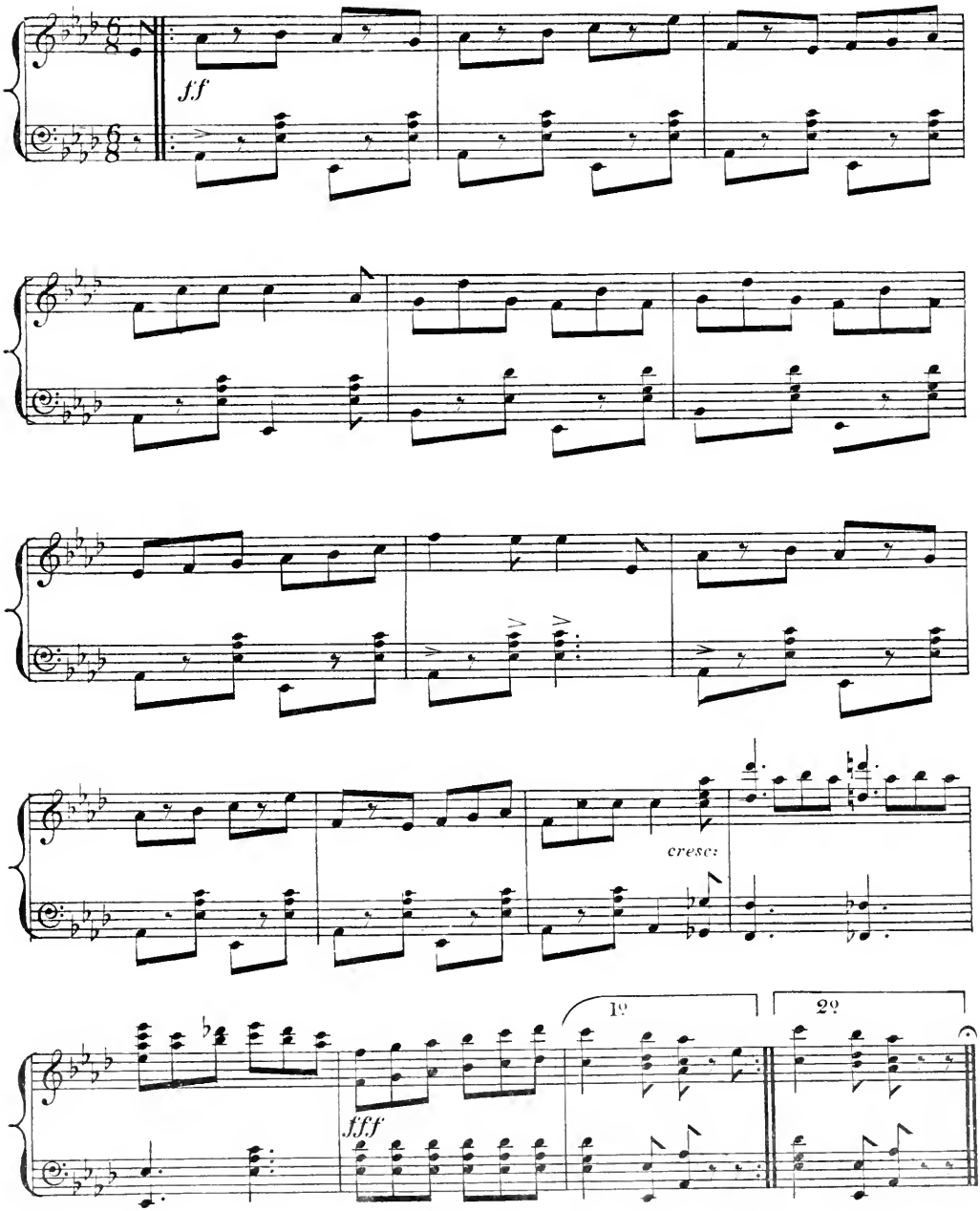
just get left. just get left.
just get left.

just get left. just get left.
just get left.

just get left. just get left.
just get left.

