



THE ^{12M}
LITTLE
CHERUB.

MUSIC BY
IVAN CARYLL.

VOCAL SCORE 6/-net.

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THE LITTLE CHERUB.

New Musical Play in Three Acts.

BOOK BY

OWEN HALL.

LYRICS BY

ADRIAN ROSS.

MUSIC BY

IVAN CARYLL.

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Produced by Mr. GEORGE EDWARDES at the Prince of Wales' Theatre.

THE LITTLE CHERUB.

DRAMATIS PERSONÆ.

EARL OF SANCTOBURY	MR. FRED KAYE.	
ALGERNON SOUTHDOWN	MR. LENNON PAWLE.	
SHINGLE (<i>Lord Sanctobury's Valet</i>)	MR. W. H. BERRY.	
ETHELBERT	MR. GEORGE CARROLL.	
CAPTAIN HEReward	MR. SPENCER TREVOR.	
MR. GRIMBLE (<i>Landlord of Hotel at Dunbridge</i>)	MR. HENRY ADNES.	
ALDERMAN BRIGGS (<i>of Dunbridge</i>)	MR. EDMUND COOPER.	
CRUMM (<i>Footman</i>)	MR. FRED J. BLACKMAN.	
SIR GEORGE MONTEITH	MR. FORD HAMILTON.	
INTERPRETER TO THE GRAND DUKE	MR. VALENTINE O'CONNOR.	
BRICKS	MR. ARTHUR HOPE.	
AND		
HIS HIGHNESS THE GRAND DUKE OF BAKAVIA	MR. MAURICE FARKOA.	
LADY ISOBEL CONGRESS ...	} (<i>Daughters of the Earl of Sanctobury</i>)	MISS ZENA DARE.
LADY DOROTHY CONGRESS ...		MISS GABRIELLE RAY.
LADY AGNES CONGRESS ...		MISS LILY ELSIE.
LADY ROSA CONGRESS ...		MISS GRACE PINDER.
MRS. BRIGGS	MISS IDA LYTTON.	
LETTY (<i>Chambermaid at Hotel</i>)	MISS ELSIE CLARE.	
MISS CUCKOO VANBLANE ...	} (<i>Actresses</i>)	MISS MILDRED DE VERE.
MISS KITTY CRANBOURNE ...		MISS HILDA CORAL.
MISS MAUDI ROCHESTER ...		MISS STELLA HAMMERSTEIN.
MISS MABEL DUCROSS ...		MISS DAISY DENVILLE.
MISS MARY MACCLESFIELD ...		MISS AMY WEBSTER.
MISS OLIVÈ MANDERVILLE ...	MISS BLANCHE THORPE.	
AND		
MISS MOLLY MONTROSE	MISS EVIE GREENE.	

Synopsis of Scenery.

ACT I.—Room in Lord Sanctobury's Town House	W. TELBIN.
„ II.—Hotel at Dunbridge Baths	J. HARKER.
„ III.—Hall at Lord Sanctobury's	W. TELBIN.

STAGE DIRECTOR... ..	MR. J. A. E. MALONE.
STAGE MANAGER... ..	MR. SIDNEY WATSON.
MUSICAL DIRECTOR	MR. FRANK E. TOURS.

THE LITTLE CHERUB.

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THE LITTLE CHERUB.

Act I.

No. 1.

OPENING CHORUS.

"REHEARSING."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL

Allegro moderato.

Piano.

First system of piano accompaniment. Treble and bass clefs. Time signature 2/4. Dynamics: *p* (piano), *cresc.* (crescendo).

Second system of piano accompaniment. Treble and bass clefs. Dynamics: *mf* (mezzo-forte), *cresc.* (crescendo).

Third system of piano accompaniment. Treble and bass clefs. Dynamics: *f* (forte), *rall.* (rallentando).

CHO.

SOPRANO. *f*

TENOR. We're re - hears_ing, Work_ing ve - ry, ve - ry hard! All per -

BASS. We're re_hearsing, Work_ing ve - ry, ve - ry hard! All per -

We're re_hearsing, Work_ing ve - ry, ve - ry hard! All per -

Fourth system of piano accompaniment. Treble and bass clefs. Dynamics: *rit.* (ritardando), *f a tempo* (forte a tempo).

forming like pro_fes_sion_als pre_cise_ly! So a moment for con_vers_ing Our re -

CHO. forming like pro_fes_sion_als pre_cise_ly! So a moment for con_vers_ing Our re -

forming like pro_fes_sion_als pre_cise_ly! So a moment for con_vers_ing Our re -

- hears_al won't re_tard, For we're get_ting on at pres_ent ve_ry nice_ly! We are

CHO. - hears_al won't re_tard, For we're get_ting on at pres_ent ve_ry nice_ly!

- hears_al won't re_tard, For we're get_ting on at pres_ent ve_ry nice_ly!

perfect to the let_ter In the num_bers 1 to 4,

CHO. And to - day we've *near_ly* learnt an ex_ it

And to - day we've *near_ly* learnt an ex_ it

mf

Though our bus_ness will be bet_ter When we've tried it once or more,

CHO. cho_ rus; But we

cho_ rus; But we

mf

CHO. We're re - hearsing, we're re - hearsing,
 still have got a day or two be - fore us! Working
 still have got a day or two be - fore us! Working

mf

CHO. We're re - hearsing, Working ve - ry, ve - ry hard! Working
 ve - ry, ve - ry hard, We're rehearsing, Working ve - ry, ve - ry hard! Working
 ve - ry, ve - ry hard, We're rehearsing, Working ve - ry, ve - ry hard! Working

cresc.

f

ve - ry, ve - ry, ve - ry, ve - ry hard, ve - ry, ve - ry hard!

ve - ry, ve - ry, ve - ry, ve - ry hard, ve - ry, ve - ry hard!

ve - ry, ve - ry, ve - ry, ve - ry hard, ve - ry, ve - ry hard!

ff

f

For we are pro-duc-ing a mod-ern burlesque, we

dim. *mf*

talented amateurs; We

CHO. *f* We are, we are, we are! We

f We are, we are, we are! We

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'talented amateurs; We'. The second and third staves are labeled 'CHO.' and contain lyrics 'We are, we are, we are! We'. The bottom two staves are a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). Dynamics include a forte (*f*) marking.

are, we are, we are! For char.i.ty's sake the ef.fort we make (Pro -

CHO. are, we are, we are!

are, we are, we are!

mf

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'are, we are, we are! For char.i.ty's sake the ef.fort we make (Pro -'. The second and third staves are labeled 'CHO.' and contain lyrics 'are, we are, we are!'. The bottom two staves are a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). Dynamics include a mezzo-forte (*mf*) marking.

