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# THE SPRING CHICKEN.

A Musical Play in Two Acts.

(Adapted from JAIME and DUVALS "COQUIN DE PRINTEMPS.")

BY  
GEORGE GROSSMITH, JUN<sup>R</sup>.

LYRICS BY  
ADRIAN ROSS, PERCY GREENBANK,  
AND GEORGE GROSSMITH, JUN<sup>R</sup>

MUSIC BY  
IVAN CARYLL AND LIONEL MONCKTON.

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Produced by Mr. GEORGE EDWARDES at the Gaiety Theatre.

# THE SPRING CHICKEN.

## CHARACTERS.

GUSTAVE BABORI ( <i>Advocate</i> )	...	...	...	...	...	...	...	...	...	...	Mr. GEO. GROSSMITH, JR.	
BONIFACE ( <i>his Head Clerk</i> )	...	...	...	...	...	...	...	...	...	...	Mr. LIONEL MACKINDER.	
BARON PAPOUCHE ( <i>his Client</i> )	...	...	...	...	...	...	...	...	...	...	Mr. HARRY GRATTAN.	
FÉLIX ( <i>Head Waiter at "The Crimson Butterfly"</i> )	...	...	...	...	...	...	...	...	...	...	Mr. ROBERT NAINBY.	
STEPHEN-HENRY ( <i>Girdle's Son</i> )	...	...	...	...	...	...	...	...	...	...	Mr. WILLIAM SPRAY.	
PROPRIETOR OF "THE CRIMSON BUTTERFLY"	...	...	...	...	...	...	...	...	...	...	Mr. ARTHUR HATHERTON.	
ALEXIS	}	( <i>Babori's Clerks</i> )	...	...	...	...	...	...	...	...	Mr. GEORGE GREGORY.	
FERDINAND												Mr. HARRY TAVLOR.
WAITER	...	...	...	...	...	...	...	...	...	...	Mr. LEIGH ELLIS.	
NAPOLEON ( <i>Office Boy</i> )	...	...	...	...	...	...	...	...	...	...	MASTER CROSS.	
JOSEPH BONIFACE ( <i>an Artist</i> )	...	...	...	...	...	...	...	...	...	...	Mr. CHARLES BROWN.	
INSPECTOR OF POLICE	...	...	...	...	...	...	...	...	...	...	Mr. R. TREMAYNE.	
										AND		
MR. GIRDLE ( <i>Babori's Father-in-Law</i> )	...	...	...	...	...	...	...	...	...	...	Mr. EDMUND PAYNE.	
MRS. GIRDLE	...	...	...	...	...	...	...	...	...	...	Miss CONNIE EDISS.	
BARONESS PAPOUCHE	...	...	...	...	...	...	...	...	...	...	Miss KATE CUTLER.	
DULCIE BABORI ( <i>Babori's Wife</i> )	...	...	...	...	...	...	...	...	...	...	Miss OLIVE MORRELL.	
EMMY-LOU ( <i>Girdle's Niece</i> )	...	...	...	...	...	...	...	...	...	...	Miss OLIVE MAY.	
LA MODISTE	...	...	...	...	...	...	...	...	...	...	Miss ISABELLE LIDSTER.	
SYLVANA	}	( <i>Clients of Babori</i> )	...	...	...	...	...	...	...	...	Miss GAYNOR ROWLANDS.	
THÉRÈSE												Miss GERTRUDE GLYN.
HENRIETTE												Miss MARGUERITE GRAY.
YVONNE	}	( <i>Grisettes</i> )	...	...	...	...	...	...	...	...	Miss KITTY MASON.	
YVETTE												Miss FANNY DANGO.
CÉLESTE												Miss ETHEL OLIVER.
										AND		
ROSALIE	...	...	...	...	...	...	...	...	...	...	Miss GERTIE MILLAR.	

*Lady Clients and Grisettes*—MISSES DORIS BERESFORD, DAISY HOLLY, ADDIE BAKER, MINNIE BAKER, EDITH NEVILLE, DORIS DEWAR.

## ACT I.

SCENE.—OFFICE OF M. BABORI AT HIS RESIDENCE, PARIS ... .. WALTER HANN.

## ACT II.

SCENE I.—THE CRIMSON BUTTERFLY RESTAURANT, MALMAISON ... .. JOSEPH HARKER.  
" II.—A STUDIO AT MALMAISON ... .. JOSEPH HARKER.

Stage under the direction of MR. SYDNEY ELLISON.  
Musical Director, MR. IVAN CARVILL.

# THE SPRING CHICKEN.

## CONTENTS.

		Act I.		
NO.				PAGE
1.	OPENING CHORUS ... ..	... ..	(If we live in the land we love) ...	1
2.	SONG ( <i>Baron</i> ) AND CHORUS ...	"The Old Noblesse" ...	(As one of the old Noblesse) ...	18
3.	TRIO ( <i>Baroness, Babori, and Baron</i> )	"Vice Versà" ...	(Were you my client, Baroness) ...	23
4.	SONG ( <i>Dulcie</i> ) ... ..	"The Moon of May" ...	(When sun and showers awake the flowers) ... ..	33
5.	QUARTET ( <i>Mr. and Mrs. Girdle, Emmy-Lou, and Stephen-Henry</i> )...	"The British Tourist" ...	(It seemed a dreadful bore to leave)	37
6.	SONG ( <i>Girdle</i> ) AND CHORUS ...	"Not so very old" ...	(I'm slightly past the age of forty-one)	46
7.	SONG ( <i>Rosalie</i> ) ... ..	"I've come along to Paris" ...	(I'm a country lass you know) ..	60
8.	CONCERTED NUMBER ... ..	"The Beautiful Spring" ...	(Open windows, open doors) ...	65
9.	QUARTET ( <i>Rosalie, Emmy-Lou, Boniface, and Stephen-Henry</i> ) ...	"Swallows" ... ..	(The swallow's a dear little bird) ...	79
10.	SONG ( <i>Mrs. Girdle</i> ) AND CHORUS...	"I don't know, but I guess" ...	(I don't say that husbands are all of them bad) ... ..	88
11.	CONCERTED NUMBER ( <i>Clients</i> ) ...	... ..	(A modiste modest, she has done her best) ... ..	96
12.	MARCH SONG ( <i>Babori</i> ) AND CHORUS	"Coquin de Printemps" ...	(When the autumn leaves are falling)	106
13.	DUET ( <i>Rosalie and Girdle</i> )... ..	"Delights of London" ...	(I'd like to go on a London spree) ...	120
14.	FINALE ... ..	... ..	(Here is news that's very, very unpleasant) ... ..	127

## Act II.

15.	OPENING CHORUS ... ..	... ..	(If you're tired of having your meals)	143
16.	SONG ( <i>Felix</i> ) AND CHORUS ...	"Très bien, Monsieur" ...	(If the mysteries you're eager to unravel)	152
17.	DUET ( <i>Rosalie and Boniface</i> ) AND CHORUS ... ..	"The Nice New Parasol" ...	(When I was a child about so high) ..	158
18.	SONG ( <i>Rosalie</i> ) AND CHORUS ...	"Alice sat by the fire" ...	(There once was a dear little girl you must know) ... ..	164
19.	SONG ( <i>Dulcie</i> ) AND CHORUS ...	"Oh, so gently" ... ..	(When Gustave proposed to me) ...	170
20.	SONG ( <i>Boniface</i> ) AND CHORUS ...	"Vive la Bohème" ... ..	(Do you know the jolly student band?)	177
21.	SONG ( <i>Baroness</i> ) AND CHORUS ...	"The very first time" ...	(I wanted to obtain advice from a lawyer) ... ..	185
22.	DUET ( <i>Babori and Girdle</i> )... ..	"Under and over forty" ...	(When a man is young, under thirty-five)	190
23.	SONG ( <i>Rosalie</i> ) AND CHORUS ...	"The Cordial Understanding" ...	(Here we are, you see, in our dear Paris)	194
24.	RECIT. ( <i>Babori</i> ) AND CHORUS ...	... ..	(I'm the manager of the National Theatre)... ..	201
24A.	SONG ( <i>Babori</i> ) AND CHORUS ...	"The National Theatre" ...	(The drama of Britain is limping) ...	202
25.	FINALE ... ..	... ..	(It's the very last time) ... ..	208



# THE SPRING CHICKEN.

## Act I.

No 1.

OPENING CHORUS.

Words by  
GEORGE GROSSMITH, JUN

Music by  
IVAN CARYLL.

Con spirito.

Piano.

First system of piano introduction. Treble and bass staves. Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 2/4 time signature. Dynamics: *p* (piano) and *cres.* (crescendo).

Second system of piano introduction. Treble and bass staves. Dynamics: *f* (forte).

Third system of piano introduction. Treble and bass staves. Dynamics: *cres.* (crescendo) and *ff* (fortissimo).

SOPRANO.

TENOR.

BASS.

If we live in the land we love, We must

If we live in the land we love, We must

If we live in the land we love, We must

Piano accompaniment for the chorus. Treble and bass staves. Dynamics: *f* (forte).

love in the land we live, Where our joy is the thirst that we

love in the land we live. Where our joy is the thirst that we

love in the land we live, Where our joy is the thirst that we

sa . tis . fy first— An ex - cess we've all learnt to for - give, But when

sa . tis . fy first— An ex - cess we've all learnt to for - give, But when

sa . tis . fy first— An ex - cess we've all learnt to for - give, But when

Ne . me . sis waits on us And we re . a . lize all too late, That the

Ne . me . sis waits on us And we re . a . lize all too late, That the

Ne . me . sis waits on us And we re . a . lize all too late, That the

CHO. fountain is dry, Then its hither we hie To consult an able  
fountain is dry, Then its hither we hie To consult an able  
fountain is dry, Then its hither we hie To consult an able

CHO. ad - vo - cate. If we love in the land we live, We must  
ad - vo - cate. If we love in the land we live, We must  
ad - vo - cate. If we love in the land we live, We must

CHO. live in the land we love, Though the i - ron pierce the soul,  
live in the land we love, Though the i - ron pierce the soul,  
live in the land we love, Though the i - ron pierce the soul.

CHORUS

Wear the vel - vet glove; — But the fu - ture must take its course, Be it

Wear the vel - vet glove; — But the fu - ture must take its course, Be it

Wear the vel - vet glove; — But the fu - ture must take its course, Be it

*mf*

CHORUS

bank.rupt - cy or di - vorce; That is why we're here to see

bank.rupt - cy or di - vorce; That is why we're here to see

bank.rupt - cy or di - vorce; That is why we're here to see

*f*

CHORUS

Mon - sieur Ba - bo - ri Ah! — We must

Mon - sieur Ba - bo - ri Ah! — We must

Mon - sieur Ba - bo - ri Ah! — We must

*ff*

love in the land we live, Where our joy is the thirst that we

live in the land of love the

live in the land of love the

sa-tis-fy first.— An ex-cess we've all learnt to for-give. But when

land of love, We must love in the

land of love, We must love in the

Ne-me-sis waits on us, And we re-a-lize all too late That the

land in the land we live, And re-a-lize all too late That the

land in the land we live, And re-a-lize all too late That the

CHO.

foun.tain is dry, Then it's hi.ther we hie To con.sult an a.ble

foun.tain is dry, Then it's hi.ther we hie To con.sult an a.ble

foun.tain is dry, Then it's hi.ther we hie To con.sult an a.ble

CHO.

ad.vo.cate.

ad.vo.cate.

ad.vo.cate.

*Allegro moderato.*

LADIES.

We're cli.ents of Ba.bo.ri. All ea.ger to li.ti.

*p*

LA. gate, — And place in the hands of fate An ur - gent plea.

LA. —

Clerks. We're clerks of Ba - bo - ri, — Who co - py out ev - 'ry

We're clerks of Ba - bo - ri, — Who co - py out ev - 'ry

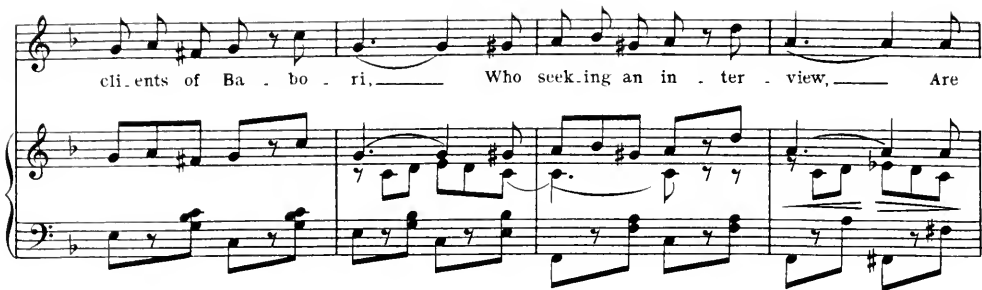
LA. —

Clerks. cause, — With margin.al note, and clause, And mark the fee. —

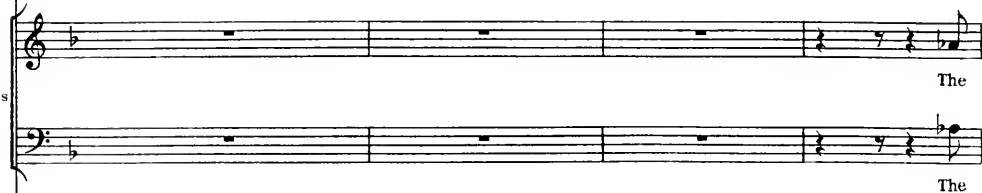
cause, — With margin.al note, and clause, And mark the fee. —

LADIES. —

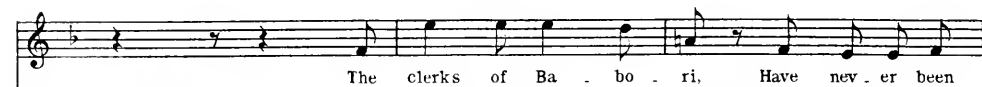
Were

L.A.    
 cli.ents of Ba - bo - ri, Who seek.ing an in - ter - view, Are

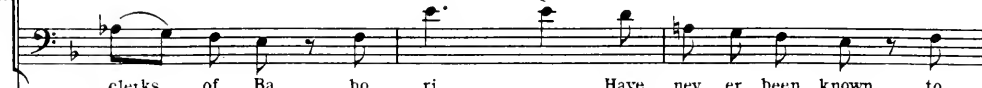
L.A.    
 told to re. turn at two, Per. haps or three.

Clerks    
 The

   
 The *cres.* *f*

L.A.    
 The clerks of Ba - bo - ri, Have nev. er been

Clerks    
 clerks\_ of Ba - bo - ri, Have nev. er been known to

   
 clerks\_ of Ba - bo - ri, Have nev. er been known to





L.A.  
known to wink At clients but still they think Them tres jo - lies, — jo -

Clerks  
wink — At clients but still they think Them tres jo - lies, — jo -

wink — At clients but still they think Them tres jo - lies, — jo -

L.A.  
. lies.

Clerks  
. lies.

. lies.

*Allegro.*

*sfz* *f* *dim.*

BONIFACE.

BON.  
Oh, Ba - bo - ri will shake the law When - e'er he - finds it doz - ing, He

*p*

BON.

nev - er fails to find a flaw, In ev - i - dence op - pos - ing. Hell

BON.

plead the doubt - ful cause of John, - Or in - ter - cede for Ma - ry, While

BON.


gra - ti - tude is heaped up - on, While

CHO.

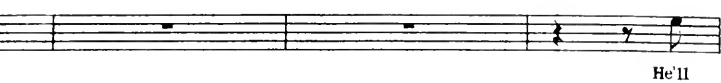
While gra - ti - tude is heaped up - on,  
While gra - ti - tude is heaped up - on,  
While gra - ti - tude is heaped up - on,  
While gra - ti - tude is heaped up - on,

BON.  gra - ti - tude is heaped up - on A - le - gal lu - mi - na - ry.

He'll


CHO. 

He'll

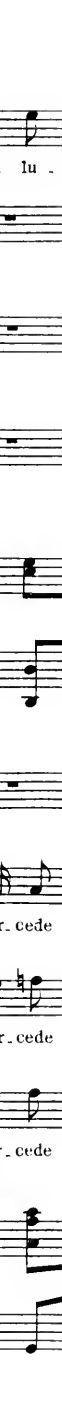


He'll




BON. 

plead the doubt - ful cause of John, Or in - ter - cede for Ma - ry, While

CHO. 

plead the doubt - ful cause of John, Or in - ter - cede for Ma - ry, While



plead the doubt - ful cause of John, Or in - ter - cede for Ma - ry, While



BON. While gra - ti - tude is heaped up - on, While

CHO. gra - ti - tude is heaped up - on, While

gra - ti - tude is heaped up - on, While

BON. gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.

CHO. gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.

gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.

BON.