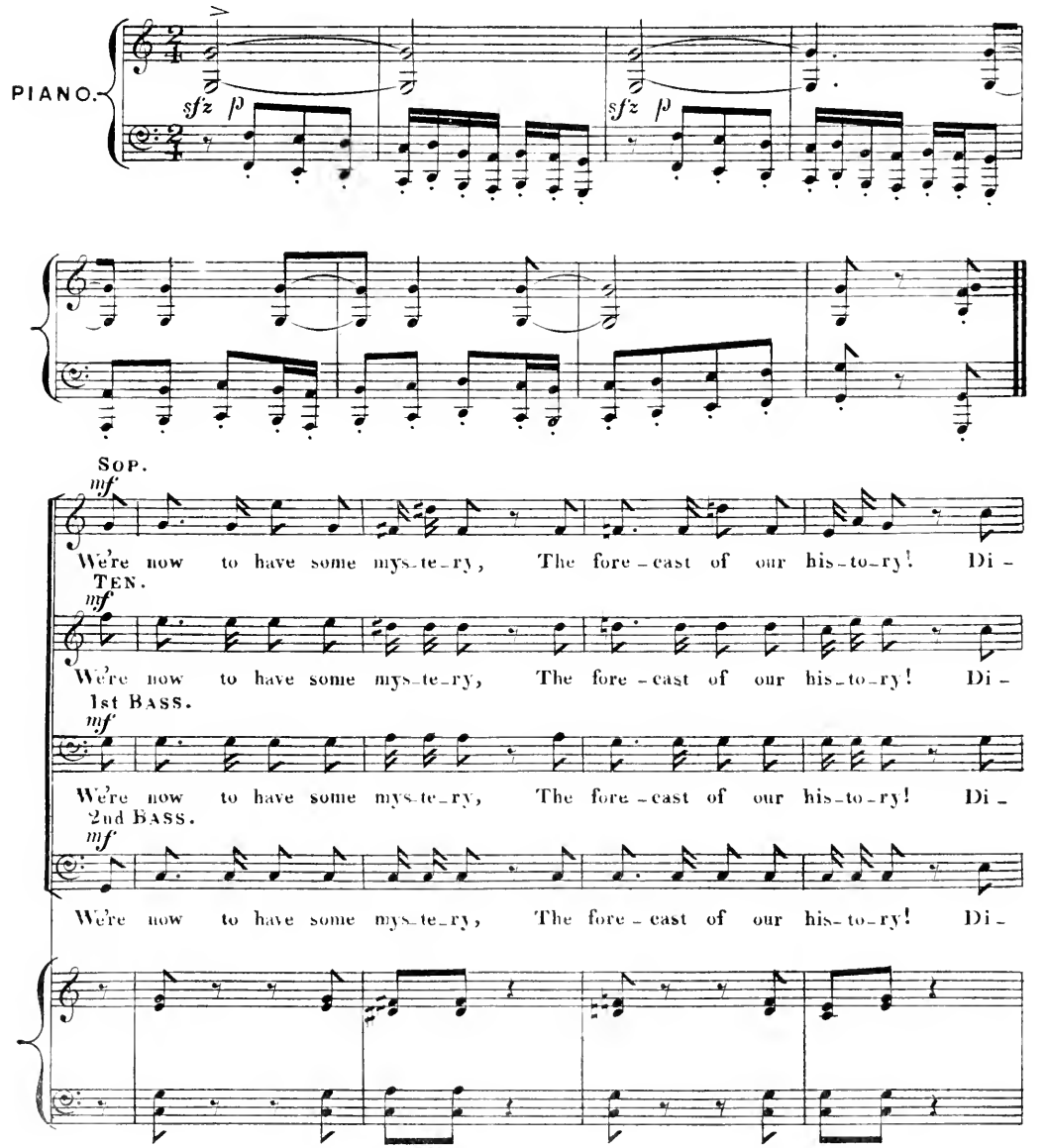
mf D.C.

DANCE.



No. 18.—CHORUS. "WE'RE NOW TO HAVE SOME MYSTERY."

WORDS BY H. J. W. DAM. MUSIC BY IVAN CARYLL.



-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

f

read each palm and us a-larm, Al-though his art by law is bann'd. We're

f

read each palm and us a-larm, Al-though his art by law is bann'd. We're

f

read each palm and us a-larm, Al-though his art by law is bann'd. We're

f

read each palm and us a-larm, Al-though his art by law is bann'd. We're

pp *f*

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

pp *f*

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

pp *f*

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

pp *f*

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

f *pp*

DRUM SOLO. DRUM SOLO.

pp

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

pp

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

pp

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

pp

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

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.

No. 19. SONG. "THE MAN IN THE MOON."

WORDS BY H. J. W. DAM. MUSIC BY IVAN CARYLL.

Allegro moderato.

PIANO. *f*

L.D. LADY DODO.

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-dern Pa- - ri- - sian

p

L.D.

-nown, ... A swell *comme il faut*, as you in-stant-ly know, When you
plan ; . . . . . On ev'-ry first night you may know him by sight, He is

L.D.

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-

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L.D.

rall: *a tempo.*

things in the Ci - ty Make hus - bands scowl and frown; . . . If the
-phi - try - on din-ners, He gives their care to drown; . . . For the

rall:

L.D.

rall:

pret - ty one frets at the size of her debts, The Man in the Moon comes down.
eigh - ty champagne and *po - tage à la reine* The Man in the Moon comes down.

a tempo.

rall:

L.D.

Meno mosso.

Naugh - ty, naughty, Man in the Moon! You will be caught, sir, late or soon,

Meno mosso.

p

L.D.

La - dies, be - ware, for he's ev - e - ry - where, May - be you married the

L.D.

Man in the Moon! Naugh - ty, naugh - ty, Man in the Moon!

L.D.