- vi - ded no hitch oc - curs!) (Pro -
 CHO. *f* (Pro - vi - ded no hitch oc - curs!) (Pro -
f (Pro - vi - ded no hitch oc - curs!) (Pro -

- vi - ded no hitch oc - curs!) The piece we're pre - sent - ing is
 CHO. - vi - ded no hitch oc - curs!)
 - vi - ded no hitch oc - curs!)

most pic - tu - resque; Our friends, who in ma - ti - née hats sit, Will *rall.*

CHO.

rall.

all be en - thrall'd by— what is it call'd?

CHO. *a tempo*
 "The lit - tle Che - rub," "The
 "The lit - tle Che - rub," "The

f a tempo

CHO. "The lit - tle Che - rub!" that's it! "The lit - tle Che - rub!" Ah! "The lit - tle Che - rub!" Ah! "The

CHO. lit - tle Che - rub!" that's it!
lit - tle Che - rub!" that's it!
lit - tle Che - rub!" that's it!

Moderato. (well marked.)
f

CHO.

f We're re - hears - ing, we're re - hears - ing, There is no - thing wrong with

f We're re - hears - ing, we're re - hears - ing, There is no - thing wrong with

f We're re - hears - ing, we're re - hears - ing, There is no - thing wrong with

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "We're re - hears - ing, we're re - hears - ing, There is no - thing wrong with". The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

CHO.

us, But the rhy - thm of the dance so full of faults is;

us, But the rhy - thm of the dance so full of faults is;

us, But the rhy - thm of the dance so full of faults is;

The second system of music continues the vocal and piano parts. The lyrics are: "us, But the rhy - thm of the dance so full of faults is;". The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

If we did for - get re - vers - ing - Well, you need - n't make a
 If we did for - get re - vers - ing - Well, you need - n't make a
 If we did for - get re - vers - ing - Well, you need - n't make a

CHO.

fuss - We could do it if you played the tunes as waltz - es! We are
 fuss - We could do it if you played the tunes as waltz - es! We are
 fuss - We could do it if you played the tunes as waltz - es! We are

CHO.

work - ing hard at pre - sent, And we soon shall get it quite, — For we

CHO. work - ing hard at pre - sent, And we soon shall get it quite, — For we

work - ing hard at pre - sent, And we soon shall get it quite, For we

don't re - quire your teach - ing us and nurs - ing — And it

CHO. don't re - quire your teach - ing us and nurs - ing — And it

don't re - quire your teach - ing us and nurs - ing — And it

is - nt ve - ry plea - sant To be told we're ne - ver right - In re -

CHO. is - nt ve - ry plea - sant To be told we're ne - ver right In re -

is - nt ve - ry plea - sant To be told we're ne - ver right - In re -

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the top staff for the lead voice and the two lower staves for the choir. The piano accompaniment is shown in grand staff notation. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "is - nt ve - ry plea - sant To be told we're ne - ver right - In re -". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

- hears - ing, in re - hears - ing, in re - hears -

CHO. - hears - ing, in re - hears - ing, in re - hears -

- hears - ing, in re - hears - ing, in re - hears -

The second system of the musical score continues the vocal and piano parts. The vocal staves and piano accompaniment are arranged similarly to the first system. The lyrics are: "- hears - ing, in re - hears - ing, in re - hears -". The piano accompaniment continues with the same rhythmic and harmonic patterns as in the first system, providing a steady accompaniment for the vocal lines.