His mien be - trays a Ne - o - phyte, His

BON.

me - thod shows the mas - ter, By sim - ply prov - ing black is white, That

BON.

clay is a - la - bas - ter. He'll place a ha - lo on the head of

BON.

some mis - cre - ant wa - ry. Then wash his hands, and go to bed,

Then

Then

Then

BON.  Then wash his hands, and go to bed A le - gal lu - mi -

wash his hands, and go to bed.

CHO.  wash his hands, and go to bed.

wash his hands, and go to bed.

*mf*



BON.  na - ry.

He'll place a ha - lo on the head Of some mis - cre - ant wa - ry. Then

CHO.  He'll place a ha - lo on the head Of some mis - cre - ant wa - ry, Then

He'll place a ha - lo on the head Of some mis - cre - ant wa - ry, Then

*f*



SON.  Then wash his hands and go to bed, Then

 wash his hands and go to bed. Then

CHO.  wash his hands and go to bed. Then

 wash his hands and go to bed. Then



SON.  wash his hands and go to bed. A le - gal lu - mi - na - ry.

 wash his hands and go to bed. A le - gal lu - mi - na - ry.

CHO.  wash his hands and go to bed. A le - gal lu - mi - na - ry.

 wash his hands and go to bed. A le - gal lu - mi - na - ry.



CHORUS

If we live in the land we  
 If we live in the land we  
 If we live in the land we

*ff* *f*

love. We must love in the land we live. Where our joy is the thirst that we  
 love, We must love in the land we live. Where our joy is the thirst that we  
 love, We must love in the land we live, Where our joy is the thirst that we

sa - tis - fy first— An ex - cess we've all learnt to for - give. But when  
 sa - tis - fy first— An ex - cess we've all learnt to for - give. But when  
 sa - tis - fy first— An ex - cess we've all learnt to for - give. But when



CHO. Ne-me-sis waits on us, And we re-a-lize all too late, That the

The first system of music consists of four staves. The top staff is a vocal line with lyrics: "Ne-me-sis waits on us, And we re-a-lize all too late, That the". The second staff is a vocal line with the same lyrics. The third staff is a vocal line with the same lyrics. The fourth staff is a piano accompaniment with a treble and bass clef, showing chords and melodic lines.

CHO. fountain is dry. Then it's hi,ther we hie, To con-sult an a-ble ad-vo-

The second system of music consists of four staves. The top staff is a vocal line with lyrics: "fountain is dry. Then it's hi,ther we hie, To con-sult an a-ble ad-vo-". The second staff is a vocal line with the same lyrics. The third staff is a vocal line with the same lyrics. The fourth staff is a piano accompaniment with a treble and bass clef, showing chords and melodic lines. A dynamic marking "cres: ff" is present at the end of the system.

CHO. -cate.

The third system of music consists of four staves. The top staff is a vocal line with lyrics: "-cate.". The second staff is a vocal line with the same lyrics. The third staff is a vocal line with the same lyrics. The fourth staff is a piano accompaniment with a treble and bass clef, showing chords and melodic lines. A dynamic marking "cres: ff" is present at the end of the system.

N<sup>o</sup> 2.

## SONG.— (Baron) and CHORUS.

"THE OLD NOBLESSE."

Words by  
GEORGE GROSSMITH, JUN<sup>r</sup>Music by  
LIONEL MONCKTON.

Allegro Commodo.

Baron. 

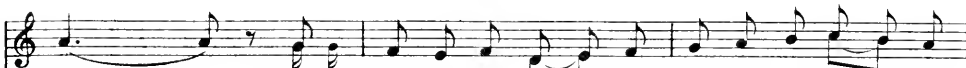
Piano. 

1. As  
2. As  
3. As

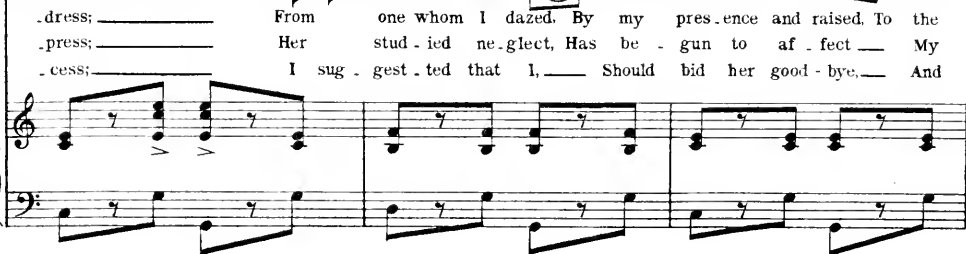
BAR. 

one of the Old No - blesse, ———— Im ea - ger to seek re -  
one of the Old No - blesse, ———— My feel - ings I cant ex -  
one of the Old No - blesse, ———— Who mar - ried with no suc -



BAR. 

.dress; ———— From one whom I dazed, By my pres - ence and raised, To the  
.press; ———— Her stud - ied ne - glect, Has be - gun to af - fect — My  
.cess; ———— I sug - gest - ed that I, ———— Should bid her good - bye, — And



BAR. rank of a Bar - on - ess! Her prin - ci - pal as - set grows  
health and my hap - pi - ness! She ne - ver be - stows a ca -  
go for a long re - cess! She an - swer'd me read - i - ly

CHO. Yes!  
Yes!  
Yes!

BAR. less, For she spends all her mon - ey on dress: So  
- ress, She spurns ev - 'ry lov - ing ad - dress: She  
"Yes," You can go to a cer - tain ad - dress: Which I

BAR. now she is quite a su - per - flu - ous - ness To one of the Old No -  
gives all the mus - tard with - out a - ny cress To one of the Old No -  
will not re - peat, but per - haps you can guess, It's a home for the Old No -

BAR. *blesse.* \_\_\_\_\_  
*blesse.* \_\_\_\_\_  
*blesse.* \_\_\_\_\_

CHO. *mf*

1. So now she is quite a su - per - flu - ous - ness: To  
 2. She gives all the mus - tard with - out a - ny cress: To  
 3. We will not re - peat but per - haps you can guess: It's a

BAR. \_\_\_\_\_

CHO.

one of the Old No - blesse! \_\_\_\_\_  
 one of the Old No - blesse! \_\_\_\_\_  
 home for the Old No - blesse! \_\_\_\_\_

BARON.

Oh,  
 Oh,  
 Oh.

*f* *mf*

BAR.

Im the Ba - ron Pa - pouche, \_\_\_\_\_ Who drove in a hired ba - rouche, \_\_\_\_\_ To a  
 Im the Ba - ron Pa - pouche, \_\_\_\_\_ fond of a sweet "bonne bouche," \_\_\_\_\_ But a  
 Im the Ba - ron Pa - pouche, \_\_\_\_\_ I hol - ler Hoo - ro hoo - roosh! \_\_\_\_\_ That's

*p*

BAR. church where I made, An in - diff - er - ent jade, The wife of the great Pa - pouche. —  
smack on the face, Is the on - ly embrace, That is giv - en the great Pa - pouche. —  
I - rish may - be, But it rhymes you'll a - gree, To that mus - i - cal name Pa - pouche. —

CHO. *f*  
Oh  
Oh  
Oh

CHO. he's the Ba - ron Pa - pouche, — Who drove in a hired ba -  
he's the Ba - ron Pa - pouche, — Who's fond of a sweet *bonne*  
he's the Ba - ron Pa - pouche, — He hol - lers Hoo - roo hoo -

CHO. - rouche, — To a church where he made, An in - diff - er - ent jade, The  
- bouche, — But a smack on the face, Is the on - ly em - brace, That is  
- roosh, — That's I - rish may - be. But it rhymes you'll a - gree, To that

CHO. 1 & 2. 3.  
wife of the great Pa - pouche. — - pouche. —  
giv - en the great Pa - pouche. — - pouche. —  
mus - i - cal name Pa - pouche. — - pouche. —

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains chords and eighth notes, while the bass staff contains eighth notes. There are dynamic markings like *f* and *mf* in the bass staff.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains chords and eighth notes, while the bass staff contains eighth notes. There are dynamic markings like *f* and *mf* in the bass staff.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains chords and eighth notes, while the bass staff contains eighth notes. There are dynamic markings like *f* and *mf* in the bass staff.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains chords and eighth notes, while the bass staff contains eighth notes. There are dynamic markings like *f* and *mf* in the bass staff.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains chords and eighth notes, while the bass staff contains eighth notes. There are dynamic markings like *f* and *mf* in the bass staff.

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains chords and eighth notes, while the bass staff contains eighth notes. There are dynamic markings like *f* and *mf* in the bass staff.

N<sup>o</sup>. 3.

## TRIO. (Baroness, Babori and Baron.)

"VICE VERSA"

Words by  
PERCY GREENBANK.Music by  
IVAN CARYLL.

Allegretto moderato.

Piano.

BABORI.

Were you my cli - ent, Ba - ro - ness, I

BAB.

bold - ly should as - sert you Be - yond com - pare Were

BARONESS.

sweet and fair, Pos - sess - ing ev - 'ry vir - tue. Oh!

BARB.

pray, sir, hush! You make me blush, I've not got ev - 'ry

BABORI.

vir - tue. I'd prove your hus - band, more or less, Was

BAB.

grum - py and close - fist - ed, A scoun - drel low From

BABON.

top to toe, If ev - er one ex - ist - ed, Too



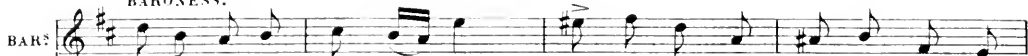
BAR.  bad of you, It is - n't true, I ne - ver was close -

BAR.  **BABORI.**  
- fist - ed! I might go on to show that he was

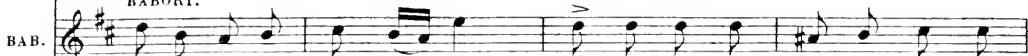
BAB.  get - ting worse and worse, ah! But he's my cli - ent,

BAB.  don't you see, So all is vi - ce ver - sa.

BARONESS.

BAR.  Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

BABORI.

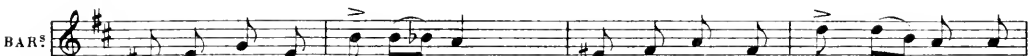
BAB.  Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

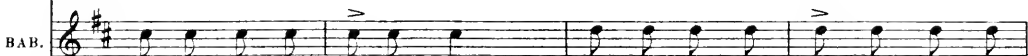
BARON.

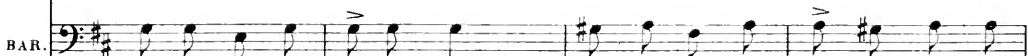
BAR.  Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!



*p*

BAR.  And their bus - ness is to show Black is white, And wrong is right And

BAB.  And their bus - ness is to show Black is white, And wrong is right And

BAR.  And their bus - ness is to show Black is white, And wrong is right And



AR.  
strict - ly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

AB.  
strict - ly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

AR.  
strict - ly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

BABORI.

AB. Now

AB.  
as 'tis he I rep - re - sent, I must ad - mit, dear

BAB.

la - - dy. You're lost to shame, And have a name For

BARONESS.

ev - 'ry thing that's sha - - dy- How dare you, sir? Would

BAR.

you in - fer My cha - rac - ter is sha - - dy? Your

BAB.

hus - band is a mon - u - ment Of pa - tience and de -

BAB.

- vo - tion. He's been a - bused And so ill - used (You'll

BAB.

par - don my e - mo - tion.) My cause you plead So

BARON.

BAB.

well in - deed, I'll par - don your e - mo - tion. A

BABORI.

BAB.

wife should to her hus - band be A bless - ing, not a

BAB.  *course, ah! But in my cli - ent's case you see, The*

BAB.  *facts are vi - ce ver - sa.*

BARONESS.  *Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!*

BABORI.  *Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!*

BARON.  *Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!*

*p* 

BAR? And their bus\_ness is to\_ show Black is white And wrong is\_ right And

BAB And their bus\_ness is to show Black is white And wrong is right And

BAR And their bus\_ness is to show Black is white And wrong is right And

BAR? strict\_ly vi\_ ce, vi\_ ce ver\_ sa, Strict\_ly vi\_ ce ver\_ sa!

BAB strict\_ly vi\_ ce, vi\_ ce ver\_ sa, Strict\_ly vi\_ ce ver\_ sa!

BAR strict\_ly vi\_ ce, vi\_ ce ver\_ sa, Strict\_ly vi\_ ce ver\_ sa!

## DANCE.

The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The key signature has two sharps (F# and C#). The music begins with a piano dynamic marking. The right hand plays a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. There are several accents and slurs throughout the system.

The second system continues the piece. The right hand features more complex rhythmic patterns, including sixteenth notes and slurs. The left hand maintains its accompaniment. Dynamics include piano and accents.

The third system shows a change in texture. The right hand has a more melodic line with slurs and accents, while the left hand continues with chords. A forte dynamic marking is present in the middle of the system.

The fourth system features a dense texture with many chords in both hands. The right hand has a more active melodic line with slurs and accents. Dynamics include piano and accents.

The fifth system concludes the piece. The right hand has a melodic line with slurs and accents, while the left hand plays chords. The system ends with a final chord and a fermata-like structure.



Nº 4.

SONG.—(Dulcie.)

"THE MOON OF MAY."

Words by  
ADRIAN ROSS.

Music by  
LIONEL MONCKTON.

Moderato.

Dulcie.

Piano.

DULCIE.

1. When sun and show - ers a - wake the flow - ers To  
2. A - gain for lov - ers the prim - rose cov - ers The

DUL.

ven - ture forth, ——— And birds go wing - ing their  
mea - dow vales, ——— And leaves are thril - ling to

DUL.

way and sing - ing From South to North, My  
hear the tril - ling Of night in gales! But

DUL.

heart goes af - ter the love and laugh - ter Of May - time's  
May must wa - ken to me for - sa - ken Of all her

DUL.

boon, That May of ro - ses, whose ring en - clo - ses Our  
light, The love - light ten - der that lent a splen - dour, To

DUL.

hon - ey moon! Ah Ah  
day and night! Ah Ah

*p* *rall.*

*colla voce*

REFRAIN.  
Tempo di Valse moderato.

DUL.

Come back my May time, Bring ing the time of

DUL.

old. When for us two heavens were blue, Ev 'ry

*cres:* *mf poco rit:*

*mf poco rit:*

DUL.

hour was gold. Dear dawn of day time,

*dim:* *p a tempo*

*dim:* *p a tempo*

DUL.

Noon in the wood land way. Set of the sun,

*cres:* *mf*

*cres:* *mf*

DUL. *dim.* *rit.* 1. *a tempo*

leaving us one. Under the moon of May! May.

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

DUL. Under the moon!

DUL. *cres:*

Under the moon! Under the moon of May, —

*cres:*

DUL. of May. —

*f* *dim.* *mf* *mp*

No 5. QUARTET. (Mr & Mrs Girdle, Emmy-Lou and Stephen-Henry.)

“THE BRITISH TOURIST.”

Words by  
PERCY GREENBANK.

Music by  
IVAN CARYLL.

Piano. *f*

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The music is marked with a forte (*f*) dynamic.

The second system continues the piano introduction. The treble clef melody has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef accompaniment has a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The music continues with a forte (*f*) dynamic.

GIRDLE.

1. It seemed a dread-ful bore To leave our na-tive shore. Far be-

The vocal line for Girdle begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are: "1. It seemed a dread-ful bore To leave our na-tive shore. Far be-". The piano accompaniment continues with a forte (*f*) dynamic.

GIR. ALL. EMMY.

- hind! Far be - hind! But

The vocal line for Girdle and Emmy-Lou begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are: "- hind! Far be - hind! But". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

EM. as we had to go We mere - ly murmured, "Oh, nev - er

EM. mind!" Nev - er mind! Ex -

ALL. MS GIRDLE.

MS G. - pe - ri - ence has taught us that it's much the bet - ter plan, When

MS G. ve - ry far a - way we have to roam, To

cresc. marcato

GIRDLE.

try and car - ry with us all the com - forts that we can, In

STEPHEN.

or - der to re - mind ourselves of home. Pa -

EMMY.

GIRDLE.

- pa had the "Dai - ly Mail," Ma - ma had a new "Home Chat," The

MIS GIRDLE.

lit - tle ones had "Sket - chy Bits" to gaze and won - der at. With

GIRDLE.

ME G  
 plen - ty of things like these— So hap - py in - deed were we. The

MS GIRDLE, EMMY & STEPHEN.  
 BRITISH TOURIST, AND HIS WIFE, AND ALL HIS - FA - MI - LEE!

GIR.  
 Bri - tish Tour - ist, And his wife, And all his - fa - mi - lee!

GIRDLE.

2. We'd



GIR.

bun - dles large and small, Just twen - ty - three in all, Such a

GIR.

joke! \_\_\_\_\_ Such a joke! \_\_\_\_\_ Pa -

ALL. STEPHEN.

STE.