You will be caught, sir, late or soon, La - dies, be - ware, for he's

L.D.

rall:

ev - e - ry - where, May - be you mar - ried the Man in the Moon!

rall:

L.D.

f

D.C. 𝄋 for 2nd Verse.

L.D.

V.3. An au - thor is he of fame; . . . . . He's a

p

L.D.

banker, you know his name. . . . . With bro - ther M. P's. at all

L.D.

five o'clock teas He is play - ing his lit - - tle game. . . . . When

L.D.

la - dies are grieving 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.

Man in the Moon comes down. *Meno mosso.* Naugh - - ty, naugh - - ty,

rall: *Meno mosso.* *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.

rall:

La-dies, be-ware, for he's ev-e-ry-where, May-be you married the

rall:

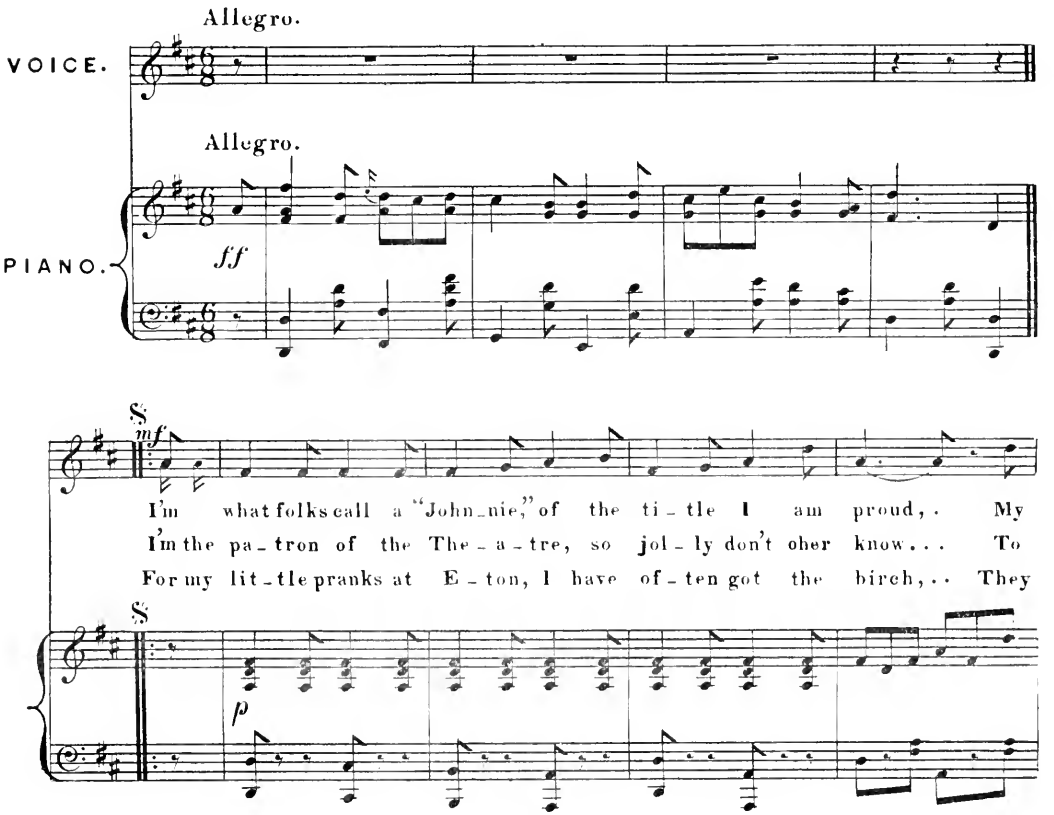
L.D.

Man in the Moon!

f

No. 20.— SONG. "BEAUTIFUL BOUNTIFUL BERTIE."

WORDS BY GEO. GROSSMITH JUNR. MUSIC BY LIONEL MONCKTON.



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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 "Coutts'" . . 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--lia-ment I went; . . . I

mf

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

p

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*

Beauti-ful, Bounti-ful Ber---tie, Al-ways on the spot!...
Beauti-ful, Bounti-ful Ber---tie, Knows the la-dies ways....
Beauti-ful, Bounti-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

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.

1º

2º

Ber--tie.
Ber--tie.
Ber--tie.

ff

D.C.

No. 21.—CHORUS. "THE SHOW, THE SHOW."

WORDS BY H. J. W. DAM. MUSIC BY IVAN CARYLL.