CHO. - ing! For we are pro-duc-ing a mod-ern bur-lesque, We

- ing! For we are pro-duc-ing a mod-ern bur-lesque, We

- ing! For we are pro-duc-ing a mod-ern bur-lesque, We

CHO. ta_lent-ed a - ma - teurs; _____ We

ta_lent-ed a - ma - teurs; _____ We are, we are, we are, _____ we

ta_lent-ed a - ma - teurs; _____ We are, we are, we are, _____ we

are, we are, we are! _____ For we are pro - duc - ing a

are, we are, we are! _____ For we are pro - duc - ing a

are, we are, we are! _____ For we are pro - duc - ing a

modern burlesque, "The lit - tle Che - rub!" that's it! "The

modern burlesque, "The lit - tle Che - rub!" that's it! "The

modern burlesque, "The lit - tle Che - rub!" that's it! "The

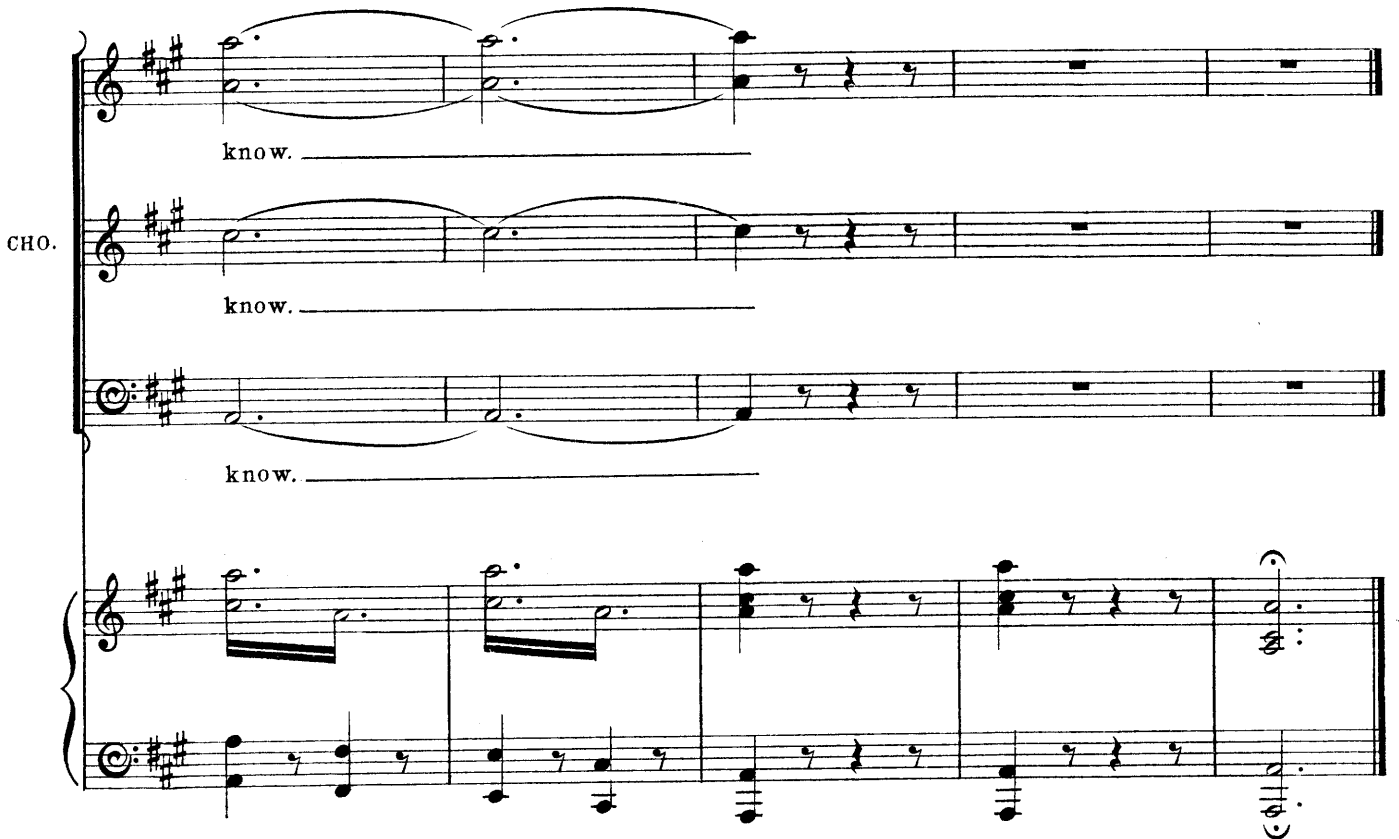


lit - tle Che_rub!"that's it! "The lit - tle Che - rub!" you

lit - tle Che_rub!"that's it! "The lit - tle Che - rub!" you

lit - tle Che_rub!"that's it! "The lit - tle Che - rub!" you

f



know.

know.

know.

No. 2.

CLASSICAL CHORUS.

(Ladies Agnes, Rosa, Dorothy, Captain Hereward & Sir George Monteith.)

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Moderato.

Piano.

L.H. p

Lady R.

LADY ROSA.

1. We are lit - tle la - dies of my -
2. We could do the dan - ces of an -

Lady R.

- tho - lo - gy,
- ti - qui - ty.

Fa - mous in the fic - tion - ai - ry Of the clas - sic dic - tion - a - ry.
But our mod - ern im - i - ta - tions Meet with mo - ral lim - i - ta - tions,

Lady A.

LADY AGNES.

And we feel we owe you an a - po - lo - gy
Bi - shops would de - nounce us for in - i - qui - ty,

LADY ROSA.

Lady A.

That we are in-ac-cu-rate-ly dressed!
If we were un-doubted-ly an-tique!

But perhaps the prudish would be
In the cold-er air of north-ern

Lady B.

down on us,
lat-i-tudes,

If we trod the sward in air-y
Danc-ing o-ver-vig-or-ous-ly

Gau-zes ex-tra-ord-i-na-ry.
Would be lookd on rig-or-ous-ly.

LADY DOROTHY.

Lady D.

Or ap-pear'd with just an i-vy crown on us,
So we can't in-dulge in ma-n-y at-ti-tudes,

And a pair of cym-bals,
That were most ef-fect-ive,

Lady I.

And a pair of cym-bals,
That were most ef-fect-ive,

Lady A.

And a pair of cym-bals,
That were most ef-fect-ive,

Lady R.

And a pair of cym-bals,
That were most ef-fect-ive,

LADIES D.I.A & R.
CAPT. H. & SIR. G.

rall:

And a pair of cym.bals for the rest! For we are
That were most ef . fect . ive in the Greek! So — the

CH0.

rall:

For they are
So — the

rall: f

a tempo

ALL.
sea - nymphs, tree - nymphs, Fan - ci - ful and free nymphs, Hill - nymphs, rill - nymphs,
sea - nymphs, tree - nymphs, Can . not be too free nymphs, Hill - nymphs, rill - nymphs,

CH0.

a tempo

sea - nymphs, tree - nymphs, Fan - ci - ful and free nymphs, Hill - nymphs, rill - nymphs,
sea - nymphs, tree - nymphs, Can . not be too free nymphs, Hill - nymphs, rill - nymphs,

a tempo

ALL.
Up - to - date, but still nymphs; Nai - ads, dry - ads, Of the a - ges gone;
Must be frock and frill nymphs; Nai - ads, dry - ads, Pro - per dress - es don;

CH0.