- pa was dressed in checks That some - how seemed to vex For - eign

SIE.

folk. \_\_\_\_\_ For - eign folk. \_\_\_\_\_ We

ALL. MRS GIRDLE.

MES. G.  
filled up the com - part - ment with our lug - gage and our wraps, Which

MES. G.  
made the o - ther pas - sen - gers com - plain; I

MES. G. GIRLIE.  
think that they were o - ver - come with jea - lou - sy, per - haps, To

GIRL. STEPHEN.  
see us hav - ing din - ner in the train. Pa -

EMMY. GIRDLE.

STE. - pa had a big Bath bun, \_\_\_\_\_ Mam - ma had a stale pork pie, The

M<sup>rs</sup> GIRDLE.

GIR. lit - tle ones had pep - per - mints to eat u - pon the sly. With

GIRDLE.

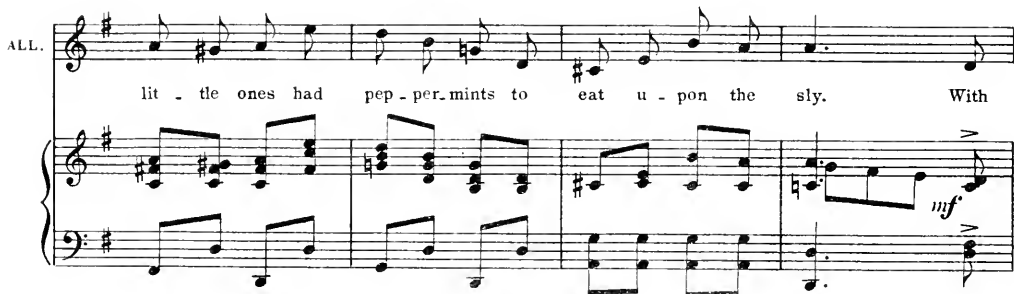
M<sup>rs</sup> G. plen - ty of things like these, So hap - py in - deed were we \_\_\_\_\_ The

M<sup>rs</sup> GIRDLE. EMMY & STEPHEN. ALL.

GIR. Brit - ish Tou - rist, And his wife, And all his - fa - mi - lee! Pa -

ALL.  *p* *mf* *p*

- pa had a big Bath bun, Mam - ma had a stale pork pie, The

ALL.  *mf*

lit - tle ones had pep - per - mints to eat u - pon the sly. With

ALL.  *p* *mf*

plen - ty of things like these, So hap - py in - deed were we, The

ALL.  *f*

Brit - ish Tou - rist, And his wife, And all his - fa - mi - lee!

DANCE.

The musical score is arranged in six systems, each containing a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings are placed throughout the score: *p* (piano) at the beginning of the first system, *mf* (mezzo-forte) in the second and third systems, and *ff* (fortissimo) in the fourth system. The piece ends with a double bar line and a fermata over the final notes.

Nº 6.

## SONG.—(Girdle.) and CHORUS.

"NOT SO VERY OLD."

Words by  
GEORGE GROSSMITH, JUNRMusic by  
IVAN CARYLL.

Moderato.

Girdle.

Piano.

Musical score for the introduction of 'Girdle.' The score is in G major (one sharp) and common time (C). It consists of a vocal line for 'Girdle.' and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

GIR.

1. I'm

Musical score for the first line of the song. The vocal line begins with the lyrics "1. I'm". The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking *mf* (mezzo-forte) is indicated.

GIR.

slight - ly past the age of thir - ty - one,      And all the ma - ny fool - ish things I've  
oth - er day I heard a fun - ny joke,      I re - member'd it this morn - ing when I

Musical score for the second line of the song. The vocal line continues with the lyrics. The piano accompaniment features a more active melodic line in the right hand. The score includes repeat signs at the beginning of the line.

GIR.

done, On - ly cons - ti - tute a clue, To the  
 woke, So I told it to a friend, And he

GIR.

things I'm going to do, For I've just got old e - nough to have some  
 wait - ed to the end, It was all a - bout a cost - er and his

GIR.

fun, I'm rea - dy at this mo - ment for a kiss dears, And a  
 moke, I may not have re - peat - ed it quite right - ly, But I

GIR.

dance that is a chance I would - n't miss dears, For not  
 spread it out an hour, and told it bright - ly, I —

GIR.

yet do I for - get, How to turn a pi - rou - ette, Look at  
told him it was true. And I said I *think* its new, He smiled po -

GIR.

this dears. "Oh, I cant be so ve - ry  
- lite - ly. "Oh! It cant be so ve - ry

GIR.

old." you see, My age a Ro - me - o re -  
old," said he, Its charms will nev - er, nev - er

GIR.

- veals, For a wo - man, says the book, Is as  
fade, Its not as an - cient as the tale, Of



GIR.

old as she may look, But a man is as old as he  
Jo-nah and the whale, Or the jokes that Me-thu-sa-leh

GIR.

feels, made, In Punch, some five-and-twenty

GIR.

morn-ing. "Oh! you're a naugh-ty old man I'm told," Said  
years a-go, I saw that lit-tle sto-ry told, They've

GIR.

I, "I may be naugh-ty. But Id have you know, I'm-not so-ve-ry  
got it in a-gain this-week, And so It-cant be-ve-ry

GIR.

old."

"Oh! he cant be so ve-ry old," you see, His  
 "Oh! It cant be so ve-ry old," said he, Its

CHO.

"Oh! he cant be so ve-ry old," you see, His  
 "Oh! It cant be so ve-ry old," said he, Its

"Oh! he cant be so ve-ry old," you see, His  
 "Oh! It cant be so ve-ry old," said he, Its

age a Ro-me-o re-veals. For a wo-man, says the book, Is as  
 charms will ne-ver ne-ver fade. Its not as an-cient as the tale, Of

CHO.

age a Ro-me-o re-veals. For a wo-man, says the book, Is as  
 charms will ne-ver ne-ver fade. Its not as an-cient as the tale, Of

age a Ro-me-o re-veals. For a wo-man, says the book, Is as  
 charms will ne-ver ne-ver fade. Its not as an-cient as the tale, Of

old as she may look, But a man is as old as he feels. A  
 Jo-nah and the whale. Or the jokes that Me-thu-sa-leh made. In

old as she may look, But a man is as old as he feels. A  
 Jo-nah and the whale, Or the jokes that Me-thu-sa-leh made. In

old as she may look, But a man is as old as he feels. A  
 Jo-nah and the whale, Or the jokes that Me-thu-sa-leh made. In

The first system of the musical score consists of four staves. The top three staves are vocal parts for a choir, with lyrics printed below each line. The bottom staff is the piano accompaniment, featuring a treble and bass clef with chords and melodic lines.

girl re-mark'd the o-ther morn-ing, "Oh! you're a naught-y old man I'm  
 Punch, some five-and-twenty years a-go, I saw that lit-tle sto-ry

girl re-mark'd the o-ther morn-ing "Oh! you're a naught-y old man I'm  
 Punch, some five-and-twenty years a-go, I saw that lit-tle sto-ry

girl re-mark'd the o-ther morn-ing "Oh! you're a naught-y old man I'm  
 Punch, some five-and-twenty years a-go, I saw that lit-tle sto-ry

The second system of the musical score consists of four staves. The top three staves are vocal parts for a choir, with lyrics printed below each line. The bottom staff is the piano accompaniment, featuring a treble and bass clef with chords and melodic lines.

CHO.

told. Said he "I may be naught-y, But I'd have you know, I'm—  
told. They've got it in a - gain. This— week and so It—

told. Said he "I may be naught-y, But I'd have you know, I'm—  
told. They've got it in a - gain. This— week and so It—

told. Said he "I may be naught-y, But I'd have you know, I'm—  
told. They've got it in a - gain. This— week and so It—

CHO.

not so - ve - ry old." 2. The  
cant be - ve - ry old." 3. I

not so - ve - ry old." 2. The  
cant be - ve - ry old." 3. I

not so - ve - ry old." 2. The  
cant be - ve - ry old." 3. I

GIR.  went in - to a shop to buy a cheese, An

GIR.  ev - er fic - kle pal - ate to ap - pease, Now I

GIR.  ne - ver did care much, for a Ched - dar or a Dutch, So I

GIR.  said I want a Stil - ton if you please. I was

GIR.  wear - ing in my coat some sweet mi - mo - sa, And I

GIR.  drew the fra - grant sprig a tri - fle clo - ser, And the

GIR.  shop - man then I told, Not to send me one *too* old, He said

GIR.  "No sir!" "Now

GIR.    
 this can't be so ve - ry old," said he. It's

GIR.    
 feel - ing ve - ry well and strong, And it's

GIR.    
 look - ing nice and brown, Af - ter sev - en months in town. It - ll

GIR.    
 join in a top - i - cal song. It

GIR. takes a lot of ex - er - cise you know, To

GIR. keep it - self free from cold, Just

GIR. now it's prac - tis - ing the — cake - walk, so It —

GIR. can't be — ve - ry old!"

HO. Now

Now

Now

*cresc.*

*f*



CHORUS

this can't be so ve - ry old," said he, "It's feel - ing ve - ry well and

this can't be so ve - ry old," said he, "It's feel - ing ve - ry well and

this can't be so ve - ry old," said he, "It's feel - ing ve - ry well and

Detailed description: This system contains the first line of the chorus. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment consisting of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "this can't be so ve - ry old," said he, "It's feel - ing ve - ry well and".

strong, And it's look - ing nice and brown, Af - ter sev - en months in town, It 'll

strong, And it's look - ing nice and brown, Af - ter sev - en months in town, It 'll

strong, And it's look - ing nice and brown, Af - ter sev - en months in town, It 'll

Detailed description: This system contains the second line of the chorus. It features three vocal staves and a piano accompaniment. The lyrics are: "strong, And it's look - ing nice and brown, Af - ter sev - en months in town, It 'll".

CHORUS

join in a top - i - cal song. It takes a lot of ex - er -

join in a top - i - cal song. It takes a lot of ex - er -

join in a top - i - cal song. It takes a lot of ex - er -

Detailed description: This system contains the third line of the chorus. It features three vocal staves and a piano accompaniment. The lyrics are: "join in a top - i - cal song. It takes a lot of ex - er -".

CHO.

rise you know. To keep it self free from

rise you know To keep it self free from

rise you know. To keep it self free from

CHO.

cold, Just now it's practising the cake walk, so it

cold, Just now it's practising the cake walk, so it

cold, Just now it's practising the cake walk, so it

CHO.

cant be very old.

cant be very old.

cant be very old.

DANCE.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The treble staff begins with a series of chords and eighth notes, including a triplet of eighth notes. The bass staff provides a steady accompaniment with chords and eighth notes.

The second system continues the piece. The treble staff features a melodic line with eighth notes and chords. The bass staff continues with a consistent accompaniment pattern of chords and eighth notes.

The third system includes a first ending bracket in the treble staff, marked with a '2.' above it. The treble staff has a melodic line with eighth notes and chords. The bass staff continues with a consistent accompaniment pattern.

The fourth system continues the piece. The treble staff features a melodic line with eighth notes and chords. The bass staff continues with a consistent accompaniment pattern of chords and eighth notes.

The fifth system concludes the piece. The treble staff features a melodic line with eighth notes and chords, ending with a fermata. The bass staff continues with a consistent accompaniment pattern.

No 7.

## SONG. (Rosalie)

"I'VE COME ALONG TO PARIS."

Words by  
LESLIE MAYNE.Music by  
LIONEL MONCKTON.

Moderato.

Rosalie.

Piano.

ROS.

1. I'm a coun - try lass, you know; Fresh to all the streets and

ROS.

hou - ses; Fa - ther has to plough and sow,

ROS.

Mo - ther minds the pigs and cow - ses! Life up - on a farm's no

ROS. fun. On - ly wor - ry and vex - a - tion:

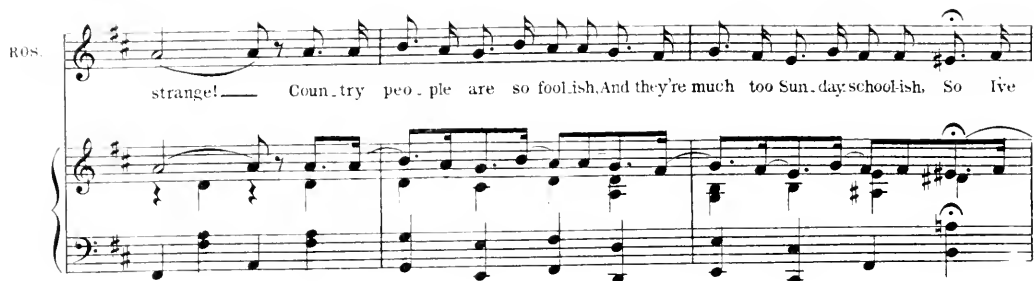
ROS. Ev - ry girl to town should run, Just to get a sit - u - a -

ROS. - tion! Well I told my mother so, And she answer'd "Off you go!" So I've

*rall:* REFRAIN

ROS. come a long to Pa - ris for a change! — Is - 'nt it strange? — Aw - ful - ly

*a tempo*

ROS.  strange! — Coun . try peo . ple are so fool . ish . And they're much too Sun . day school . ish . So I've

ROS.  come a . long to Pa . ris for a change! —

*mf*

*And.* \* *And.* \*

ROS.  2. Down at home it's work all

*p*

*And.* \* *And.*

ROS.  day, Ear . ly in the morn they're start . ing!

*f*

## No. 8.

## CONCERTED NUMBER.

"THE BEAUTIFUL SPRING."

Words by

GEORGE GROSSMITH, JUNR

Music by

IVAN CARYLL.

Allegro moderato.

Piano.

*f* very brightly

The musical score is written for piano in 2/4 time, with a key signature of one sharp (F#). It consists of four systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Allegro moderato' and the dynamics are 'f very brightly'. The score features a rhythmic accompaniment in the bass clef and a more melodic line in the treble clef. The first system includes the tempo and dynamic markings. The second system continues the piece with similar rhythmic patterns. The third system shows a continuation of the melodic and harmonic development. The fourth system concludes the piece with a final cadence.

**SOPRANO.**  
 O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the - floors,

**TENOR.**  
 O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

**BASS.**  
 O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

**CHO.**  
 Cov - er chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

**CHO.**  
 Cov - er chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

**BASS.**  
 Cov - er chairs with dain - ty chintz, Cur - tains hang of cream - y tints;



Paint and po - lish, scour and clean, Where the fire was stand a - screen,

CHO. Paint and po - lish, scour and clean, Where the fire was stand a screen,

Paint and po - lish, scour and clean, Where the fire was stand a screen,

Di - mi - ty u - pon the stair, Flow - ers, flow - ers ev - 'ry - where.

CHO. Di - mi - ty u - pon the stair, Flow - ers, flow - ers ev - 'ry - where.

Di - mi - ty u - pon the stair, Flow - ers, flow - ers ev - 'ry - where.

## SOPRANO.

SOP.

Ap - ple - blos - soms, sprig of may, Li - lac and la - bur - nam gay,

*mf con express*

SOP.

Hy - a - cinth, and dont for - get Hum - ble Mi - tress Mi - gno - nette,

SOP.

Gil - ly - flow'r and mar - gue - rite, But - ter - cup and mea - dow - sweet.

SOP.

These the pres - ents she will bring, That is why we wel - come Spring.

*CRSC.*

CHO.

Ap-ple-blos-soms, sprig of may, Li-lac and la-bur-nam gay, Hy-a-cinth, and

Ap-ple-blos-soms, sprig of may, Li-lac and la-bur-nam gay, Hy-a-cinth, and

Ap-ple-blos-soms, sprig of may. Li-lac and la-bur-nam gay, Hy-a-cinth, and

CHO.

don't for-get Hum-ble Mis-tress Mi-gno-nette, Gil-ly-flower, and mar-gue-rite, *cresc.*

don't for-get Hum-ble Mis-tress Mi-gno-nette, Gil-ly-flower, and mar-gue-rite, *cresc.*

don't for-get Hum-ble Mis-tress Mi-gno-nette, Gil-ly-flower, and mar-gue-rite, *cresc.*

*cresc.*

But - ter - cup and mea - dow - sweet. These the pre - sents she will

CH. But - ter - cup and mea - dow - sweet. These the pre - sents she will

But - ter - cup and mea - dow - sweet. These the pre - sents she will

*ff*

bring, That is why we wel - come Spring. \_\_\_\_\_

CH. bring, That is why we wel - come Spring. \_\_\_\_\_

bring, That is why we wel - come Spring. \_\_\_\_\_

CHO.

O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

CHO.

Co - ver chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

Co - ver chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

Co - ver chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

Paints and pol - ish, scour and clean, Where the fire was stand a screen.

CHO. Paints and pol - ish, scour and clean, Where the fire was stand a screen.

Paints and pol - ish, scour and clean, Where the fire was stand a screen.