PIANO.

f

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 Co Will tell a tale im-pas-sion-ed. The

truth-ful-ly the Richard-son Co Will tell a tale im-pas-sion-ed. The

truth-ful-ly the Richard-son Co Will tell a tale im-pas-sion-ed. The

play be_gins in a mi_nute or so, Come and see the show, the show, The

play be_gins in a mi_nute or so, Come and see the show, the show, The

play be_gins in a mi_nute or so, Come and see the show, the show, The

show, the show, the show, the show, To see the show we all will go, The

show, the show, the show, the show, To see the show we all will go, The

show, the show, the show, the show, To see the show we all will go, The

play be - gins in a mi - nute or so, To see the show we

play be - gins in a mi - nute or so, To see the show we

play be - gins in a mi - nute or so, To see the show we

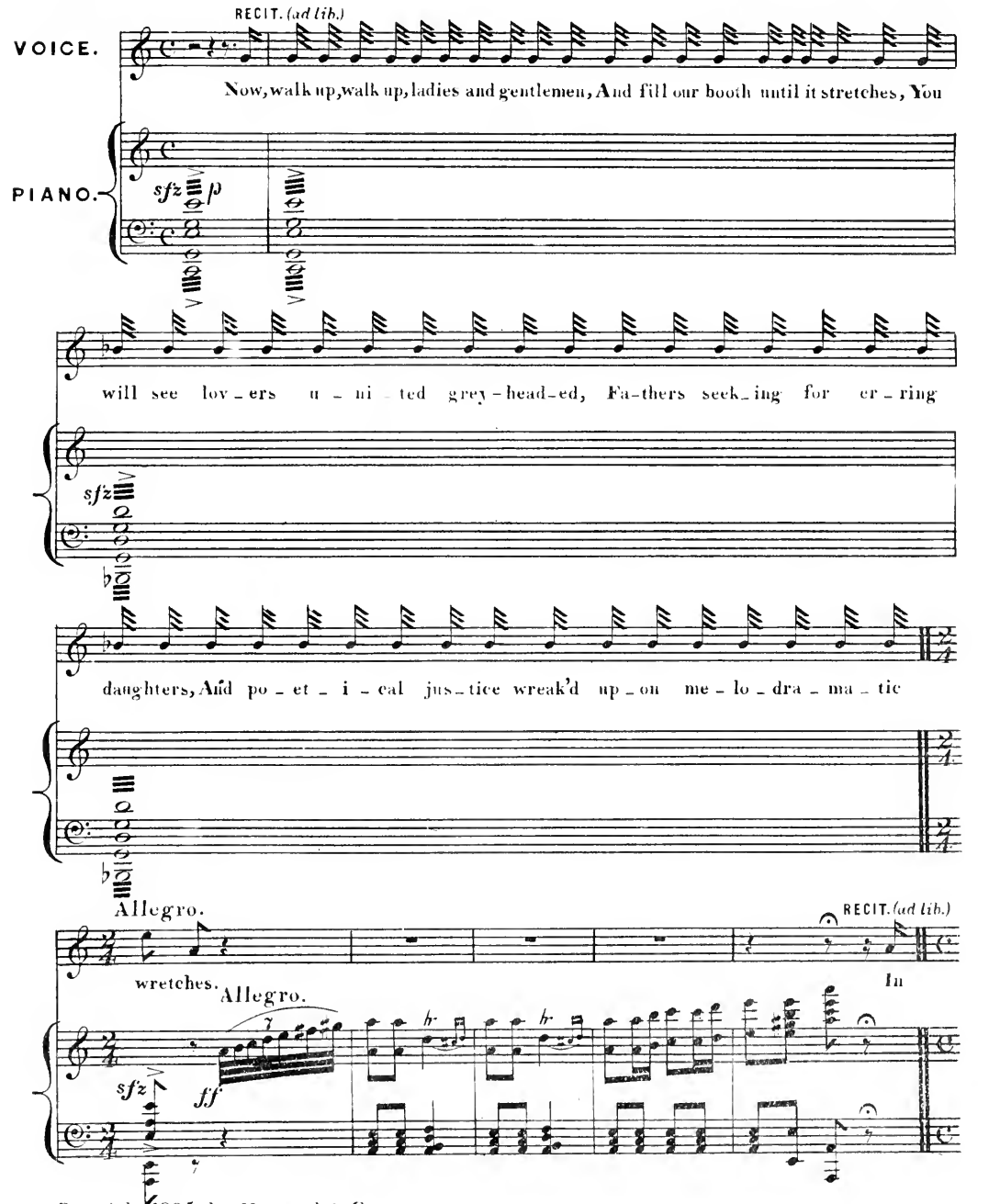
all will go!

all will go!

all will go!

No. 22. THE SHOW SONG. "WALK UP, WALK UP."

WORDS BY ADRIAN ROSS. MUSIC BY IVAN CARYLL.



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

sfz *p*

-gic va-ri-e-ty show; O-pe-ra bouffe, O-pe-ra spoof and East Lynne all com-

-press'd, Af-ter the man-ner as--so--ci--a--ted with the name

sfz *p*

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

sketches.

Allegro.

sfz

Moderato.

p

Here's our show and all that's in it, Dramas at an act per mi - nute,

ff

(Drum.)

Pom, pom, pom, pom, tragic or i - ro - nic, Here's your best of plot and passion

p

(Drum.)