Up - to - date, but still nymphs; Nai - ads, dry - ads, Of the a - ges gone;
Must be frock and frill nymphs; Nai - ads, dry - ads, Pro - per dress - es don;

ALL.
 Nai - ads, dry - ads, Of the a - ges gone; For we're sea - nymphs, tree - nymphs,
 Nai - ads, dry - ads, Pro per dress - es don, So the sea - nymphs, tree - nymphs,

CHO.
 Nai - ads, dry - ads, Of the a - ges gone; For we're sea - nymphs, tree - nymphs,
 Nai - ads, dry - ads, Pro per dress - es don, So the sea - nymphs, tree - nymphs,

cres: *f*

ALL.
 Fan - ci - ful and free nymphs; Hill - nymphs, rill - nymphs, Of the a - ges gone; And we
 Can - not be too free nymphs; Hill - nymphs, rill - nymphs, Pro - per dress - es don, For it's

CHO.
 Fan - ci - ful and free nymphs; Hill - nymphs, rill - nymphs, Of the a - ges gone; And we
 Can - not be too free nymphs; Hill - nymphs, rill - nymphs, Pro - per dress - es don, For it's

ALL.
 should have shock'd our aunt - ies If we sang our lit - tle
 ve - ry cer - tain that you Would - n't stand us dan - cing

CHO.
 should have shock'd our aunt - ies If we sang our lit - tle
 ve - ry cer - tain that you Would - n't stand us dan - cing

Ladies D.I. & Capt. H.
 Ladies A.R. & Sir G.
 CHO.

chant - ies In the dress - es of Bac - chan - tes, Or with
 at you Like a liv - ing mar - ble sta - tue, Which has

The first system of the score features four vocal staves and a piano accompaniment. The vocal parts are for Ladies D.I. & Capt. H., Ladies A.R. & Sir G., and the Chorus (CHO.). The piano accompaniment is written for a grand piano. The lyrics are: "chant - ies In the dress - es of Bac - chan - tes, Or with at you Like a liv - ing mar - ble sta - tue, Which has". The music is in a key with three flats and a 3/4 time signature. There is a triplet of eighth notes in the piano part.

Ladies D.I.
 Ladies A.R.
 Capt. H. & Sir G.
 CHO.

next to noth - ing on!
 next to noth - ing on!

1. 2.

DANCE.

The second system of the score continues the vocal parts and piano accompaniment. The lyrics are: "next to noth - ing on!". The piano accompaniment includes a first ending (1.) and a second ending (2.). The word "DANCE." is written above the piano part. The piano part includes markings for "marcato" and "ff" (fortissimo). The music is in a key with three flats and a 3/4 time signature.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The music consists of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece. A dynamic marking of *f* (forte) is present in the bass line of the fourth measure.

Third system of musical notation, continuing the piece. The music features complex chordal textures and melodic movement.

Fourth system of musical notation, continuing the piece. The music features complex chordal textures and melodic movement.

Fifth system of musical notation, concluding the piece. The music features complex chordal textures and melodic movement.

Nº 3. QUARTET.— (Ladies Isobel, Rosa, Agnes and Dorothy) and CHORUS.

"A PERFECTLY PROPER PAPA."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro moderato.

Piano.

The piano introduction consists of two systems of music. The first system is marked *f* and features a rhythmic accompaniment in the left hand with eighth notes and a melody in the right hand with quarter and eighth notes. The second system continues the accompaniment with similar rhythmic patterns and melodic lines.

Lady I.

LADY ISOBEL.

The vocal line for Lady Isobel begins with a rest, followed by a melodic phrase. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. Dynamic markings include *dim.* and *p*. A repeat sign is present in the vocal line.

- 1. Al -
- 2. A
- 3. He

Lady I.

The vocal line for Lady I includes the lyrics: "tho' we're an earl's four fri - vo - lous girls, And pop - u - lar song he looks on as wrong, A falls on the stage with Pur - i - tan rage, And". The piano accompaniment features a consistent eighth-note accompaniment in the left hand and chords in the right hand, with triplets marked in the right hand.

CHORUS. LADY ROSA.

Lady I.
 fond of the at - ri - cals ra - ther - Yes ra - ther! The vir - tue aus - tere, that's
 dance as the dead - li - est dan - ger - A dan - ger! When a - ny girl's waist is
 wish - es a Bill he could car - ry - Could car - ry! Sup - press - ing by law, both

LADY AGNES.

Lady R.
 due from a peer Is ful - ly dis - play'd by our fa - ther - Her fa - ther! When
 al - most em - brac'd By a - ny com - par - a - tive stranger - A stranger! He'd
 Shakes - peare and Shaw, And e - ven the in - no - cent Bar - rie - Poor Bar - rie! With

Lady A.
 not in the Lords, or sit - ting on boards, For making us mor - al and
 like us to wear no wave in our hair, And put something starchy and
 an - ger he burns at mu - sic hall turns, He thinks a - ny sketches un -

CHORUS. LADY DOROTHY.

Lady A.
 Low Church - And Low Church! He's break - ing his heart for folks that are smart, Who
 stiff on - So stiff on! He groans when he meets ac - cor - di - on pleats, And
 - law - ful - Un - law - ful! And girls who make bets, and smoke cig - ar - ettes, He

CHORUS.

Lady D.

go to a High Church or no Church - Or no Church!
 char - it - y fails him at chif - fon - At chif - fon!
 calls - well, its real - ly too aw - ful - Too aw - ful!

LADY ISOBEL.

Lady I.

It fright - ens us great - ly to know, If
 To see the dress worn by our sex, He
 He'd send that fast sort of a minx, With

Lady I.

he were a Czar or a Shah, He'd make us all call at
 sighs out a hor - ri - fied "Ah!" He'd cov - er our necks with
 - out e - ven time for ta - ta, To some - where, he thinks, all

Lady I.

Ex - e - ter Hall, Our per - fect - ly pro - per Pa - pa! Our
 shawls in large checks, My per - fect - ly pro - per Pa - pa! My
 smoke and no drinks, Would per - fect - ly pro - per Pa - pa! Would

cres:

ALL

Lady I.

per.fect.ly pro.per Pa - pa! It fright - ens us great.ly to know, If
 per.fect.ly pro.per Pa - pa! To see the dress worn by our sex, He
 per.fect.ly pro.per Pa - pa! He'd send that fast sort of a minx, With

ALL.

he were a Czar or a Shah, — He'd make us all call at Ex - e - ter Hall, Our
 sighs out a hor - ri - fied "Ah!" — He'd cov - er our necks, with shawls in large checks. My
 out e - ven time for ta - ta, — To somewhere, he thinks, all smoke and no drinks, Would

Ladies I.&R.