Di - mi - ty up - on the stair, Flow - ers, flow - ers ev - 'ry - where.

CHO. Di - mi - ty up - on the stair, Flow - ers, flow - ers ev - 'ry - where.

Di - mi - ty up - on the stair, Flow - ers, flow - ers ev - 'ry - where.

## Moderato.

*mf.*

GIRLS.

CLERKS.

Have you brought my lunch-eon, lit - tle Mi - di - nette? All the morn-ing we have

Have you brought my lunch-eon, lit - tle Mi - di - nette? All the morn-ing we have

"

GIRLS.

CLERKS.

Since your pa - tience has so brave - ly last - ed, Can't it

fast - ed.

fast - ed.

Girls. last a lit - tle lon - ger yet?

CLERKS. What have you to tempt us?  
What have you to tempt us?

Girls. Here's a

CLERKS. Let - tuc - es and bread, Sand - wich - es of some sau - cis - son,  
Let - tuc - es and bread, Sand - wich - es of some sau - cis - son,



Girls.  
 slice with such a nice big piece on, Now come and see the mon - keys

CLERKS.  
 Thanks!

Thanks!

Girls.  
 fed! Please don't eat so fast! Your man - ners are the worst!

CLERKS.

*mf*

*mf*

Girls

Al-ways take the piece that's near - est.

CLERKS.

*mf*  
Dont stand talk - ing: get a corks - screw,

*mf*  
Dont stand talk - ing: get a corks - screw,

Girls.

*cresc.*  
dear - est! We are strug - gling with a thing called thirst!

*cresc.*  
dear - est! We are strug - gling with a thing called thirst!

*f*

*cresc.*  
*f*

*mf*

Girls. We would like to wan - der un - der - neath the trees, When you've done your lunch - eon -

CLERKS.

*mf*

Girls. - par - ty! Thanks!

CLERKS. Here's your health, my Mi - di - nette! Drink hear - ty! We're

Here's your health, my Mi - di - nette! Drink hear - ty! We're

Girls

CLEARS.

rea\_dy for de\_sert now, please.

rea\_dy for de\_sert now, please.

Two vocal staves for girls. The top staff is in treble clef and the bottom staff is in bass clef. Both contain the lyrics "rea\_dy for de\_sert now, please." The music consists of quarter and eighth notes.

*mf*

First system of piano accompaniment. Treble and bass clefs. Features a melodic line in the treble with a dynamic marking of *mf*.

*mf*

Second system of piano accompaniment. Treble and bass clefs. Continues the melodic and harmonic development with a dynamic marking of *mf*.

Third system of piano accompaniment. Treble and bass clefs. The texture becomes more complex with more notes in both hands.

*mf*

Fourth system of piano accompaniment. Treble and bass clefs. Includes a dynamic marking of *mf*.

Fifth system of piano accompaniment. Treble and bass clefs. The piece concludes with a final cadence.

No 9.      QUARTET. (Rosalie, Emmy-Lou, Boniface and Stephen-Henry.)

"SWALLOWS."

Words by  
PERCY GREENBANK.

Music by  
LIONEL MONCKTON.

Allegro grazioso.

Piano. *mf*

ROSALIE.

1. The

ROS.

swal-low's a dear lit-tle bird, \_\_\_\_\_ That comes ov-er here in the

ROS.

Spring, \_\_\_\_\_ And ea-ger-ly tries to catch plen-ty of flies, By

ROS.

dart\_ing a\_bout on the wing.

ENNY. BONIFACE & STEPHEN.

Up high, he's dart\_ing a\_bout on the

Detailed description: This system contains the first vocal entry for ROS. The vocal line is in a soprano register, starting with a treble clef and a key signature of three flats. The lyrics are "dart\_ing a\_bout on the wing." followed by a rest, then "Up high, he's dart\_ing a\_bout on the". The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line.

EM.  
BON.  
STE.

BONIFACE.

wing! Just now with a fuss that's ab\_surd, On

Detailed description: This system contains the second vocal entry for EM. BON. STE. The vocal line is in a soprano register, starting with a treble clef and a key signature of three flats. The lyrics are "wing!" followed by a rest, then "Just now with a fuss that's ab\_surd, On". The piano accompaniment continues with the same eighth-note patterns as the previous system.

BON.

build\_ing a nest he is bent, I think he be\_lieves in a

Detailed description: This system contains the third vocal entry for BON. The vocal line is in a soprano register, starting with a treble clef and a key signature of three flats. The lyrics are "build\_ing a nest he is bent," followed by a rest, then "I think he be\_lieves in a". The piano accompaniment continues with the same eighth-note patterns.

BON.

home in the eaves, Where he has\_nt to pay an\_y

Detailed description: This system contains the fourth vocal entry for BON. The vocal line is in a soprano register, starting with a treble clef and a key signature of three flats. The lyrics are "home in the eaves, Where he has\_nt to pay an\_y". The piano accompaniment continues with the same eighth-note patterns.

BON.

rent!

ROSALIE, EMMY & STEPHEN.

Oh, my! oh, my! How

STE.  
EM.  
ROS.

nice not to pay an - y rent! Swal - low!

ALL.

*mf*

ALL.

swal - low! Dear lit - tle in - no - cent swal - low!

ALL.

Do - ing your best to get rea - dy a nest, And flut - ter - ing to and

ROS.  
fro. Ah! Lit - tle in - no - cent

EM.  
RON.  
STE.  
fro. Swal - low! swal - low!

ROS.  
one! You we will fol - low! You're mak - ing love In the

EM.  
RON.  
STE.  
There's an ex - am - ple to fol - low! You're mak - ing love In the

ROS.  
sky up a - bove, So we'll do the same be - low!

EM.  
RON.  
STE.  
sky up a - bove, So we'll do the same be - low!



Musical score for the first system, featuring a piano accompaniment with a treble and bass clef. The melody in the treble clef includes trills marked "tr".

Musical score for the second system, including a vocal line for ROSALIE. The piano accompaniment continues with trills.

ROSALIE.  
2. The

Musical score for the third system, featuring a vocal line for ROS. The piano accompaniment includes a piano dynamic marking "p".

swal-low is fond of his mate, ——— But how do you know it will

Musical score for the fourth system, featuring a vocal line for ROS. The piano accompaniment continues.

last? ——— For have .n't I heard that this dear lit - tle bird Is

ROS.  
 thought to be aw - ful - ly fast!  
 EMMY, BONIFACE & STEPHEN.  
 Oh, no! he's swift, but he's not a bit

The musical score for ROS. consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, starting with a half note 'thought' and a quarter note 'to', followed by a quarter rest, then a quarter note 'be', a quarter note 'aw -', a quarter note 'ful -', a quarter note 'ly', and a quarter note 'fast!'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

EM.  
 BON.  
 STE.  
 STEPHEN.  
 fast! Just watch an - y pair tête - a - tête. There

The musical score for EM. BON. STE. features a vocal line and piano accompaniment. The vocal line begins with a half note 'fast!' followed by a quarter rest, then a quarter note 'Just', a quarter note 'watch', a quarter note 'an -', a quarter note 'y', a quarter note 'pair', a quarter note 'tête -', a quarter note 'a -', a quarter note 'tête.', and a quarter note 'There'. The piano accompaniment continues with a consistent eighth-note bass line and a right-hand melody.

STE.  
 real - ly is no - thing a - miss. She gets a bit peck'd, but she

The musical score for STE. includes a vocal line and piano accompaniment. The vocal line starts with a half note 'real -', a quarter note 'ly', a quarter note 'is', a quarter note 'no -', a quarter note 'thing', a quarter note 'a -', a quarter note 'miss.', a quarter note 'She', a quarter note 'gets', a quarter note 'a', a quarter note 'bit', a quarter note 'peck'd,', a quarter note 'but', and a quarter note 'she'. The piano accompaniment maintains the eighth-note bass line and right-hand melody.

STE.  
 does - nt ob - ject, For it's on - ly the same as a

The musical score for STE. shows a vocal line and piano accompaniment. The vocal line begins with a half note 'does -', a quarter note 'nt', a quarter note 'ob -', a quarter note 'ject,', a quarter note 'For', a quarter note 'it's', a quarter note 'on -', a quarter note 'ly', a quarter note 'the', a quarter note 'same', a quarter note 'as', and a quarter note 'a'. The piano accompaniment continues with the established eighth-note bass line and right-hand melody.

STE. kiss. \_\_\_\_\_  
 ROSALIE, EMMY & STEPHEN.  
 That's so! \_\_\_\_\_ that's so! \_\_\_\_\_ A

ROS.  
 EM.  
 STE. peck is as good as a kiss! \_\_\_\_\_ Swal - low! ALL.

ALL. swal - low! Dear lit - tle in - no - cent swal - low!

ALL. Do - ing your best to get rea - dy a nest, And flut - ter - ing to and

ROS.  
fro. Ah! Lit - tle in - o - cent

EM.  
BON.  
STE.  
fro. Swal - low! Swal - low!

ROS.  
one! You we will fol - low! You're mak - ing love In the

EM.  
BON.  
STE.  
There's an ex - am - ple to fol - low! You're mak - ing love In the

ROS.  
sky up a - bove, So we'll do the same be - low!

EM.  
BON.  
STE.  
sky up a - bove, So we'll do the same be - low!

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a *mf* dynamic marking. The first measure features a complex chordal structure with a dotted quarter note and an eighth note. The melody in the upper staff is characterized by a series of eighth notes, while the bass line provides a steady accompaniment of quarter notes.

The second system continues the piece. The upper staff features a melodic line with eighth notes and some rests. The bass line continues with a consistent rhythmic pattern of quarter notes. The dynamics remain consistent with the first system.

The third system shows a continuation of the musical themes. The upper staff has a melodic line with eighth notes and a few longer notes. The bass line maintains the accompaniment. The overall texture is light and rhythmic.

The fourth system introduces a *mf* dynamic marking in the lower staff. The upper staff continues with eighth-note patterns. The bass line features some chordal changes and rests.

The fifth system features trills in the upper staff, indicated by 'tr' markings above the notes. The bass line continues with quarter notes. The trills are performed on eighth notes.

The sixth system concludes the piece. It features trills in the upper staff and a final cadence in both staves. The bass line ends with a few quarter notes and a final chord.

Nº 10.SONG (M<sup>rs</sup> Girdle) and CHORUS.

"I DON'T KNOW, BUT I GUESS?"

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.

Allegro moderato.

M<sup>rs</sup> Girdle.

Piano.

M<sup>rs</sup> G.

1. I don't say that hus\_bands are all of them bad, But  
2. I've mar\_ried my girl to an ex\_cel\_lent youth, A

M<sup>rs</sup> G.

I don't put ve\_ry much trust in them;— I've pret\_ty good eyes, as I  
law\_yer of note is my son-in-law;— Of course he can't al\_ways go

MP G.

al-ways have had, And ne-ver let peo-ple throw dust in them, — My  
telling the truth, For that sort of thing is - n't done in law! — He's

MP G.

hus-band comes o-ver to Pa-ris, says he, On bus-ness, a -  
bound to give le-gal and pri-vate ad-vice, To a - ny - one

MP G.

- lone, just for one day — He ne-ver tells me what his bus-ness may  
car-ing to fee him, — And la-dies who some of them look ve-ry

MP G.

be, Or why it is done on a Sun-day! — I  
nice, Are con-stant-ly call-ing to see him! — And

ME S.G.

found in his pocket a bill for a hat, And what do you think is the  
when one comes out with her veil off her face, Per - haps they were on - ly dis -

ME S.G.

REFRAIN.

mean - ing of that? Well, well, how can I tell? I am  
- cus - sing her case. Well, well, how can I tell? For her

ME S.G.

not Sherlock Holmes I con - fess, But I heard him re - peat in his  
hair's in a bit of a mess, And when pow - der I note on the

ME S.G.

CHORUS. MRS GIRDLE.

sleep "Margue - rite!" And of course I don't know - Um, um, um, um, um! But I  
sleeve of his coat, Well of course I don't know - Um, um, um, um, um! But I



M<sup>rs</sup> G. CHORUS.

guess, oh; I guess! Well, well,  
guess, oh; I guess! Well, well,

CHO. M<sup>rs</sup> GIRDLE.

how can we tell? Tho' we have an i - dea more or less! Then he  
how can we tell? Tho' we have an i - dea more or less! On the

M<sup>rs</sup> G. CHORUS.

murmur'd at tea "Oh my lit - tle Ma - riel!" Well of course I don't know! Well, of  
waistcoat he wears, Are some long gold - en hairs. Well, of course I don't know! Well, of

CHO.

course we don't know, but we guess, oh! we guess  
course we don't know, but we guess, oh! we guess

MS G.

MS GIRDLE.

MS G.

3. My son - in - law has such a cu - ri - ous way, In  
4. I'm fond of the land and the peo - ple of France, They

MS G.

spite of my watch\_ing and scold\_ing him;— As soon as it's sun\_ny in  
have such an af - fa - ble way with them;— I go to their plays if I've

MS G.

A - pril or May, He's off, and in fact, there's no hold\_ing him. — He  
ev - er a chance, But still I'm not ve - ry au fait with them; — I

ME S G.

says that when swal - lows ap - pear in the sky, And blue - bells are  
went to one piece I had not seen be - fore, Just one of their

ME S G.

out in the hol - low, He goes for a ram - ble with no - bo - dy  
com - e - dy dra - mas, The cur - tain went up a ho - tel cor - ri -

ME S G.

by, A nice lit - tle sto - ry to swal - low! No  
- dor, The he - ro came on in py - ja - mas! I

ME S G.

doubt you will pick up a blue - bell my friend, She may be a belle with an  
thought I was sa - fer in go - ing a - way, So if you would like to know

## REFRAIN.

MES G.

at the end! Well, well, how can I tell? He may  
 more of the play — Well, well, how can I tell? Though the

The Refrain section consists of two systems of music. The first system shows the vocal line (MES G.) and piano accompaniment. The vocal line has two lines of lyrics. The piano accompaniment is in G major and 4/4 time, featuring a steady bass line and chords in the right hand.

MES G.

go af - ter cow - slips or cress; — When he walks a - mong trees There is  
 piece was a Pa - ris suc - cess; — For you see I had gone, When the

The second system continues the Refrain. The vocal line (MES G.) has two lines of lyrics. The piano accompaniment continues with similar harmonic support.

## CHORUS.

## MES GIRDLE.

MES G.

no one that sees, So, of course I dont know, Um, um, um, um, um, um! But I  
 la - dies came on, So, of course I dont know, Um, um, um, um, um, um! But I

The Chorus section consists of two systems of music. The first system shows the vocal line (MES G.) and piano accompaniment. The vocal line has two lines of lyrics. The piano accompaniment is in G major and 4/4 time, featuring a steady bass line and chords in the right hand. Dynamics include *mf*.

## CHORUS.

MES G.

guess, oh! I guess! — Well, well,  
 guess, oh! I guess! — Well, well,

The second system continues the Chorus. The vocal line (MES G.) has two lines of lyrics. The piano accompaniment continues with similar harmonic support. Dynamics include *cresc.* and *mf*.

## MRS GIRDLE.

CHO.

how can we tell? Tho' we have an i - dea more or less! If he's  
 how can we tell? Tho' we have an i - dea more or less! But I

## CHORUS.

ME G.

seen af - ter dark With a dear in the park, Oh, of course I dont know! Oh, of  
 hear that the plot Was a lit - tle bit hot, Well, of course I dont know! Well, of

CHO.

course we dont know, but we guess, oh! we guess!  
 course we dont know but we guess, oh! we guess!

*mf*

No. 11.

## CONCERTED NUMBER. (Clients.)

Words by  
GEORGE GROSSMITH, JUN<sup>r</sup>

Music by  
IVAN GARYLL.

Tempo di Valse, not too fast.

Piano.

First system of piano accompaniment, featuring a treble and bass staff with a key signature of three flats and a common time signature.

CHORUS.

A mo .

*mf*

Second system of piano accompaniment, featuring a treble and bass staff with a key signature of three flats and a common time signature. The word "CHORUS." is written above the treble staff, and "A mo ." is written below the treble staff. The dynamic marking "mf" is written below the bass staff.

CHO.

.dise — mo . deste, She has done — her best, To make us look all most ex .

Third system, featuring a vocal line (CHO.) and piano accompaniment. The vocal line includes the lyrics: ".dise — mo . deste, She has done — her best, To make us look all most ex .". The piano accompaniment is in a key signature of three flats and common time.

CHO.

.qui — site . ly dressed! And though you go searching from West — to East, You'll

Fourth system, featuring a vocal line (CHO.) and piano accompaniment. The vocal line includes the lyrics: ".qui — site . ly dressed! And though you go searching from West — to East, You'll". The piano accompaniment is in a key signature of three flats and common time.