Con-centrated in a fash-ion- Pom, pom, pom, pom! Known as Richard-son - ie

Shakespeare, Old and ve - ry mel - low, Ham-let blend-ed with O - thel - lo,

p

And Mac-beth and "As you like it," which was ne - ver seen be-fore.

Then an aw-ful mur-der fol-lows, and Ma - ri - - a Mar-tin wal-lows,

rall:

As she paints the Red Barn redder with il-li-mi-ta-ble gore. Ah! So

(Drum.)

Pom, pom, pom,

f

cresc:

Allegro.

mind and book an in-side berth, To see our home of harmless mirth, This

pom! Pom!

All°

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.

p

(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!

p *ff*

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 Tanqueraycious,

p *ff*

(Drum.)

Pom, pom, pom, pom! With a girl as Ve - - - mus!
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,

p

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!

rall:

(Drum.)

Pom, pom, pom,

f *cresc:*

Allegro.

mind and book an in-side berth, To see our home of harmless mirth, This

pom! Pom!

All°

sfz *mf* *sfz* *mf*

is the great-est show on earth.... So mind and book an

Pom!

f *sfz* *mf*

in-side berth, To see our home of harmless mirth, This Hy! Hy! Hy! Hy!

Pom!

sfz

Come and see the show!

Pom! Pom! Pom! Pom! Pom!

So mind and book an in-side berth, To see the greatest

So mind and book an in-side berth, To see the greatest

So mind and book an in-side berth, To see the greatest

ff *sfz* *sfz*

show on earth, This is the great - est show on earth... So

show on earth, This is the great - est show on earth... So

show on earth, This is the great - est show on earth... So

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*

show on earth, This Hy! Hy! Hy! Hy! Come and see the

show on earth, This Hy! Hy! Hy! Hy! Come and see the

show on earth, This Hy! Hy! Hy! Hy! Come and see the

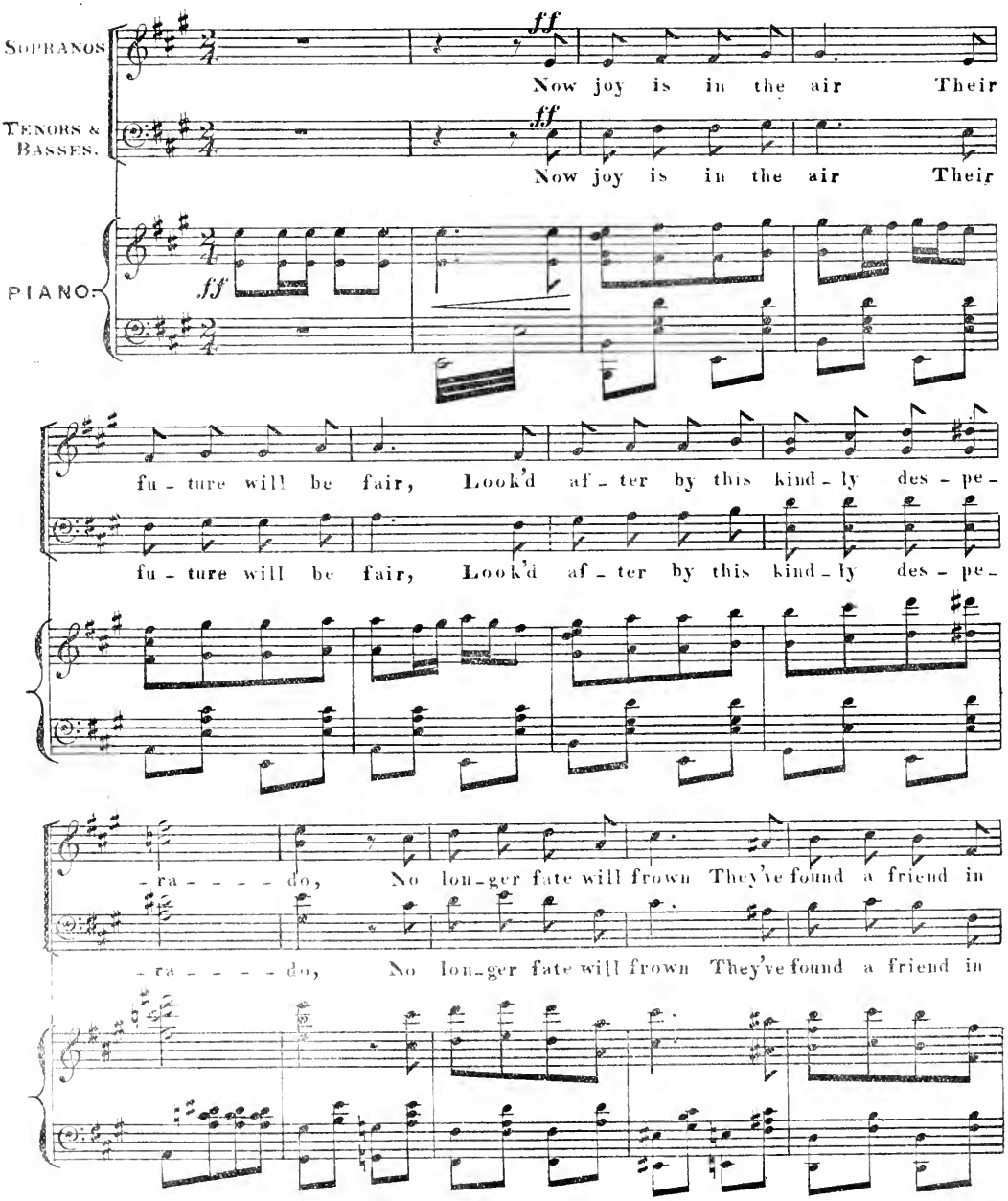
show, the show!