Ladies D & A.

CHOR.

per.fect.ly pro.per Pa - pa! — Our per.fect.ly pro.per Pa - pa! — pa!
 per.fect.ly pro.per Pa - pa! — Our per.fect.ly pro.per Pa - pa! — pa!
 per.fect.ly pro.per Pa - pa! — Would per.fect.ly pro.per Pa - pa! — pa!

per.fect.ly pro.per Pa - pa! — Our per.fect.ly pro.per Pa - pa! — pa!
 per.fect.ly pro.per Pa - pa! — Our per.fect.ly pro.per Pa - pa! — pa!
 per.fect.ly pro.per Pa - pa! — Would per.fect.ly pro.per Pa - pa! — pa!

per.fect.ly pro.per Pa - pa! — Her per.fect.ly pro.per Pa - pa! — pa!
 per.fect.ly pro.per Pa - pa! — Her per.fect.ly pro.per Pa - pa! — pa!
 per.fect.ly pro.per Pa - pa! — Her per.fect.ly pro.per Pa - pa! — pa!

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano introduction marked *pp subito*. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a steady accompaniment with eighth notes.

The second system continues the piece with two staves. The upper staff features a melodic line with a long slur over the first two measures. The bass line continues with a consistent eighth-note accompaniment.

The third system of musical notation consists of two staves. The upper staff has a melodic line with a slur and a dynamic marking of *f* (forte). The bass line continues with eighth-note accompaniment.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with a slur. The bass line continues with eighth-note accompaniment. There is a change in the bass line's accompaniment pattern in the final measure of this system.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with a slur. The bass line continues with eighth-note accompaniment. The system concludes with a double bar line.

Nº 4.

SONG.—(Shingle.)

"A GENTLEMAN'S GENTLEMAN."

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Piano. Moderato.

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass staff. The treble staff begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. A repeat sign with a first ending symbol (a vertical line with a double bar) is placed after the first measure. The music continues with a series of eighth and quarter notes in both hands, creating a rhythmic accompaniment.

SHIN.

1. Al - tho' I serve a lord, A reg - u lar tip -
2. If he should take a trip He spends a day and

The vocal line (SHIN.) is in 2/4 time. The first line of the song has two verses. The piano accompaniment consists of a treble and bass staff. The treble staff has a half rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a half rest followed by a quarter note G3, a quarter note A3, and a quarter note B3. The piano accompaniment continues with a series of eighth and quarter notes in both hands, creating a rhythmic accompaniment.

SHIN.

- top - per. Yet I know he must be bored By
night on, Then I seize my chance to slip A -

The vocal line (SHIN.) continues with the second line of the song. The piano accompaniment continues with a series of eighth and quarter notes in both hands, creating a rhythmic accompaniment.

SHIN.

hav - ing to be pro - per! For if he should ev - er think Of
- way to bree - zy Brigh - ton, Where I get from ev - 'ry girl Such

The vocal line (SHIN.) continues with the third line of the song. The piano accompaniment continues with a series of eighth and quarter notes in both hands, creating a rhythmic accompaniment.

SHIN.

cut - ting harm - less ca - pers, He'd be down in black and pink In
 glan - ces soft and ten - der, For they think I am the Earl, I'm

SHIN.

all the eve - ning pa - pers! If he were on - ly free Hed
 such a swell week - end - er! I smoke Vil - lar Vil - lars, His

SHIN.

REFRAIN.

like to co - py me! For I take his suit out
 lord - ship's best ci - gars! The la - dies blush be -

SHIN.

night - ly To all the mu - sic halls. Tho' his
 - fore me, When stroll - ing down the pier, And I

SHIN.

gar . ments . might be a bit less tight When I'm sit - ting in the
tell each maid on the es - pla - nade She's such a lit - tle

SHIN.

stalls! And - with an air that's spright - ly I
dear! The wo - men all a - dore me, I'm

SHIN.

wear his as - tra - chan; And the prom - en - a - ders stare. At the
such a Don Ju - an; For there's none has such a list Of the

SHIN.

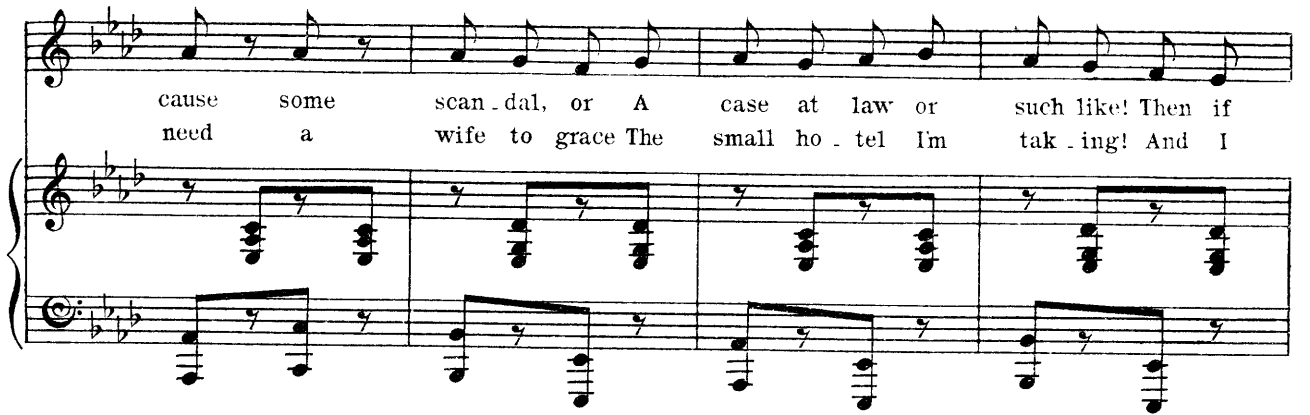
dia - mond so - li - taire. Of the Gen - tle - man's Gen - tle - man!
girls that he has kissed As the Gen - tle - man's Gen - tle - man!