CHO. *ne - ver find such a mo - deste mo - deste! That mo - deste mo -*

*cres:*

CHO. *- diste Has pre - pared — this feast, It rests with the Rab - bi the*

*f*

CHO. *Par - son, or Priest, For when you are mar - ried, and set - tled, and*

*mf* *cres:*

CHO. *blessed, Your hus - band can pay the mo - deste mo - deste.*

*f*



*mf*

SOLO.

Wear al - pa - cas or drills! With no

*mf*

SOLO.

foun - ces or frills, If you're in for a day of ex - er - tion, —

SOLO.

— But sup - pose you would hark, To the Sa - lon or park, Wear a

SOLO.

some thing with cream-y in - ser - - tion; Though a mousseline de -

SOLO.

soie, Is the thing for the Bois. And is sure to ex - cite ad - mi -

SOLO.

- ra - tion; Still a girl may e - merge, In the sim - plest of

SOLO.

serge, If it's built on a silk foun - da - - tion. *f* Though a

CHO.

Though a

SOLO. mousse . line . de . soie, Is the thing for the Bois, And is sure to ex .

CHO. mousse . line . de . soie, Is the thing for the Bois, And is sure to ex .

SOLO. . cite ad . mi . ra . tion. Still a girl may e . merge, In the

CHO. . cite ad . mi . ra . tion. Still a girl may e . merge, In the

SOLO. sim . plest of serge, If it's built on a silk foun . da . tion.

CHO. sim . plest of serge, If it's built on a silk foun . da . tion.

*mf*

Solo.

Now a taf - fe - ta plain, Or a

*mf*

SOLO.

sa - tin à laine, Is ef - fec - tive with lace ap - pli - qué.

SOLO.

— But I'm per - fect - ly sure, In a chif - fon ve - lours, I could

SOLO.

con - quer the world in a day; And I can't un - der -

SOLO.

stand, The dis - may in the land, At the War Of - fice ad - mi - nis -

SOLO.

tra - tion. For I heard from a man Who'd in - spect - ed the

SOLO.

plan, That it's built on a silk foun - da - tion. And I

CHORUS.

Oh! she

SOLO. can't un.der. stand, The dis. may in the land, At the War Of. fice ad. mi. nis. tra. tion.

CHO. can't un.der. stand, The dis. may in the land, At the War Of. fice ad. mi. nis. tra. tion.

SOLO. For I heard from a man Who'd in. spect.ed the plan, That it's built on a

CHO. For she heard from a man Who'd in. spect.ed the plan, That it's built on a

SOLO. silk foun. da. tion. Built on silk foun. da. tion.

CHO. silk foun. da. tion. Built on silk foun. da. tion.

## DANCE.

*Grazioso*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a melodic line in the treble staff and a supporting bass line in the bass staff. The tempo/mood is indicated as *Grazioso*.

The second system continues the musical piece with two staves. The melodic line in the treble staff features some grace notes and slurs. The bass staff provides harmonic support with chords and single notes.

*ff*

The third system of the score shows a change in dynamics to *ff* (fortissimo). The treble staff has a more active melodic line with some grace notes. The bass staff continues with a steady accompaniment.

The fourth system continues the piece. The treble staff features a melodic line with a long slur over several measures. The bass staff maintains the accompaniment.

The fifth and final system of the score concludes the piece. It features a final melodic flourish in the treble staff and a concluding bass line. The system ends with a double bar line.

No. 12.

## MARCH SONG. (Babori.) and CHORUS.

COQUIN DE PRINTEMPS!

Words by  
GEORGE GROSSMITH, JUNRMusic by  
IVAN CARVILL.

Tempo di Marcia.

Piano.

BABORI.

1. When the Au - tumn leaves are fall - ing,  
2. Stern - ly ev - 'ry sense re - fu - ses

B.A.B.

I can hear my con - science call - ing; Du - ty waits for  
To be wak - end by the Mu - ses, While the snow lies

B.A.B.

me, Van - ish all the bars be - tween us,  
round; Men - dels - sohn is un - me - lo - dious,



BAB.

For the pres - ent - fare - well, Ve - nus, Wine, and Mel - o -  
 Of - fen - bach to me is o - dious, Ver - di has no

BAB.

- dy. \_\_\_\_\_ I a - ban - don Jane's ca - res - ses,  
 sound; \_\_\_\_\_ Though to rouse me you may choose a

BAB.

Kit - ty's eyes and Maud - ie's tres - ses, Hold me in no  
 March by Sup - pé or by Sou - sa, On deaf ears 'twill

BAB.

thrall. \_\_\_\_\_ But tho' Kit - ty, Maud and Jane, In  
 fall; \_\_\_\_\_ In the win - ter I will urge That

BAB.

win - ter smile at me in vain, In Spring I a - dore them  
 ev - 'ry mel - o - dy's a dirge, In Spring I ap - plaud them

BAB.

*REFRAIN.*

all. I'm fond of  
 all. Mo - zart can

BAB.

a - ny blonde, — If a - ny blonde be fond of  
 fill my heart, — At his com - mand I smile or

BAB.

me; — Ill let a sweet bru - nette —  
 weep; — Wag - ner my soul will stir, —

BAB.

— Come walk - ing in my com - pa - ny; —  
 — Or soft - ly soothe that soul to sleep; —

BAB.

I'll smile a lit - tle while, at a - ny  
 Gou - nod will still me, though with Mes - sa -

*p*

BAB.

shade of maid you bring; I'll  
 - ger I sway and swing; My

*cres:*

BAB.

kiss that one or this I'm not ca - pri - cious in the  
 own pet gra - ma - phone Is nev - er rus - ty in the

BAB.

Spring.  
Spring.

He's fond of a ny blonde,  
Mo zart can fill his heart, —

CHO.

He's fond of a ny blonde,  
Mo zart can fill his heart, —

He's fond of a ny blonde,  
Mo zart can fill his heart, —

*cres:* *ff*

CHO.

— Of a ny blonde so fond is he,  
— At his com - mand he'll smile or weep; —

— Of a ny blonde so fond is he,  
— At his com - mand he'll smile or weep; —

— Of a ny blonde so fond is he,  
— At his com - mand he'll smile or weep; —

CHO.

He'll let a sweet bru - nette, — Go walk - ing in his  
Wag - ner his soul can stir, — Or soft - ly soothe that

He'll let a sweet bru - nette, — Go walk - ing in his  
Wag - ner his soul can stir, — Or soft - ly soothe that

He'll let a sweet bru - nette, — Go walk - ing in his  
Wag - ner his soul can stir, — Or soft - ly soothe that

CHO.

com - pa - ny; — He'll smile a lit - tle while —  
soul to sleep; — Gou - nod will still him, though

com - pa - ny; — He'll smile a lit - tle while —  
soul to sleep; — Gou - nod will still him, though

com - pa - ny; — He'll smile a lit - tle while —  
soul to sleep; — Gou - nod will still him, though

— At a - ny shade of maid you bring. —  
 — With Mes - sa - ger he sway and swing. —

CHO.

— At a - ny shade of maid you bring. —  
 — With Mes - sa - ger he sway and swing. —

— At a - ny shade of maid you bring. —  
 — With Mes - sa - ger he sway and swing. —

The first system of music consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line labeled 'CHO.' with the same lyrics. The third staff is a vocal line with the same lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4.

He'll kiss that one or this, — He's not ca - pri.cious  
 His own pet gra - ma - phone — is nev - er rus - ty

CHO.

He'll kiss that one or this, — He's not ca - pri.cious  
 His own pet gra - ma - phone — is nev - er rus - ty

He'll kiss that one or this, — He's not ca - pri.cious  
 His own pet gra - ma - phone — is nev - er rus - ty

The second system of music consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line labeled 'CHO.' with the same lyrics. The third staff is a vocal line with the same lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4.

in the Spring.  
in the Spring.

CHORUS  
in the Spring.  
in the Spring.

in th Spring.  
in the Spring.

*mf*

## BABORI.

3. When the chills of win - ter rack us, I will turn my

*p*

BABORI.  
back on Bac - chus, And his vi - nous schemes;

*p*

BAB.

Wa - ter for my thirst suf - fi - ces, No green fai - ry me en - ti - ces

BAB.

In Ho - garth - ian dreams.

BAB.

For a stoup of choice A - ya - la, Crim - son Beaune, or old Mar - sa - la,

BAB.

I will nev - er call.

*crs:*



BAB.

In the win - ter I may think No wine is fit for me to drink, In

BAB.

Spring I can drink them all.

## REFRAIN.

BAB.

Bring me some Bur - gun - dy, The vin - tage

BAB.

that I love so well;

BAB.

White wine from Riv - er Rhine, — Or match - less

BAB.

Nec - tar of Mo - selle;

BAB.

Then some Heid - sieck or Mumm, — Of cu - véc

BAB.

rare when - e'er I ring.

BAB.

Bring too some "Moun . tain Dew" With spark . ling

BAB.

wa . ter from the Spring.

*f* *cres:*

CHO.

Bring him some Bur . gun . dy, The vin . tage

Bring him some Bur . gun . dy, The vin . tage

Bring him some Bur . gun . dy, The vin . tage

*ff*

CHO. that he loves so well; White

CHO. that he loves so well; White

CHO. wine from Riv - er Rhine, — Or match - less nec - tar of Mo -

CHO. wine from Riv - er Rhine, — Or match - less nec - tar of Mo -

CHO. - selle; — Then some Heid - sieck or Mumm,

CHO. - selle; — Then some Heid - sieck or Mumm,

22542 S. C.

CHO.

Of cu - rre rare when - e'er he ring

Of cu - rre rare when - e'er he ring

Of cu - rre rare when - e'er he ring

CHO.

Bring, too, some "Moun - tain Dew"

Bring, too, some "Moun - tain Dew"

Bring, too, some "Moun - tain Dew"

CHO.

With spark - ling wa - ter from the spring.

With spark - ling wa - ter from the spring.

With spark - ling wa - ter from the spring.

No. 13.

DUET.—(Rosalie and Girdle.)

"DELIGHTS OF LONDON."

Words by  
ADRIAN ROSS.

Music by  
LIONEL MONCKTON.

Allegro.

Rosalie.

Piano.

ROSALIE. GIRDLE. ROSALIE.

ROS. 1. I'd like to go on a Lon. don spree Then come with me! I'll  
2. Of Lon. don life I am cu. ri. ous, Then take a 'bus, An

ROS. GIRDLE. BOTH.

come to tea. Of course I want a nice one What price one? What  
om - ni - bus!(GIR)A lot you will pick up hence For two - pence! For

BOTH. GIRDLE. ROSALIE. GIRDLE.

price one? We're bound to drop on a tea-shop near That is - n't dear, That  
two-pence!(ROS)I'll go on top, in a gar - den chair.(GIR)The dri - ver's there!(ROS)The

ROS.

BOTH.

is - n't dear, It's what we've ev - 'ry - one done In Lon - don, In Lon - don.  
dri - ver's there! You sit down just be - hind him, And mind him! (I'll (You) mind him!

Tempo di Valse.  
(During Dialogue.)

1. 2.

## Allegro.

BOTH.

Come for a Lon - don spree, If you would like a  
Come for a Ci ty ride, That is the thing for

BOTH.

lark, Try a tea - shop, A. B. C. shop, Just like a Lon - don  
you; Bet a fi - ver that the dri - ver Tells you a lot that's

BOTH.

clerk. If you at - tempt to tip, All of the girls will frown, It's  
new. Stick to a seat out - side, Mind that you don't fall down, You'll

BOTH.

real - ly rip - ping When they don't have tip - ping, At a tea - shop up in town!  
know the bus - es and the com - pli - cated cus - ses Of the dri - vers up in town!



ROSALIE. GIRDLE.

ROS. 3. I'm al - ways fond of a lit - tle dance When I've the chance You'll  
4. (GIR.) You may some day be a Lon - don nurse (ROS) I might do worse (GIR.) A

GIR. BOTH.

get the chance! You'll find in all po - si - tions Mu - si - cians Mu -  
great deal worse (ROS) And I should walk out, may - be, With ba - by. With

BOTH. GIRDLE.

- si - cians! Pi - a - no or - gans - you can meet Up  
ba - by! (ROS) I'd like to look at the Pa - lace Yard And

## ROSALIE.

a ny street, That will be sweet, I'll dance while you are  
see the guard.(GIR)You'd see the guard, In all his man - ly

## BOTH.

mind - ing, The grind - ing, The grind - ing.  
beau - ty, On du - ty, On du - ty.

Tempo di Valse.  
During dialogue

*p*

**Allegro.** BOTH.

Come for a gra . tis free Cake-walk in o - pen air,  
 Come for a lit - tle walk, Saun - ter - ing to and fro,

BOTH.

Mak - ing fig - ures like the nig - gers Out in a Lon - don square!  
 Where the sen - try in the en - try Pa - ces on sen - try - go!

BOTH.

Dance on un - til you see Some stern police-man frown, To the  
 He's not al - lowed to talk, But when his guns laid down, He will

BOTH.

gay pi - a - no of a bold I - ta - li - a - no In the streets of Lon - don  
look be - witching when his cane he's switch ing. With the nic - est nurse in

BOTH.

town!  
town!

N<sup>o</sup> 14.

## FINALE—ACT I.

Words by  
PERCY GREENBANK.

Music by  
IVAN CARYLL.

*Allegro ben marcato.*

Piano.

Here is news that's

Here is news that's

Here is news that's

re - al - ly ve - ry un - pleas - ant! We've been pa - tient - ly

re - al - ly ve - ry un - pleas - ant! We've been pa - tient - ly

re - al - ly ve - ry un - pleas - ant! We've been pa - tient - ly

wait - ing all the day, — But our

CHO. wait - ing all the day, — But our

wait - ing all the day, — But our

time is wast - ed up to the pres - ent — Mon.sie - ur Ba - bo - ri

time is wast - ed up to the pres - ent — Mon.sie - ur Ba - bo - ri

time is wast - ed up to the pres - ent — Mon.sie - ur Ba - bo - ri

time is wast - ed up to the pres - ent — Mon.sie - ur Ba - bo - ri

time is wast - ed up to the pres - ent — Mon.sie - ur Ba - bo - ri

CHO. time is wast - ed up to the pres - ent — Mon.sie - ur Ba - bo - ri

time is wast - ed up to the pres - ent — Mon.sie - ur Ba - bo - ri

time is wast - ed up to the pres - ent — Mon.sie - ur Ba - bo - ri

has to go a - way! No le-gal ad -

CHO. has to go a - way! No le-gal ad -

has to go a - way! No le-gal ad -

8

- vi - ser Could be wi - ser; We like to con -

CHO. - vi - ser Could be wi - ser; We like to con -

- vi - ser Could be wi - ser; We like to con -

- sult him when we can; Oh! tell us, why  
 - sult him when we can; Oh! tell us, why  
 - sult him when we can; Oh! tell us, why

is he Such a bu - sy, bu -  
 is he Such a bu - sy, bu -  
 is he Such a bu - sy, bu -



- sy man. Here is  
 - sy man. Here is  
 - sy man. Here is

news that's re - al - ly ve - ry un - pleas - ant;  
 news that's re - al - ly ve - ry un - pleas - ant;  
 news that's re - al - ly ve - ry un - pleas - ant;

We've been pa-tient-ly wait - ing all the day, —  
 CHO. We've been pa-tient-ly wait - ing all the day,  
 We've been pa-tient-ly wait - ing all the day, —

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The second staff is labeled 'CHO.' and contains the same lyrics. The third staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

Now we'll have to go, we'll have to go a - way!  
 CHO. Now we'll have to go, we'll have to go a - way!  
 Now we'll have to go, we'll have to go a - way!

This system contains the next three staves of music. The top staff is the vocal line with lyrics. The second staff is labeled 'CHO.' and contains the same lyrics. The third staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

## Allegretto.

Introduction for piano. The music is in 2/4 time and G major. The right hand features a rhythmic pattern of eighth notes with a sharp sign, while the left hand provides a simple harmonic accompaniment. The piece concludes with a long, sustained chord in the right hand.

## MRS GIRDLE.

MRS G. *mf*

Let 'em think we're go - ing to Bou - logne, Pret - ty spot!

The first line of the vocal score for Mrs. Girdle. The melody is in G major and 2/4 time. The piano accompaniment consists of chords and eighth-note patterns. The dynamic marking is *mf*.

MRS G.

If the sim - ple truth were real - ly known - We are not!

The second line of the vocal score for Mrs. Girdle. The melody continues with a slight change in rhythm. The piano accompaniment remains consistent. The dynamic marking is *p*.

MRS G.

Gir - dle why don't you Tra - vel with us too?

The third line of the vocal score for Mrs. Girdle. The melody concludes with a final note. The piano accompaniment ends with a series of chords. The dynamic marking is *p*.

*Audantino.*  
GIRDLE.

MEZ. G.