show, the show!

show, the show!

ff

No. 23. — FINALE. ACT II. "NOW JOY IS IN THE AIR."



All.o marcia.

Brown In plu-to-cra-tic Brown of Col-o--ra- - - - - - do. So

Brown In plu-to-cra-tic Brown of Col-o--ra- - - - - - do. So

Brown In plu-to-cra-tic Brown of Col-o--ra- - - - - - do. So

All.o marcia.

mind and book an in-side berth To see the great-est show on earth, This

mind and book an in-side berth To see the great-est show on earth, This

mind and book an in-side berth To see the great-est show on earth, This

is the great - est show on earth . . . So mind and book an

is the great - est show on earth . . . So mind and book an

is the great - est show on earth . . . So mind and book an

in-side berth To see the greatest show on earth this Hy! Hy! Hy! Hy!

in-side berth To see the greatest show on earth this Hy! Hy! Hy! Hy!

in-side berth To see the greatest show on earth this Hy! Hy! Hy! Hy!

Come and see the show! So mind and book an in-side berth To

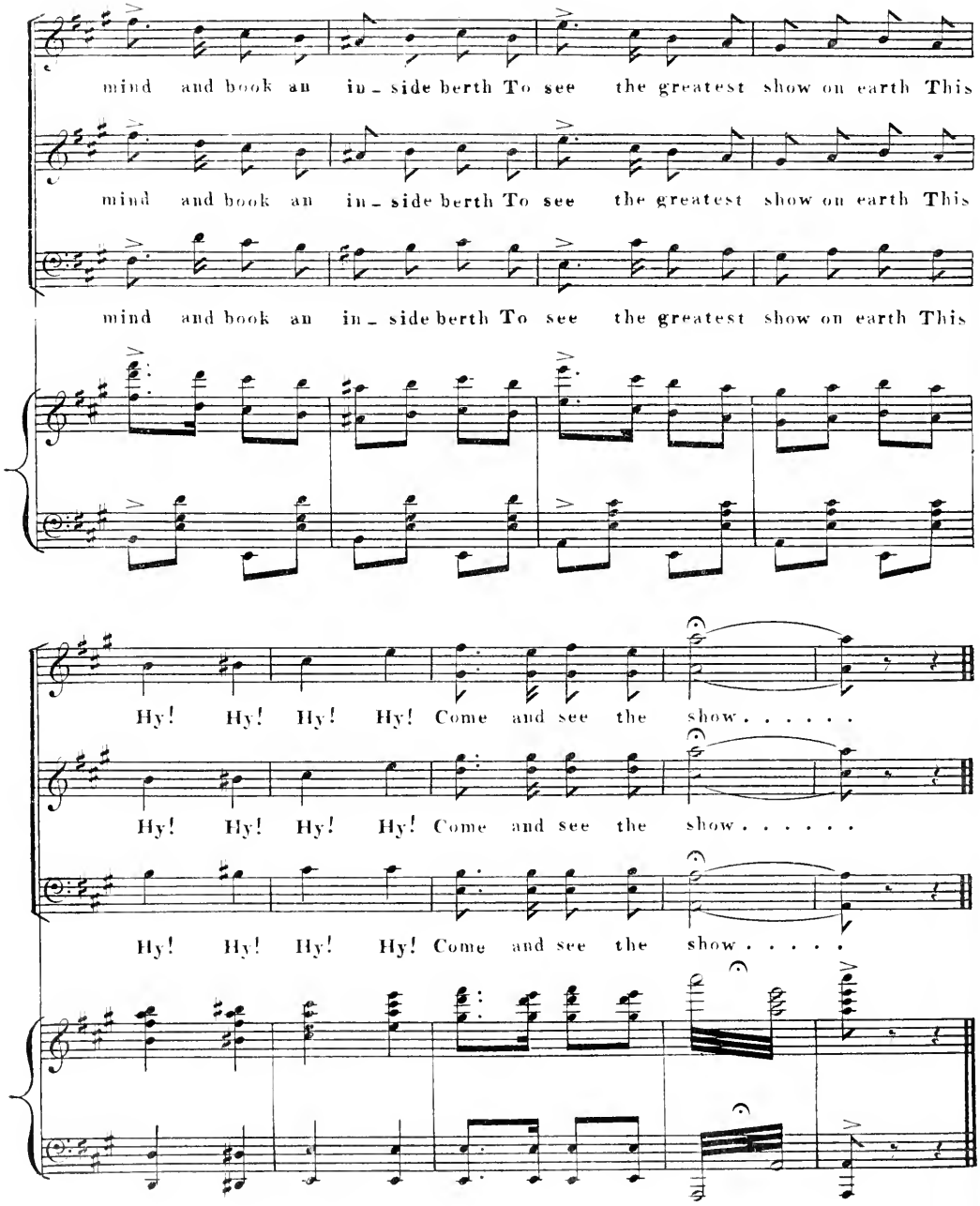
Come and see the show! So mind and book an in-side berth To