SHIN. 

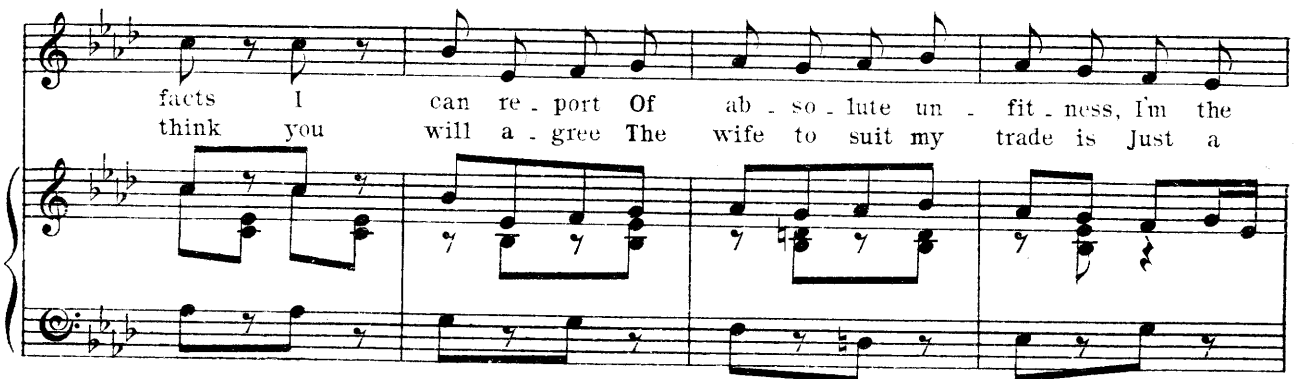
3. My
4. And

SHIN. 

Lord may wed once more, A step I shouldn't much like, It may
when his Lordship's place Re - gret - ful - ly for - sak - ing I shall

SHIN. 

cause some scan - dal, or A case at law or such like! Then if
need a wife to grace The small ho - tel I'm tak - ing! And I

SHIN. 

facts I can re - port Of ab - so - lute un - fit - ness, I'm the
think you will a - gree The wife to suit my trade is Just a

SHIN.

dar - ling of the court—A most a - mus - ing wit - ness! The
neat French maid for me, The best of la - dies' la - dies! The

SHIN.

things I shall dis - close Would turn the Pink 'Un rose! I
men she will al - lure With "Ah! Che - ri! Bon - jour!" She'll

REFRAIN.

SHIN.

ban - dy play - ful jest - ing With learn - ed bar and
help to lace the dress - es Of no - ble girls at

SHIN.

bench, As I light - ly hint what you could - n't print, With a
night, She will dye their hair, when they want it fair And she'll

SHIN.
 grace that is so French! When I get in - ter - est - ing Each
 see the notes they write; She'll get them out of mess - es By

SHIN.
 girl puts up her fan, For there's no one who can score At the
 lend - ing what she can Oh there's nev - er such an aid As a

SHIN.
 key-hole of a door Like the Gen - tle - man's Gen - tle - man!
 dain - ty la - dy's maid For a Gen - tle - man's Gen - tle -

SHIN.
 - man!

Nº 5.

OCTET and SOLO. (Molly.)

"PAS DE DIEUX."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Tempo di Polka.

Piano.

Musical notation for the piano introduction, consisting of two staves in 2/4 time. The key signature has two flats. The first staff is the treble clef and the second is the bass clef. The music begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

Continuation of the piano accompaniment, consisting of two staves in 2/4 time. The music continues with the same rhythmic pattern and key signature as the introduction.

LADY ISOBEL.

Musical notation for Lady Isobel's part, consisting of a vocal line and a piano accompaniment. The vocal line is in the treble clef and the piano accompaniment is in the bass clef. The lyrics are: "1. Oh, it's jol-ly when the gods go wrong, We're". The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking.

LADY ROSA.

Lady I.

Musical notation for Lady Rosa's part, consisting of a vocal line and a piano accompaniment. The vocal line is in the treble clef and the piano accompaniment is in the bass clef. The lyrics are: "worse than mor-tal man can! We can sing a naughty chic Greek song, And".

LADY AGNES.

Lady R. dance a clas - sic can - can! Let us keep it up the

The musical score for Lady R. consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "dance a clas - sic can - can! Let us keep it up the".

LADY DOROTHY.

Lady A. whole night long, For ev - 'ry ones a tri - er. Hang all et - i - quet - ty,

The musical score for Lady Dorothy consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats, and the time signature is 4/4. The lyrics are: "whole night long, For ev - 'ry ones a tri - er. Hang all et - i - quet - ty,".

LADY ISOBEL.
Meno mosso.

Lady D. Shake you pet.ti.pet.ty Higher! Then wink and

high.er, high.er!

CHO. high.er, high.er!

high.er, high.er!

cres. *ff* *p*

The musical score for Lady Isobel includes a vocal line for Lady D., a choir part (labeled "CHO."), and a piano accompaniment. The key signature has two flats, and the time signature is 4/4. The lyrics for Lady D. are: "Shake you pet.ti.pet.ty Higher! Then wink and high.er, high.er!". The choir part has the lyrics: "high.er, high.er!". The piano accompaniment includes dynamic markings: *cres.*, *ff*, and *p*.

Lady I.
 smile and kick up so! For that's a style for the gods, you

Lady I.
 know! **MOLLY.** One, two, three,

Allegro.

MOL.
 four! One, two, three, four! Then wink And smile And kick up

MOL.
 so! For that's a style For the gods, you know! It may be low, But it's a

MOL. go- And what's the odds If we all are gods?