You could sniff in plen - ty of o - zone\_ Yes a lot! My

GIR.

love! I'm ra - ther in - dis - posed to - day, So with the chil - dren I had

GIR.

bet - ter stay! So with the chil - dren I had bet - ter

GIR.

stay! Could I leave these ten - der two, Steph - en - Hen - ry, Em - my - Lou - With their

GIR. in - no - cence and grace - In this un - en - light - ened place? When the

GIR. voice of con - science spoke, Could I treat it as a joke?

GIR. No! a fa - ther's heart for - bids, I will stop and mind the

GIR. kids! Ah!

BABORI.

*dim.*

BAB. 

so you're off, a change of air My lit - tle lit - tle

BAB. 

wif - ey seeks! You'll come back look - ing still more fair, With

BAB. 

ros - es on your cheeks!

SOPRANO.

And so she's off, a change of air His

TENOR.

And so she's off, a change of air His

BASS.

And so she's off, a change of air His



*cresc.* *f*

lit - tle lit - tle wif - ey seeks. Ah yes! in - deed the

lit - tle lit - tle wif - ey seeks. Ah yes! in - deed the

lit - tle lit - tle wif - ey seeks. Ah yes! in - deed the

truth he speaks, She'll soon have ros - es on her cheeks!

truth he speaks, She'll soon have ros - es on her cheeks!

truth he speaks, She'll soon have ros - es on her cheeks!

Moderato.

*mf con espress.*

DULCIE.

DUL. Oh dear, I cannot help feeling A lit-tle bit sad and a - fraid, \_\_\_\_\_

DUL. This seems such un-der-hand deal-ing, Sup- pose a mis- take has been made. \_\_\_\_\_

DUL. Sometimes my hus-band is charm - ing, Al- though you can't always be - lieve him;

*cresc.* *cresc.*

DUL. He may do something a - larm-ing, If once we be - gin to de - ceive him!



## BARONESS.

I must - nt now be seen with you, I'll

BAR<sup>SS</sup> meet you by and by; And don't for - get our ren - dez - vous, The

BAR<sup>SS</sup> Crim - son But - ter - fly!

He's fond of a\_ny blonde — Of a\_ny blonde so fond is

CHO He's fond of a\_ny blonde — Of a\_ny blonde so fond is

He's fond of a\_ny blonde — Of a\_ny blonde so fond is

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "He's fond of a\_ny blonde — Of a\_ny blonde so fond is". The second staff is a vocal line for a choir, with the same lyrics: "CHO He's fond of a\_ny blonde — Of a\_ny blonde so fond is". The third staff is a bass line with the same lyrics: "He's fond of a\_ny blonde — Of a\_ny blonde so fond is". The fourth staff is a piano accompaniment, starting with a *ff* dynamic marking. It features a steady eighth-note bass line in the left hand and chords in the right hand.

he, — He'll let a sweet bru\_nette — come walking

CHO he, — He'll let a sweet bru\_nette — come walking

he, — He'll let a sweet bru\_nette — come walking

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "he, — He'll let a sweet bru\_nette — come walking". The second staff is a vocal line for a choir, with the same lyrics: "CHO he, — He'll let a sweet bru\_nette — come walking". The third staff is a bass line with the same lyrics: "he, — He'll let a sweet bru\_nette — come walking". The fourth staff is a piano accompaniment. It features a steady eighth-note bass line in the left hand and chords in the right hand, including some arpeggiated figures.

in his com - pa - ny, He'll smile a

CHO. in his com - pa - ny, He'll smile a

in his com - pa - ny, He'll smile a

lit - tle while — at a - ny shade of maid you bring, —

CHO. lit - tle while — at a - ny shade of maid you bring, —

lit - tle while — at a - ny shade of maid you bring, —

He'll kiss that one or this, — He's not ca - pricious in the

CHO. He'll kiss that one or this, — He's not ca - pricious in the

He'll kiss that one or this, — He's not ca - pricious in the

1. Spring. 2. Spring.

CHO. Spring. Spring.

Spring. Spring.

## No 15.

## Act II.

## OPENING CHORUS.

Words by  
PERCY GREENBANK.

Music by  
LIONEL MONCKTON

Allegro Vivace.

Piano.

First system of piano accompaniment. Treble clef, 6/8 time signature. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has one flat (B-flat).

Second system of piano accompaniment. The right hand continues the melodic line, and the left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

Third system of piano accompaniment. Dynamic markings include *cres:* (crescendo), *poco* (poco), and *poco* (poco).

CHO.

Vocal line for the chorus. The lyrics are: "If you're tired of hav.ing your". The music is in a simple, rhythmic style, with a dynamic marking of *f* (forte) at the beginning of the phrase.

Fourth system of piano accompaniment. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings include *f* (forte).

meals, Mid the noise and the traf. fic of town.

meals, Mid the noise and the traf. fic of town,

meals, Mid the noise and the traf. fic of town,

The first system of music consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "meals, Mid the noise and the traf. fic of town." The piano accompaniment features a steady bass line and chords in the right hand.

You should make up your mind to run down. To this

You should make up your mind to run down. To this

You should make up your mind to run down. To this

The second system continues the vocal and piano parts. The lyrics are: "You should make up your mind to run down. To this". The piano accompaniment includes some chromatic movement in the right hand.

pri. mi. tive. pri. mi. tive spot. You should make up your mind to run down. To this

pri. mi. tive. pri. mi. tive spot. You should make up your mind to run down. To this

pri. mi. tive. pri. mi. tive spot. You should make up your mind to run down. To this

The third system continues the vocal and piano parts. The lyrics are: "pri. mi. tive. pri. mi. tive spot. You should make up your mind to run down. To this". The piano accompaniment features a rhythmic pattern in the bass line.

CH.O. pri. mi. tive, pri. mi. tive spot. In the air of the coun. try one feels,

CH.O. More in. clined for a nice tête. à. tête,

CH.O. And a me. nu that's quite up to date, — They have

CHO.

cer.tain.ly, cer.tain.ly got. And a me.nu that's quite up to date, They have

cer.tain.ly, cer.tain.ly got. And a me.nu that's quite up to date, They have

cer.tain.ly, cer.tain.ly got. And a me.nu that's quite up to date, They have

CHO.

cer.tain.ly, cer.tain.ly got. A me.nu that's up to date you'll

cer.tain.ly, cer.tain.ly got. A me.nu that's up to date you'll

cer.tain.ly, cer.tain.ly got. A me.nu that's up to date you'll

CHO.

find they have got. The Crim.son But.ter.fly, Is the

find they have got. The Crim.son But.ter.fly, Is the

find they have got. The Crim.son But.ter.fly, Is the



CHO. place for you to try, The wait - ers are o - blig - ing, And the  
 place for you to try, — The wait - ers are o - blig - ing, And the  
 place for you to try, — The wait - ers are o - blig - ing, And the

CHO. pri - ces aren't too high, You'll find out by and by, Your  
 pri - ces aren't too high, — You'll find out by and by, — Your  
 pri - ces aren't too high, — You'll find out by and by, — Your

CHO. wants they'll sa - tis - fy, So come and dine, Be - neath the sign, Of the  
 wants they'll sa - tis - fy, — So come and dine, Be - neath the sign, Of the  
 wants they'll sa - tis - fy, — So come and dine, Be - neath the sign, Of the

CHO. Crim. son But. ter. fly.

Crim. son But. ter. fly.

Crim. son But. ter. fly.

Moderato. *mf*

CHO. A saunter un. der. neath the trees, To

Moderato. *mf*

CHO. rouse a fail. ing ap. pe. tite. Then back, to or. der what you please, At

ta - bles deck'd in snow - y white, Ah!

CHO. A first - rate vin - tage in your glass, And  
A first - rate vin - tage in your glass, And

A pleas - ant eve - ning you will pass, When  
soon con - ten - ted - ly you'll sigh, A pleas - ant eve - ning you will pass, When

at the Crim - son But - ter - fly.  
at the Crim - son But - ter - fly.  
at the Crim - son But - ter - fly.

22542 S.C.

## Tempo I.

CHO. *f*  
 The Crim - son But - ter - fly, — Is the  
 The Crim - son But - ter - fly, — Is the  
 The Crim - son But - ter - fly, — Is the

CHO.  
 place for you to try. — The wait - ers are o - blig - ing, And the  
 place for you to try. — The wait - ers are o - blig - ing, And the  
 place for you to try. — The wait - ers are o - blig - ing, And the

CHO.  
 pri - ces aren't too high. — You'll find out by and by, — Your  
 pri - ces aren't too high. — You'll find out by and by, — Your  
 pri - ces aren't too high. — You'll find out by and by, — Your

CHORUS

wants they'll sa - tis - fy, So come and dine, Be - neath the sign, Of the

wants they'll sa - tis - fy, So come and dine, Be - neath the sign, Of the

wants they'll sa - tis - fy, So come and dine, Be - neath the sign, Of the

CHORUS

Crim - son But - ter - fly.

Crim - son But - ter - fly.

Crim - son But - ter - fly.

CHORUS

## No. 16.

## SONG.— (Felix) and CHORUS.

"TRES BIEN, MONSIEUR."

Words by  
GEORGE GROSSMITH, JUNRMusic by  
IVAN CARYLL.

Moderato.

Felix.

Piano.

Musical score for Felix and Piano introduction. Felix's part is a single staff with a whole rest. The piano accompaniment consists of two staves (treble and bass clef) in 3/4 time, starting with a mezzo-forte (*mf*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes with chords.

FEL. *mf*

1. If the mys . ter . ies you're ea - ger to un -  
2. Now I nev - er real - ly knew what "à la

Musical score for Felix and Piano accompaniment for the first line of lyrics. Felix's part is a single staff with a repeat sign and a whole rest. The piano accompaniment consists of two staves (treble and bass clef) in 3/4 time, starting with a mezzo-forte (*mf*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes with chords.

FEL. *p*

- ra - vel, Of the world and all the do - ings of the day. It is  
carle' meant, Un - til sev - ral years a wait - er I had been. To a

Musical score for Felix and Piano accompaniment for the second line of lyrics. Felix's part is a single staff with a whole rest. The piano accompaniment consists of two staves (treble and bass clef) in 3/4 time, starting with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes with chords.

FEL.

quite un . ne . ces . sa . ry far to tra . vel,      Ask a wait . er in a pop . u . lar ca .  
pri . vate and par . tic . u . lar a . part . ment,      Where some won . ders through the key . hole I have

FEL.

fe,      Though he is . n't al . ways truth . ful, no, far from it,      There is  
seen.      If you on . ly ex . er . cise the right dis . cretion,      Choose the

FEL.

wis . dom in the sto . ries he re . lates,      Though the moun . tain won't come al . ways to Ma .  
pro . per time to car . ry in the plates,      You will soon make ra . pid strides in your pro .

FEL.

ho . met,      Yet ev . 'ry . thing will come to him who  
fes . sion,      For ev . 'ry . thing will come to him who

## Allegro.

FEL.

waits.  
waits.

Bon

*cres.*

FEL.

soir Mon .sieur, Bon soir Ma .dame, et bon soir Made .moi . sel . le, I

*mf*

FEL.

take your hat, I take your coat, I take your wet "om brell le," Some

FEL.

soup for one, some fish for two, "Vin or - di - naire" for three, And



FEL.

don't for - get The o - me - lette, Très bien mon sieur, si, si.

CHO.

Bon

Bon

Bon

*cres.*

CHO.

soir Mon.sieur, bon soir Ma.dame, et bon soir Made.moi - sel - - le, I

soir Mon.sieur, bon soir Ma.dame, et bon soir Made.moi - sel - - le, I

soir Mon.sieur, bon soir Ma.dame, et bon soir Made.moi - sel - - le, I

*ff*

CHO.

take your hat, I take your coat, I take your wet om - brel - le, Some  
 take your hat, I take your coat, I take your wet om - brel - le, Some  
 take your hat, I take your coat, I take your wet om - brel - le, Some

CHO.

soup for one, some fish for two, vin or - di - naire for three, And  
 soup for one, some fish for two, vin or - di - naire for three, And  
 soup for one, some fish for two, vin or - di - naire for three, And

CHO.

don't for - get the om - e - lette, Très bien mon - sieur, si, si.  
 don't for - get the om - e - lette, Très bien mon - sieur, si, si.  
 don't for - get the om - e - lette, Très bien mon - sieur, si, si.

## DANCE.

The musical score consists of six systems of piano accompaniment. Each system contains a treble clef staff and a bass clef staff. The first system begins with a dynamic marking of *mf*. The second system features a triplet of eighth notes in the treble staff. The third system includes a dynamic marking of *cres.*. The fourth system starts with a dynamic marking of *ff*. The score concludes with a double bar line and repeat dots at the end of the sixth system.

## DUET. (Rosalie, and Boniface) and CHORUS.

"THE NICE NEW PARASOL."

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.

*Allegretto.*

Piano.

ROSALIE.

1. When

ROS.

I was a child a - bout so high, And feed - ing the ducks and  
(BON.) I have been slav - ing at my desk At wea - ri - some le - gal

CHORUS.

ROS. chick - ens! The chick - ens! The chick - ens! Tra,  
(BON.) cas - es! At cas - es! At cas - es! Tra,

## ROSALIE.

CHO. *la, la, la, la, la, la!* *la, la!* If ev - er I get to  
*la, la, la, la, la, la!* (BONIFACE.) I long for a lane that's

## CHORUS.

ROS. town, said I, You'll see that I'll play the dick - ens! The  
 (BON) pic - tur - esque And fit - ted for fond em - bra - ces! Em -

CHO. dick - ens! The dick - ens! Tra, la, la, la, la, la,  
 - bra - ces! Em - bra - ces! Tra, la, la, la, la, la,

## ROSALIE.

CHO. *la!* I'll know a lot of nice young men, And  
*la!* (BONIFACE.) I've brought my girl to a ru - ral scene, But

ROS. I'll be dressed like a la - dy then!  
 (BON.) still a bar - ri - er comes be - tween!

ROS. — Oh! tol de rol de roll — Said  
 (BON.) — Oh! tol de rol de roll! In

ROS. I to my old doll, I'll come back soon on an  
 (BON.) lanes where lov - ers loll, It does get so in the

ROS. af - ter - noon With a nice new par - a - sol!  
 (BON.) way you know, Does that awk - ward par - a - sol!

CHO. — — — — — *f*  
 Oh!  
 Oh!

CHO.

tol de rol de rol, Said she to her old doll, She'd  
 tol de rol de rol, In lanes where lov - ers loll, It

tol de rol de rol, Said she to her old doll, She'd  
 tol de rol de rol, In lanes where lov - ers loll, It

CHO.

come back soon On an af - ter - noon, With a nice new pa - - ra -  
 would get hot, if a girl had not Such a nice new pa - - ra -

come back soon On an af - ter - noon, With a nice new pa - - ra -  
 would get hot, if a girl had not Such a nice new pa - - ra -

CHO.

- sol  
 - sol

1. BONIFACE. 2.  
 2. When

- sol  
 - sol

## DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef with the same key signature, starting with a quarter note G2, a quarter note A2, and a quarter note B2. Both staves continue with similar rhythmic patterns of quarter notes and rests.

The second system of musical notation continues the piece. The upper staff features a half note chord (G4, A4, B4) with a fermata, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff continues with quarter notes G2, A2, and B2, maintaining the rhythmic accompaniment.

The third system of musical notation shows the continuation of the melody and accompaniment. The upper staff has a quarter rest, followed by quarter notes G4, A4, and B4. The lower staff continues with quarter notes G2, A2, and B2.

The fourth system of musical notation features a half note chord (G4, A4, B4) with a fermata in the upper staff, followed by quarter notes G4, A4, and B4. The lower staff continues with quarter notes G2, A2, and B2.

The fifth system of musical notation concludes the piece. The upper staff has quarter notes G4, A4, and B4, followed by a half note chord (G4, A4, B4) with a fermata. The lower staff continues with quarter notes G2, A2, and B2.



First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has two sharps (F# and C#).

Second system of the piano score. The right hand continues the melodic development with some chords, and the left hand maintains the eighth-note accompaniment.

Third system of the piano score. A dynamic marking of *f* (forte) is present in the right hand. The melodic line in the right hand shows some chromatic movement.

Fourth system of the piano score. The right hand has a more active melodic line with eighth notes, and the left hand continues with the accompaniment.

Fifth system of the piano score. The right hand features a melodic line with eighth notes, and the left hand continues with the accompaniment. The system concludes with a double bar line.

## No 18.

## SONG (Rosalie) and CHORUS.

"ALICE SAT BY THE FIRE"

Words by  
LESLIE MAYNE.Music by  
LIONEL MONCKTON.

*Audante.*

Piano. *mf* *dim.*

ROSALIE.