Come and see the show! So mind and book an in-side berth To

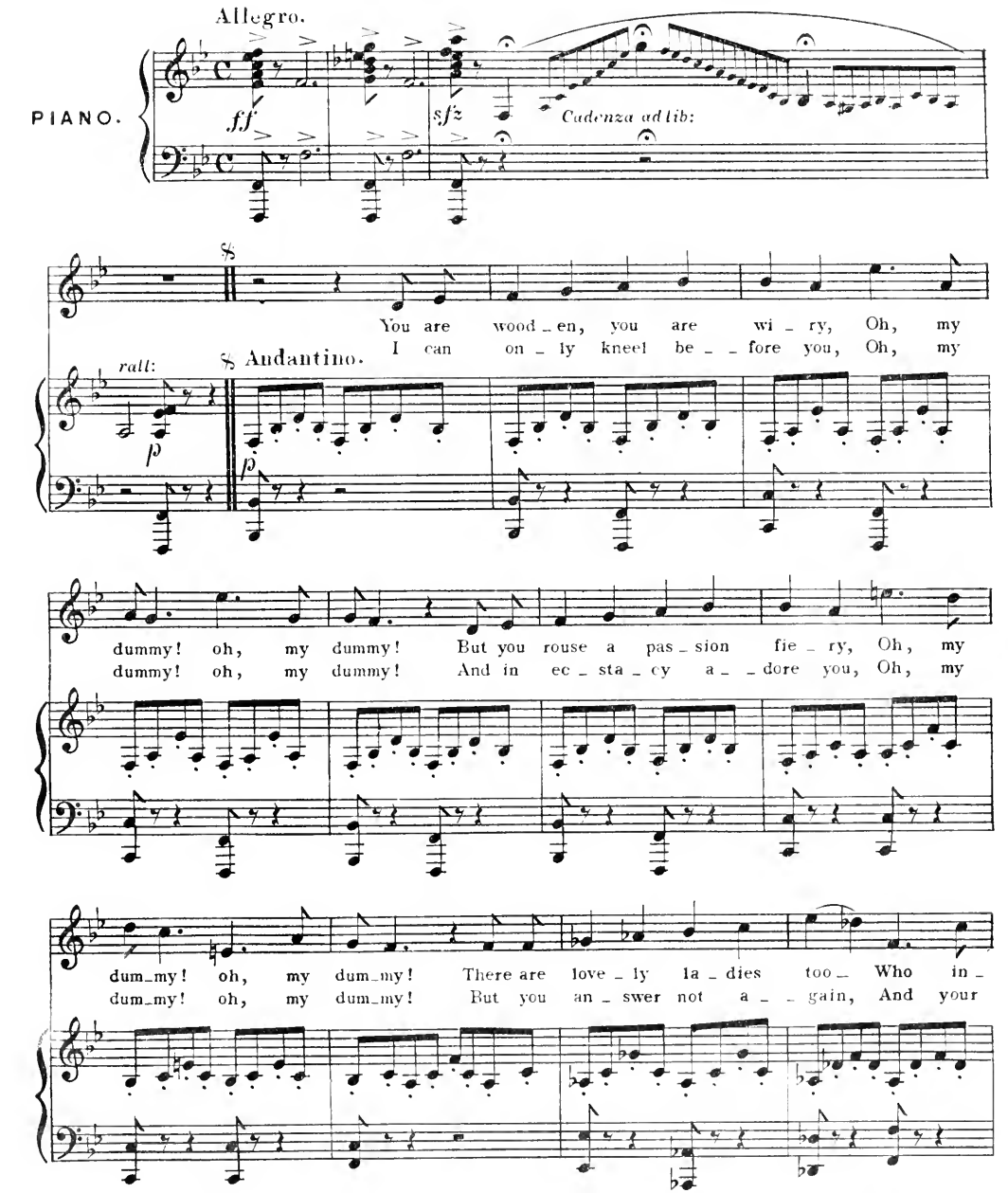
see the greatest show on earth, This is the great-est show on earth So