Then wink and

CHO. Then wink and

Then wink and

cres: *ff*

smile And kick up so! For that's a style For the gods, you

CHO. smile And kick up so! For that's a style For the gods, you

smile And kick up so! For that's a style For the gods, you

CHO.

know! It may be low, But it's a go— And what's the odds If we all are gods!

know! It may be low, But it's a go— And what's the odds If we all are gods!

know! It may be low, But it's a go— And what's the odds If we all are gods!

MOLLY.

2. We'll have nec-tar that is ex-tra sec, And

MOL.

bet on cha-riot ra-ces! We'll get dress-es with a

MOL.

nice low neck, All silk, chif-fon and la-ces!

MOL. *Though to - mor - row we may feel a wreck, To - night we're each a*

MOL. *fli - er - Dance on, wil - ly nil - ly, Kick your fril - ly - fril - ly*

MOL. *High - er, Then skip and*

CHO. *high - er, high - er!*

meno mosso

f *ff* *mf*

MOL.

trip, And see the sights, For that's the tip For the gods at

MOL.

nights! We're wrong by rights In wear-ing tights, But what's the odds If we all are

cres.

MOL.

gods?

Then skip and trip, And see the sights, For that's the

CHO.

Then skip and trip, And see the sights, For that's the

Then skip and trip, And see the sights, For that's the

tip For the gods at nights! We're wrong by rights In wear - ing

CHO. tip For the gods at nights! We're wrong by rights In wear - ing

tip For the gods at nights! We're wrong by rights In wear - ing

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are: "tip For the gods at nights! We're wrong by rights In wear - ing".

tights, But what's the odds If we all are gods?

CHO. tights, But what's the odds If we all are gods?

tights, But what's the odds If we all are gods?

The second system of the musical score continues the vocal and piano parts. The lyrics are: "tights, But what's the odds If we all are gods?". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords and rests.

DANCE.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with two staves. The notation remains consistent with the first system, showing a melodic line in the treble clef and accompaniment in the bass clef. The dynamics and articulation are maintained throughout the system.

The third system of music shows a progression in the upper staff, including a series of sixteenth-note runs. A dynamic marking of *f* is present in the lower staff. The piece concludes this system with a series of sixteenth notes in the upper staff.

The fourth system continues with two staves. A dynamic marking of *mf* is visible in the lower staff. The melodic line in the upper staff features various rhythmic patterns and accidentals, while the lower staff continues with a steady accompaniment.

The fifth system of music includes a dynamic marking of *cres:* in the lower staff, indicating a crescendo. The upper staff has a melodic line with many slurs and accents, and the lower staff has a rhythmic accompaniment. A dynamic marking of *f* is also present.

The sixth and final system of music on this page consists of two staves. The upper staff has a melodic line with many slurs and accents, and the lower staff has a rhythmic accompaniment. The piece concludes with a final chord in the lower staff.

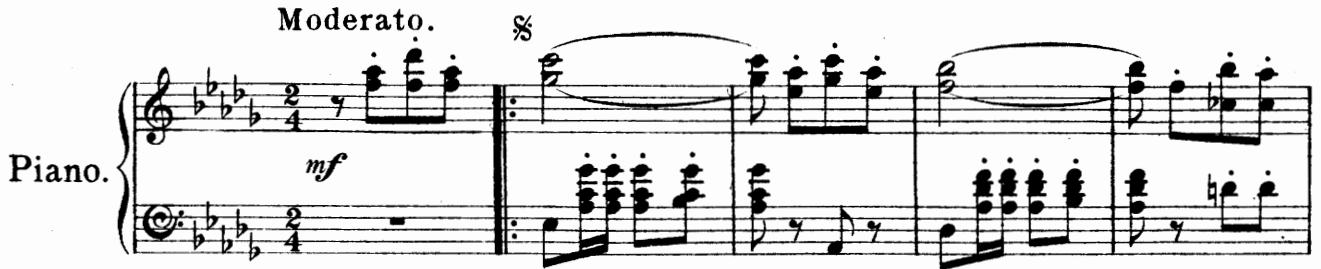
No. 6.

SONG—(Duke) and CHORUS.

“IT’S THE GIRLS.”

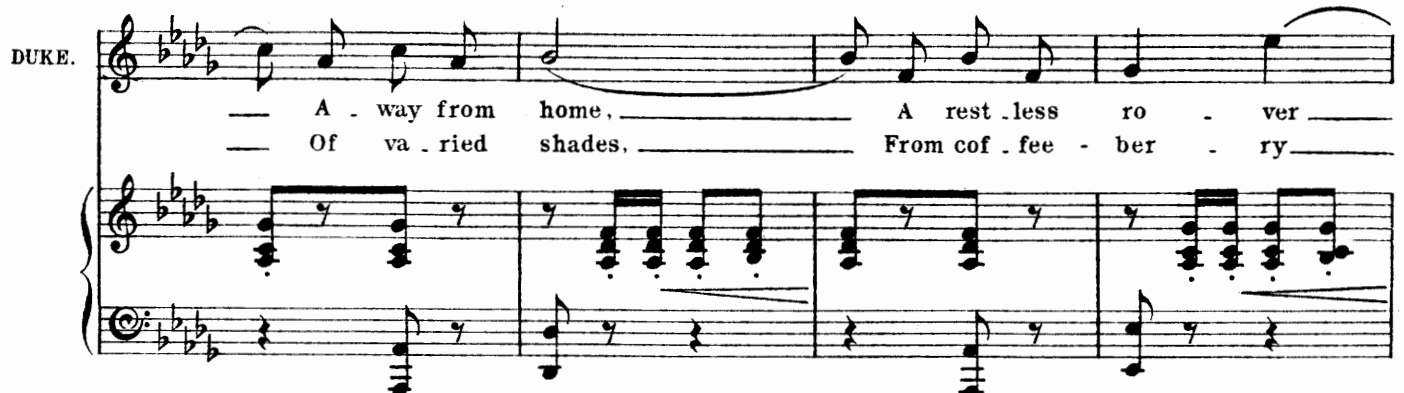
Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