ROS. *"*

1. There once was a dear lit - tle girl, you must know: You've  
2. Now A - lice grew up in the ve - ry same way, And

ROS. heard of such girls, I think! \_\_\_\_\_ She was - n't called Dai - sy, or  
got just a wee bit fat, \_\_\_\_\_ She would watch an old hen on her

ROS. Tri - xie, or Flo, She did - n't know how to wink, \_\_\_\_\_ She was  
nest and she'd say, "If I on - ly could sit like that!" \_\_\_\_\_ But

ROS.

real - ly so good and so pla - cid at heart, She ne - ver felt firm on her  
sit - ting de - mure - ly be - came her so well, She captured a youth un - a -

ROS.

feet; — She would not take a walk, And it bored her to talk, But the  
- wares; — Though they met at a ball, She would not dance at all, But she

*rit.*

*colla voce*

ROS.

way she sat down was quite sweet! — A - lice, A - lice,  
sat all the night on the stairs. — A - lice, A - lice,

**REFRAIN.**  
*a tempo*

*a tempo*

ROS.

ne - ver bore ma - lice, Peace was her one de - sire; — Her  
ne - ver bore ma - lice, So when he came to tea, — She

ROS.

sis - ters would go and play games you know, But A - lice sat by the  
gave him her chair in the cor - ner there, And A - lice sat on his

Musical notation for voice and piano accompaniment.

ROS.

*mf* CHORUS.

fire, \_\_\_\_\_ A - lice, A - lice, ne - ver bore ma - lice,  
knee! \_\_\_\_\_ A - lice, A - lice, ne - ver bore ma - lice,

Musical notation for voice and piano accompaniment.

CHOR.

SOLO.

Peace was her one de - sire, \_\_\_\_\_ In the li - bra - ry nooks there were  
So when he came to tea, \_\_\_\_\_ She gave him her chair in the

Musical notation for voice and piano accompaniment.

ROS.

ALL.

such nice books, So A - lice sat by the fire! \_\_\_\_\_  
cor - ner there, And A - lice sat on his knee. \_\_\_\_\_

Musical notation for voice and piano accompaniment.

ROS.

3. The

*mf* *dim.* *p*

ROS.

marriage was settled one fine aft-er-noon, And off for the ring he

ROS.

rushed.— They put up the banns at a church ve-ry soon, And

ROS.

A-lice sat there and blushed!— But aft-er the wedding her

ROS. hus - band, I'm told, Would fre - quent - ly go out to sup, \_\_\_\_\_ And it's

ROS. pain - ful to state he got home ve - ry late, So that A - lice was forced to sit

*rit.*

*colla voce*

REFRAIN.  
*a tempo*

ROS. up! \_\_\_\_\_ A - lice, A - lice, nev - er bore ma - lice, Peace was her on - ly

*a tempo*

ROS. whim, \_\_\_\_\_ She sat by the clock till she heard him knock, And

CHORUS.

ROS. then she sat up - on him! \_\_\_\_\_ A - lice, A - lice, nev - er bore ma - lice

SOLO.

CHO. Peace was her on - ly whim, \_\_\_\_\_ She op - en'd the door say - ing

ALL.

ROS. "Home once more?" And then she sat up - on him! \_\_\_\_\_

N<sup>o</sup> 19.

## SONG.— (Dulcie) and CHORUS.

"OH, SO GENTLY."

Words by  
GEORGE GROSSMITH, JUN!Music by  
IVAN CARYLL.

Piano.

## DULCIE.

1. When Gus - tave pro - posed to me,  
2. At the wed - ding good - ness knows,

## DUL.

He went down on ben - ded knee, And he whis - pered, oh, so gent - ly;  
I was blush - ing like a rose, I re - spon - ded, oh, so gent - ly;



DUL.  
oh, so gent - ly; oh, so gent - ly.  
oh, so gent - ly; oh, so gent - ly.

GIRLS.  
Gus - tave whis - pered,  
Said she'd love him,

DULCIE.

GIRLS.  
oh, so gent - ly, Then I an - swered "yes" Gus - tave, when that  
oh, so gent - ly, Hon - our and o - bey. All in white I

DUL.  
"yes" he heard, Said "I'll hold you to your word" Then he held me,  
look'd so nice, Down my back they dropp'd some rice, Mo - ther whis - pered,

DUL.  
oh, so gent - ly; oh, so gent - ly; oh, so gent - ly.  
oh, so gent - ly; oh, so gent - ly; oh, so gent - ly.

DUL.

Gus - tave held me, oh, so gent - ly, And the rest you'll guess.  
Pa - threw slip - pers, not too gent - ly, When we drove a - way.

GIRLS

Gus - tave held her, oh, so gent - ly, And the rest you'll guess.  
Pa - threw slip - pers, not too gent - ly, When they drove a - way.

DULCIE.

3. When the train be - gan to start,  
4. Gus - tave bought a mo - tor car,

*f* *dim.* *mf*

DUL.

Gus - tave said, "At last, sweet - heart." I said, "Gus - tave,  
He said we should tra - vel far, I said, "Gus - tave,

DUL.

please go gent - ly; please go gent - ly; please go gent - ly!  
do go gent - ly; do go gent - ly; do go gent - ly!

DUL.

Gus - tave said, "Just one!"  
Or you will an - noy.

GIRLS.

She said "Gus - tave, please go gent - ly!"  
She said "Gus - tave, do go gent - ly!"

DUL.

Oh! the jour - ney was di - vine. On that sweet South East - ern line,  
Rude po - lice be - hind a tree, They said, "Come a - long with me!"

DUL.

For the train went oh, so gent - ly; oh, so gent - ly; oh, so gent - ly.  
 I said "Gus - tave, please go gent - ly; please go gent - ly; please go gent - ly.

DUL.

Shunt - ing up and down so gent - ly; Oh! it was such fun!  
 Now then Gus - tave, please go gent - ly; Au re - voir, dear boy!

GIRLS.

Shunt - ing up and down so gent - ly; Oh! it was such fun!  
 Now then Gus - tave, please go gent - ly; Au re - voir, dear boy!

DUL.

5. Gus - tave took me out to sup, Gus - tave drank some cham - pagne cup;  
6. I've a hand - some cou - sin Fred, Gus - tave said hed shoot him dead;

*mf*

DUL.

I said "Gus - tave, please go gent - ly; please go gent - ly; please go gent - ly."  
I said "Gus tave, shoot him gent - ly; shoot him gent - ly; shoot him gent - ly."

DUL.

Gent - ly I did frown;  
Don't shoot un - a - wares;

GIRLS.

She said "Gus - tave, please go gent - ly."  
She said "Gus - tave, shoot him gent - ly."

*f*

DUL.

In the street that win - ter's night, Gus - tave start - ed to re - cite,  
When I told dear Fred die so, Fred - die thought hed bet - ter go;

DUL.  I said "Gus - tave, do go gent - ly; do go gent - ly; do go gent - ly;"  
 GIRLS.  I said "Fred - die, please go gent - ly; please go gent - ly; please go gent - ly;"



DUL.  I said "Gus - tave, do go gent - ly; Gus - tave then sat down!"  
 GIRLS.  I said "Fred - die, please go gent - ly; Down the kit - chen stairs?"  
 She said "Gus - tave, do go gent - ly; Gus - tave then sat down!"  
 She said "Fred - die, please go gent - ly; Down the kit - chen stairs?"



## DANCE.





Nº 20.

## SONG (Boniface) and CHORUS.

"VIVE LA BOHÈME:"

Words by  
ADRIAN ROSS.Music by  
IVAN CARYLL.

Piano. *f*

BONIFACE.

1. Do you

*dim.* *mf*

BON.

know the jol - ly stu - dent band Who come in joy - ous train?  
know the boys who spat - ter paint With pal - ette knife and brush?

BON.

They are  
They can

Vi - ve la Bo - hê - me, with its trou - bles and its joys!  
Vi - ve la Bo - hê - me with the can - vas and the frame?

CHO.

Vi - ve la Bo - hê - me, with its trou - bles and its joys!  
Vi - ve la Bo - hê - me, with the can - vas and the frame?

Vi - ve la Bo - hê - me, with its trou - bles and its joys!  
Vi - ve la Bo - hê - me, with the can - vas and the frame?

*ff*

BON.

all the lads o' La - tin land, Bo - he - mia by the Seine!  
turn a Ve - nus to a saint, By paint - ing in a "blush!"



BON.

Do you  
Do you

Vi - ve la Bo - hê - me! and its mer - ry girls and boys!  
Vi - ve la Bo - hê - me! and they're ve - ry much the same!

CHO.

Vi - ve la Bo - hê - me! and its mer - ry girls and boys!  
Vi - ve la Bo - hê - me! and they're ve - ry much the same!

Vi - ve la Bo - hê - me! and its mer - ry girls and boys!  
Vi - ve la Bo - hê - me! and they're ve - ry much the same!

*ff* *mf*

BON.

know the lit - tle girls that trip A - long the Pa - ris  
know the pret - ty girls that sit For art - ists to des -

*3*

BON.

street, With the laugh - ter trem - bling on their lip, And mu - sic in their  
- sign; They are mo - del maids, I'm sure of it, And al - to - ge - ther

BOX. *feet!*  
*fine!*

Oh have you met a fair gri - sette yet? yet?  
Oh do you know how mo - dels go? oh! oh!

CHO. Oh have you met a fair gri - sette yet? yet?  
Oh do you know how mo - dels go? oh! oh!

Oh have you met a fair gri - sette yet? yet?  
Oh do you know how mo - dels go? oh! oh!

*ff* *sf*

BOX. Oh! oh! oh! We raise the good old song,

*mf*

BOX. Life is ve - ry short when mer - ry, Art is hard and long!

*sfz*

BON.

Oh! oh! oh! What though our time is short - er,

*mf*

BON.

While we may We'll all be gay, The lads of the La - tin Quar - ter!

*cresc.*

CHO.

Oh! oh! oh! We raise the good old song,

Oh! oh! oh! We raise the good old song,

Oh! oh! oh! We raise the good old song,

*ff*

Life is ve - ry short when mer - ry, Art is hard and long! Oh! — oh!

CHO. Life is ve - ry short when mer - ry, Art is hard and long! Oh! — oh!

Life is ve - ry short when mer - ry, Art is hard and long! Oh! oh!

*sf*

oh! What though our time is short - er, While we may We'll all be gay, The

CHO. oh! What though our time is short - er, While we may We'll all be gay, The

oh! What though our time is short - er, While we may We'll all be gay, The

1st time.

BONIFACE. 

lads of the La - tin Quar - ter!

2. Do you

CHO.

lads of the La - tin Quar - ter!

lads of the La - tin Quar - ter!



2nd time.

quar - ter!

CHO.

quar - ter!

quar - ter!



## DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a melody in the upper staff and a bass line in the lower staff. A dynamic marking of *mf* is placed above the first measure of the upper staff.

The second system continues the piece. It features a dynamic marking of *sfz* in the lower staff. There are also *v* (accents) markings above the first and second measures of the upper staff.

The third system shows a *cresc.* (crescendo) marking in the lower staff, indicating a gradual increase in volume. The music continues with a steady bass line and a more active upper staff.

The fourth system features a dynamic marking of *ff* (fortissimo) in the lower staff, indicating a very loud section. The melody in the upper staff becomes more complex with sixteenth-note patterns.

The fifth system includes a dynamic marking of *sfz* in the lower staff and *v* (accents) markings above the first and second measures of the upper staff.

The sixth system concludes the piece with a dynamic marking of *sfz* in the lower staff. The music ends with a final chord in the upper staff and a rest in the lower staff.

## No. 21.

## SONG.—(Baroness.) and CHORUS.

"THE VERY FIRST TIME."

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON

Tempo di Polka.

Baroness. BARONESS.

Piano.

BAR.

want - ed to ob - tain ad - vice From a law - yer at his lei - sure, We  
thought my law - yer would be - have In a pro - per le - gal fash - ion, But  
is - nt wise to go to law When the law - yers bill and coo so, If

BAR.

thought it would be ve - ry nice To min - gle law and plea - sure. And  
he be - gan to sigh and rave With wild ro - man - tic pas - sion! He  
my pe - ti - tion I with - draw, My hus - band too will do so, Our

BAR.

so we came and dined, in fact, And got on fast and fast - er, Till  
said al - though he did not know For all his life he'd miss'd me, He  
hap - py home I will not wreck By snap - ping and by snarling, But

22542 s.c.

BAR.

I dis - cov - er'd I was track'd By my mar - ried lord and mas - ter! What  
 put his arms a - round me, so And be - fore I knew, he kiss'd me! It  
 throw my arms a - bout his neck With a cry of "Hub - by dar - ling!" That

BAR.

*rall:* con - se - quen - ces it may bring, This ve - ry ris - ky sort of thing! It's the  
 made him hap - py as a king, This ve - ry ris - ky sort of thing! It's the  
 ought to have him on a string, This most un - com - mon sort of thing! It's the

*a tempo*

*rall:* *p*

BAR.

ve - ry first time I've done this sort of thing! I've  
 ve - ry first time I've done this sort of thing! I  
 ve - ry first time I'll do this sort of thing! I'll

CHO.

This sort of thing!  
 This sort of thing!  
 This sort of thing!

*f* *p*

BAR.

lunch'd with one or more But nev - er dined be - fore; And  
 thought it was a dream, And did - n't dare to scream, Of  
 be a mod - el wife For his re - main - ing life, As



BAR.

though I know it's not a crime To have one's lit - tle fling, Yet  
course I've read in prose and rhyme, How lov - ers kiss and cling, But  
mer - ry as a wed - ding chime I'll wear the wed - ding ring, And

BAR.

still it is the ve - ry first time I've done this sort of  
still it is the ve - ry first time I've done this sort of  
this shall be the ve - ry last time I'll do this sort of

BAR.

thing! This sort of thing!  
thing! This sort of thing!  
thing! This sort of thing!

CHO.

It's the ve - ry first time she's done this sort of thing! She's  
It's the ve - ry first time she's done this sort of thing! She  
It's the ve - ry first time she's done this sort of thing! She'll

*mf* *f* *mf*

CHO.

lunched with one or more, But ne - ver dined be -  
 thought it was a dream, And did - nt dare to  
 be a mod - el wife, For his re - main - ing

CHO.

- fore, And though we know it's not a crime To  
 scream, Of course we've read in prose and rhyme, How  
 life, As mer - ry as a wed - ding chime She'll

CHO.

have one's lit - tle fling, Yet still it is the  
 lov - ers kiss and cling, But still it is the  
 wear the wed - ding ring, And this shall be the

CHO.

ve - ry first time she's done this sort of thing!  
 ve - ry first time she's done this sort of thing!  
 ve - ry last time she'll do this sort of thing!

First system of a piano score. The right hand features a complex, rhythmic chordal texture with many beamed notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the right hand.

Second system of the piano score. The right hand continues with its rhythmic chordal pattern. The left hand maintains the eighth-note accompaniment. Dynamic markings of *f* and *mf* are visible.

Third system of the piano score. The right hand's texture remains consistent. The left hand's accompaniment continues. The system concludes with a double bar line.

Fourth system of the piano score. The right hand shows some melodic movement within its chordal texture. The left hand continues with the eighth-note accompaniment.

Fifth and final system of the piano score. The right hand features a final, more complex chordal texture. The left hand concludes with the eighth-note accompaniment. The system ends with a double bar line.

No. 22.

## DUET.—(Babori and Girdle.)

"UNDER AND OVER FORTY."

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.

Moderato.

Babori.

Piano.

BABORI.

BAB.

BAB.

1. When a man is young, un - der  
2. When the young man goes to the

thir - ty - five, He is hand.som.er, strong . er and soun . der: And he  
play one night, He— thinks that the stage is Hea - ven, And he

BAB.

GIRDLE.

bounds with joy that he's all a - live, And in fact he's a per - fect  
loves the he - ro - ine dressed in white, She is not o - ver fif - ty -

GIR.

boun - der! When a man is o - ver his for - ti - eth year, By ex -  
- sev - en, But the el - der sees a girl on the stage, Who has

GIR.

- pe - ri - ence he can pro fit, And he knows what's what, and his  
nev - er a line to ut - ter, And she's on - ly sev - en - teen

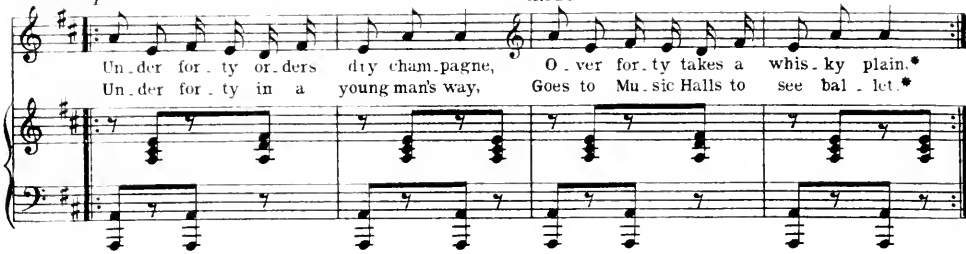
GIR.