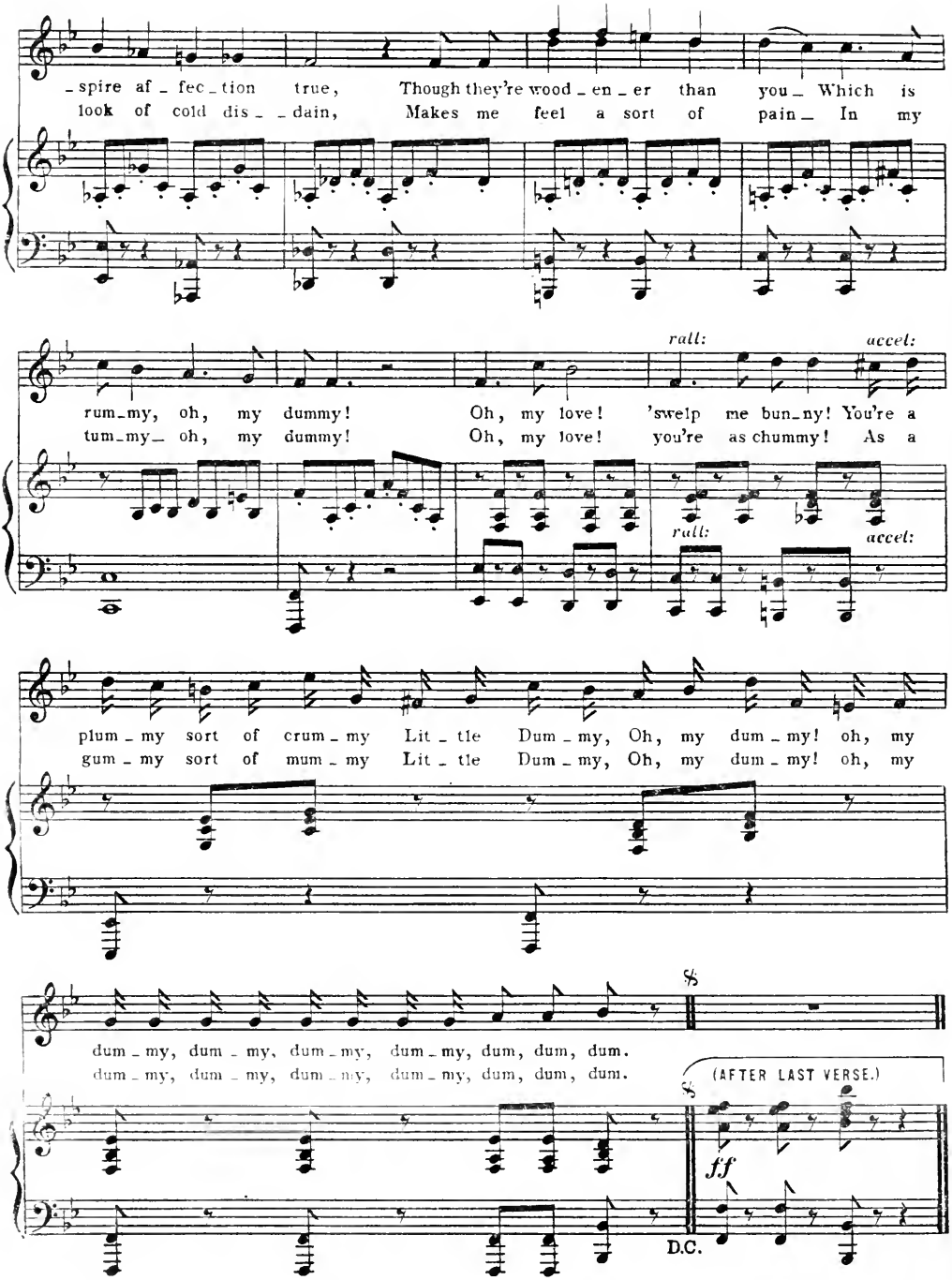
see the greatest show on earth, This is the great-est show on earth So

see the greatest show on earth, This is the great-est show on earth So


mind and book an in - side berth To see the greatest show on earth This
mind and book an in - side berth To see the greatest show on earth This
mind and book an in - side berth To see the greatest show on earth This
Hy! Hy! Hy! Hy! Come and see the show . . . . . .
Hy! Hy! Hy! Hy! Come and see the show . . . . . .
Hy! Hy! Hy! Hy! Come and see the show . . . . . .

No. 24. SONG — "OH! MY DUMMY!"




_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
rum_my, oh, my dummy! Oh, my love! 'swelp me bun_ny! You're a
tum_my_ oh, my dummy! Oh, my love! you're as chummy! As a
rall:
accel:
plum_my sort of crum_my Lit_tle Dum_my, Oh, my dum_my! oh, my
gum_my sort of mum_my Lit_tle Dum_my, Oh, my dum_my! oh, my
dum_my, dum_my, dum_my, dum_my, dum, dum, dum.
dum_my, dum_my, dum_my, dum_my, dum, dum, dum.
(AFTER LAST VERSE.)
ff
D.C.

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3 0112 065007319