BABORI.

head is clear, So it is for the hair is off it!  
years of age, And as dull as bread and but - ter!

*Repeat ad lib.) For additional words see below.*

GIRDLE.

BAB. 

Un . der for . ty or . ders dry cham . pagne, O . ver for . ty takes a whis . ky plain.\*  
 Un . der for . ty in a young man's way, Goes to Mu . sic Halls to see bal . let.\*

GIRDLE.

BAB. 

Un . der for ty with "no trumps" be . gins, O . ver for . ty dou . bles him and wins.  
 (GIR.) Jumps in . side and then the door is slam . mid. (BAB.) Un . der for . ty mur . murs "well I'm —!"

BAB. 

O . ver, un . der, Which is it, I won . der, Which would you ra . ther be? Is  
 O . ver un . der, Which is it, I won . der, Which has the fi . nest spree? A

GIR. 

O . ver, un . der, Which is it, I won . der, Which would you ra . ther be? A  
 O . ver, un . der, Which is it, I won . der, Which has the fi . nest spree? A

*Additional words for 1st Verse. (ad lib.)*

\* BABORI. Under forty loves the ladies well —  
 GIRDLE. Over forty doesn't care to tell!  
 BABORI. Under forty every girl adores!  
 GIRDLE. Over forty is the man that scores!  
 BABORI. Under forty likes to back a horse —  
 GIRDLE. Over forty always lays of course!  
 BABORI. Under forty goes and plays roulette —  
 GIRDLE. Over forty sticks to bridge, you bet!

*Additional words for 2nd Verse. (ad lib.)*

\* BABORI. He's in love with some one dancing there!  
 GIRDLE. Over forty, too, can do his share!  
 BABORI. Under forty for a box will call!  
 GIRDLE. Over forty has a front row stall!  
 BABORI. Under forty dreams of her for hours,

BABORI. Gets a gorgeous bunch of hothouse flowers,  
 Then he throws them as he sees her come.  
 GIRDLE. Whack they go into the big bass drum!  
 Over forty knows what she prefers,  
 Gets a box, but at a jeweller's;  
 Then she calls him "such a darling man!"  
 It's a diamond!  
 BABORI. Parisian!  
 Under forty waits an hour or more  
 Just to catch her at the old stage door;  
 Till at last the door is opened wide.  
 GIRDLE. Out comes Over forty at her side!  
 BABORI. Under forty has a face of gloom!  
 GIRDLE. Over forty calls his motor brougham,

BAB.  
 GIR.

this your whim. To be old like him, Or a gay young dog like  
 bald old chap Who should wear a cap, Or a fine young man like  
 youth so slim. Who is just like him, Or a deep old dog like  
 youth-ful chap Who has not a rap, Or a rich old boy like

BAB.  
 GIR.

me? A gay young dog like me? me?  
 me? A fine young man like me? me?  
 me? A deep old dog like me? me?  
 me? A rich old boy like me? me?

1. 2.

*mf* *f*

No. 23.

SONG. (Rosalie.) and CHORUS.

"THE CORDIAL UNDERSTANDING"

Words by  
LESLIE MAYNE.

Music by  
LIONEL MONCKTON.

Allegro.

Rosalie.

Piano.

Musical score for the introduction. The top staff is for the vocal line (Rosalie) and the bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The piano part begins with a forte (*f*) dynamic. The vocal line starts with a whole rest. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with accents (^) and slurs. The first measure of the piano part includes a 'S' and 'A' marking above the notes.

Piano accompaniment for the first part of the song. It consists of two staves (treble and bass clef). The music continues with the same rhythmic pattern as the introduction, but with a change in dynamics to piano (*p*) in the final measure. The piano part includes various chordal textures and melodic lines.

ROSALIE.

1. Here we are, you see, In our dear Pa -  
2. Off we gai - ly fly, Eng - lish - man and

Musical score for Rosalie's vocal line and piano accompaniment. The top staff is for the vocal line and the bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part continues with the same rhythmic pattern as the introduction. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment provides a steady accompaniment for the vocal line.



ROS.

- ris: All is love and laugh -  
 I, Hand in hand to ge - ter.

ROS.

Lots of wine and wit, No one cares a bit  
 It's so nice you know, Roam - ing to and fro,

ROS.

What is com - ing af - ter: On the Bou - le -  
 In the sun - ny wea - ther! Oh he was so

ROS.

- vard, (Oh la, la, la, la!) I met  
 pert, Called me "Lit - tle flirt!" Said "Why

ROS. such a fel - low: Eng - lish I could  
do you tease, eh? Then we heard a

ROS. guess, Knew him by his dress And his big mous -  
crowd, Shout - ing out so loud, In the dear old

ROS. - tache so yel - low! He gave me such a  
Champs El - ys - ées! He held me, oh, so

ROS. kiss! I said, "Sir what is this?" So come to  
tight. I said, "What is the sight?"

*REFRAIN.*

ROS.

France, \_\_\_\_\_ When you've the chance; \_\_\_\_\_ You'll feel so

ROS.

gay when you are land - - - ing. Each girl you

ROS.

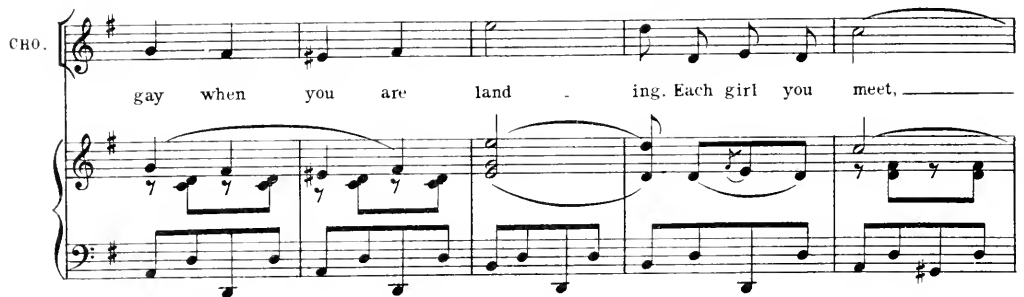
meet, \_\_\_\_\_ You'll find so sweet, \_\_\_\_\_ There is a

ROS.

cor - dial un - der - stand - - - ing! So come to

CHORUS.

CHO.  France, \_\_\_\_\_ When you've the chance; \_\_\_\_\_ You'll feel so

CHO.  gay when you are land - ing. Each girl you meet, \_\_\_\_\_

CHO.  — You'll find so sweet, \_\_\_\_\_ There is a cor - dial

CHO.  un - der - stand - ing! \_\_\_\_\_ ing!

## DANCE.

First system of musical notation for 'DANCE.' It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The music begins with a piano (*mf*) dynamic marking. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues the melodic line with various rhythmic patterns, including eighth and sixteenth notes. The left hand maintains the accompaniment.

Third system of musical notation. A mezzo-forte (*mf*) dynamic marking appears in the right hand. The melodic and accompaniment lines continue.

Fourth system of musical notation. The right hand features a more complex melodic line with some accidentals. The left hand accompaniment remains consistent.

Fifth system of musical notation. The right hand melody continues with eighth and sixteenth notes. The left hand accompaniment consists of eighth notes.

Sixth system of musical notation. The right hand melody concludes with a final note. The left hand accompaniment ends with a few final notes.

First system of a musical score in G major, 2/4 time. The right hand features a melodic line with slurs and a piano (*p*) dynamic marking. The left hand provides a steady bass accompaniment.

Second system of the musical score. The right hand continues the melodic development with various articulations. The left hand maintains the accompaniment pattern.

Third system of the musical score. The right hand has a forte (*f*) dynamic marking. The left hand continues the accompaniment.

Fourth system of the musical score. The right hand features a melodic line with slurs. The left hand continues the accompaniment.

Fifth system of the musical score. The right hand has a forte (*f*) dynamic marking. The left hand continues the accompaniment.

Sixth system of the musical score, concluding with a double bar line. The right hand features a melodic line with slurs. The left hand continues the accompaniment.

No 24.

## RECIT.— (Babori.) and CHORUS.

Words by  
GEORGE GROSSMITH, JUNR

Music by  
IVAN CARYLL.

*RECIT.* *BABORI.*

Babori. *f* *dim:*

Piano.

BAB. Na-tion-al The-a-tre Of Great Bri-tain and her Isles be-yond the seas, 'Tis

*f*

*CHORUS.*

BAB. true some poor mis-gui-ded souls In op-po-si-tion ca-ter, Who

*f*

*BABORI.*

BAB. are they? I will tell you if you please.

*f* *p* *ff* *Segue.*

## No. 24a

## SONG.—(Babori.) and CHORUS.

"THE NATIONAL THEATRE."

Words by  
GEORGE GROSSMITH, JUNRMusic by  
IVAN CARYLL.

Allegro moderato.

Babori.

The instrumental introduction consists of a vocal line for Babori and piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro moderato'. The piano part begins with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth notes and chords.

BAB.

The first vocal entry is marked with a repeat sign and a first ending bracket. The piano accompaniment includes dynamics of *mf* and *dim.* (diminuendo).

1. The dra - ma of Bri - tain is  
 2. The lat - ter - day po - et is  
 3. We're all for Free Trade in Great

BAB.

The chorus is marked with a repeat sign and a first ending bracket. The piano accompaniment continues with a steady eighth-note rhythm.

limp - ing, Out - side of the Je - ri - cho Walls. Of  
 pin - ing, The dra - ma - tist looks for his hire. If the  
 Bri - tain, No for - eign at - trac - tion we shun. We



BAB.

all they've be - rept us, There's no - thing now left us, For  
glass is at ze - ro, With Jones and Pi - ne - ro. Then  
sim - ply a - wait them, And then we trans - late them; You

BAB.

Shake - speare is going to the Halls. The day of the Na - tion - al  
Bar - rie sits close by the fire. On mount - ing a play, quite a  
no - tice how oft - en it's done. Sup - pos - ing for in - stance, now

BAB.

The - atre En - thu - si - asts tell us is near, There's  
for - tune The Les - see's com - pell'd to dis - gorge, Un -  
Grun - dy A - dapt's a suc - cess from a - broad, He'll

BAB.

hope for to - mor - row, To - day all our sor - row We'll  
"Les - see" is par - tial To Su - tro or Mar - shall, No  
part - ly un - fla - vour It fit for a fa - vour - ite

REFRAIN.  
Tempo di Valse.

BAB. *rall:*

drown in a bum - per of beer. \_\_\_\_\_ Beer, beer,  
won - der he mut - ters "By George!" \_\_\_\_\_ George, George,  
Plea - sing to Ma - bel or Maud \_\_\_\_\_ Maude, Maude, It's

*rall:* *mf*

BAB.

beau - ti - ful Beer - boh - m, Oh "Busi - ness is - Busi - ness" 'tis true, \_\_\_\_\_  
George A - lex - an - der, The girls send their kind - est re - gards, \_\_\_\_\_ Oh,  
ev - ry - one's se - cret, You're fine but you're not ve - ry large. \_\_\_\_\_

BAB.

If you a way can see. Find me a va - can - cy, In your A - cad - e - my  
Ma - tin - ée I - dol, Your fame far and wide. 'll, Be stamped on their pic - ture post.  
Stick to your du - ty, For you are the beau - ty, Who pi - lots the Hay - mar - ket

BAB.

do. \_\_\_\_\_ How's your pret - ty Miss Vi - o - la?  
cards. \_\_\_\_\_ You have made up your mind that you'll  
barge. \_\_\_\_\_ While you're our lit - tle min - is - ter

BAB.

Fair and so charming is she, \_\_\_\_\_ A ve ry short time. It will  
 Fill all our bo - soms with joy, \_\_\_\_\_ We'll ap - plaud might and main, When at  
 We shall be there to ap - plaud, \_\_\_\_\_ As neat as a squi - rel is

BAB.

take her to climb To the top of the Beer bohm Tre.  
 old Dru - ry Lane, You are playing the prin - ci - pal boy.  
 our lit - tle Cy - ril, Come in - to the gar - den, Maude,

CHO.

*ff*  
 Beer, beer, beau - ti - ful Beer.bohm, Oh "Busi - ness is Busi - ness" 'tis true, \_\_\_\_\_  
 George, George, George A. lex - an - der, The girls send their kind - est re - gards. \_\_\_\_\_  
 Maude, Maude, It's ev - ry one's se - cret, You're fine but you're not ve - ry large. \_\_\_\_\_

*ff*  
 Beer, beer, beau - ti - ful Beer.bohm, Oh "Busi - ness is Busi - ness" 'tis true, \_\_\_\_\_  
 George, George, George A. lex - an - der, The girls send their kind - est re - gards. \_\_\_\_\_  
 Maude, Maude, It's ev - ry one's se - cret, You're fine but you're not ve - ry large. \_\_\_\_\_

*ff*

CH. — — — — —  
 — — — — —  
 — — — — —

If you a way can see, Find me a va . can . cy, In your A -  
 Oh, Ma . tin . ée I . dol, Your fame far and wide, 'll Be stamped on their  
 Stick to your du - ty, For you are the beau - ty Who pi - lots the

CH. — — — — —  
 — — — — —  
 — — — — —

If you a way can see, Find me a va . can . cy, In your A -  
 Oh, Ma . tin . ée I . dol, Your fame far and wide, 'll Be stamped on their  
 Stick to your du - ty, For you are the beau - ty Who pi - lots the

— — — — —  
 — — — — —  
 — — — — —

If you a way can see, Find me a va . can . cy, In your A -  
 Oh, Ma . tin . ée I . dol, Your fame far and wide, 'll Be stamped on their  
 Stick to your du - ty, For you are the beau - ty Who pi - lots the

— — — — —  
 — — — — —  
 — — — — —

- ca - de - my do. \_\_\_\_\_ How's your pret - ty Miss  
 pic - ture post - cards. \_\_\_\_\_ You have made up your  
 Hay - mar - ket barge. \_\_\_\_\_ While you're our lit - tle

CH. — — — — —  
 — — — — —  
 — — — — —

- ca - de - my do. \_\_\_\_\_ How's your pret - ty Miss  
 pic - ture post - cards. \_\_\_\_\_ You have made up your  
 Hay - mar - ket barge. \_\_\_\_\_ While you're our lit - tle

— — — — —  
 — — — — —  
 — — — — —

- ca - de - my do. \_\_\_\_\_ How's your pret - ty Miss  
 pic - ture post - cards. \_\_\_\_\_ You have made up your  
 Hay - mar - ket barge. \_\_\_\_\_ While you're our lit - tle

CHO.

Vi-o-la? Fair and so charm-ing is she, A ve-ry short  
mind that you'll Fill all our bo-soms with joy. We'll ap-plaud might and  
Min-is-ter We shall be there to ap-plaud. As neat as a

Vi-o-la? Fair and so charm-ing is she, A ve-ry short  
mind that you'll Fill all our bo-soms with joy. We'll ap-plaud might and  
Min-is-ter We shall be there to ap-plaud. As neat as a

Vi-o-la? Fair and so charm-ing is she, A ve-ry short  
mind that you'll Fill all our bo-soms with joy. We'll ap-plaud might and  
Min-is-ter We shall be there to ap-plaud. As neat as a

CHO.

time. It will take her to climb, To the top of the Beer-bohm tree.  
main, When at old Dru-ry Lane You are playing the prin-ci-pal boy.  
squir-rel, Is our lit-tle Cy-ri'l. Come in to the gar-den, Maude.

time. It will take her to climb, To the top of the Beer-bohm tree.  
main, When at old Dru-ry Lane You are playing the prin-ci-pal boy.  
squir-rel, Is our lit-tle Cy-ri'l. Come in to the gar-den, Maude.

time. It will take her to climb, To the top of the Beer-bohm tree.  
main, When at old Dru-ry Lane You are playing the prin-ci-pal boy.  
squir-rel, Is our lit-tle Cy-ri'l. Come in to the gar-den, Maude.

Nº 25

## FINALE—ACT II.

Words by  
GEORGE GROSSMITH, JUNI &  
LESLIE MAYNE.

Music by  
IVAN CARYLL &  
LIONEL MONCKTON.

Allegro.

Chorus.

So come to France \_\_\_\_\_ When you've a

CHO.

chance: \_\_\_\_\_ You'll feel so gay when you are lan -

CHO.


. ding. Each girl you meet, \_\_\_\_\_ You'll find so sweet. \_\_\_\_\_ There is a

CHO. cor - dial un - der - stand - ing.


CHO. Im fond of a - ny blonde. — If a - ny

CHO. blonde be fond of me, — I'll

CHO. let a sweet bru - nette — Come walk - ing in my com - pa -

CHO. 

-ny. I'll smile a lit-tle while

CHO. 

at a - ny shade of maid you bring,

CHO. 

I'll kiss that one or this, I'm not ca - pri-cious

CHO. 

in the spring.









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