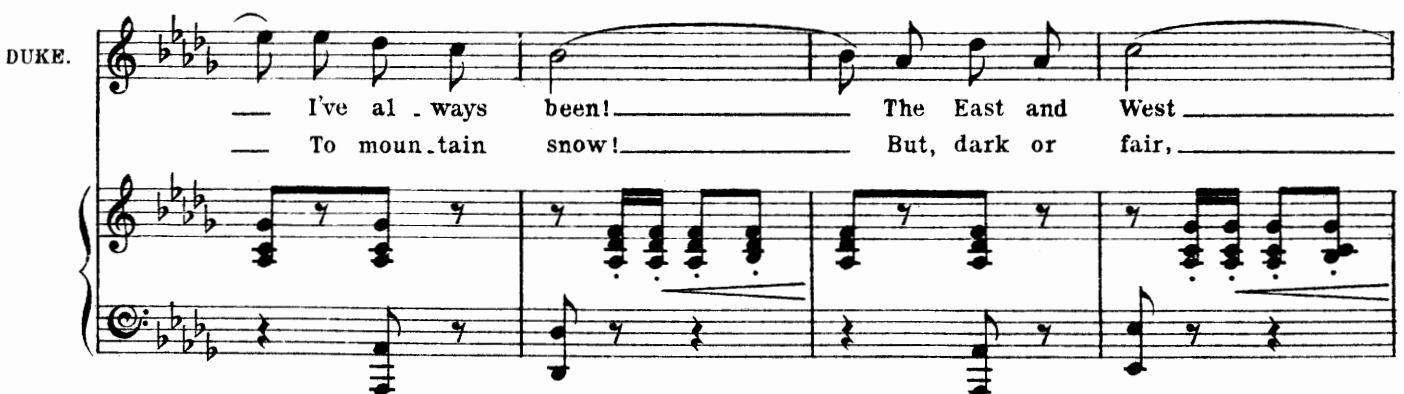
Moderato. 

DUKE. 

1. I love to roam
2. I've met with maids

DUKE. 

A - way from home, A rest - less ro - ver
Of va - ried shades, From cof - fee - ber - ry

DUKE. 

I've al - ways been! The East and West
To moun - tain snow! But, dark or fair,

DUKE.

— And all the rest I've wan-dered o-ver,
 — I did not care, I had some ve-ry

DUKE.

— And what I've seen! Of all that I could
 — Good fun, you know! Why was it, can you

DUKE.

see— What in-ter-est-ed me?
 guess? Well, shall I tell you— yes?

Up - on the land or o - cean— We've
 Why did you find it plea - sant? We

CHO.

Up - on the land or o cean— We've
 Why did you find it plea - sant? We

Up - on the land or o - cean— We've
 Why did you find it plea - sant? We

DUKE.

Well, if I'm al - ways tra - vel -
In all the pla - ces where I

not the slight - est no - tion!
give it up at pres - ent!

CHO.

not the slight - est no - tion!
give it up at pres - ent!

not the slight - est no - tion!
give it up at pres - ent!

DUKE.

rit: *a tempo* **REFRAIN.**

- ling, It's just to find one pret - ty thing! I've search'd the
came, It was de - light - ful, just the same! I was in

DUKE.

whole world far and wide, Right up and
Pa - ris all last week, The la - dies

DUKE.

down the oth - er side, I nev - er look for
there are ve - ry chic, They talk so fast my

DUKE.

gold or pearls, But what I find — it's the
poor head whirls, — But it is nice — it's the

DUKE:

girls! it's the girls! Some peo - ple tell tre - men - dous
girls! it's the girls! I've met with maid - ens in Ja -

DUKE:

tales Of hunt - ing el - e - phants, or whales;
pan, To talk with me they use a fan;

DUKE.

I'm af - ter game with gold - en curls, And what I
 I peep a - bove it as it twirls, And what I

DUKE.

catch - it's the girls! it's the girls!
 see - it's the girls! it's the girls!

CHO.

He's search'd the whole world far and
 He was in Pa - ris all last

He's search'd the whole world far and
 He was in Pa - ris all last

He's search'd the whole world far and
 He was in Pa - ris all last

CHO.

wide, Right up and down the oth - er side, He nev - er
 week, The la - dies there are ve - ry chic, They talk so

wide, Right up and down the oth - er side, He nev - er
 week, The la - dies there are ve - ry chic, They talk so

wide, Right up and down the oth - er side, He nev - er
 week, The la - dies there are ve - ry chic, They talk so

CHO.

looks for gold or pearls, But what he finds — it's the
fast his poor head whirls But it is nice — it's the

looks for gold or pearls But what he finds — it's the
fast his poor head whirls But it is nice — it's the

looks for gold or pearls But what he finds — it's the
fast his poor head whirls But it is nice — it's the

CHO.

girls! it's the girls! Some peo - ple tell tre -
girls! it's the girls! He's met with maid - ens

girls! it's the girls! Some peo - ple tell tre -
girls! it's the girls! He's met with maid - ens

girls! it's the girls! Some peo - ple tell tre -
girls! it's the girls! He's met with maid - ens

men - dous tales _____ Of hunt - ing el - e - phants, or
 in Ja - pan, _____ To talk with him they use a

CHO.

men - dous tales _____ Of hunt - ing el - e - phants or
 in Ja - pan, _____ To talk with him they use a

men - dous tales _____ Of hunt - ing el - e - phants or
 in Ja - pan, _____ To talk with him they use a

whales; _____ He's af - ter game with gold - en curls, And
 fan; _____ He peeps a - bove it as it twirls, And

CHO.

whales; _____ He's af - ter game with gold - en curls, And
 fan; _____ He peeps a - bove it as it twirls, And

whales; _____ He's af - ter game with gold - en curls, And
 fan; _____ He peeps a - bove it as it twirls, And

CHO.

what he catches, it's the girls! it's the girls!
 what he sees, it's the girls! it's the girls!

what he catches, it's the girls! it's the girls!
 what he sees, it's the girls! it's the girls!

ff *mf*

Red. * *Red.* *

DUKE.

3. I've had a time, _____ That is sub -

DUKE.

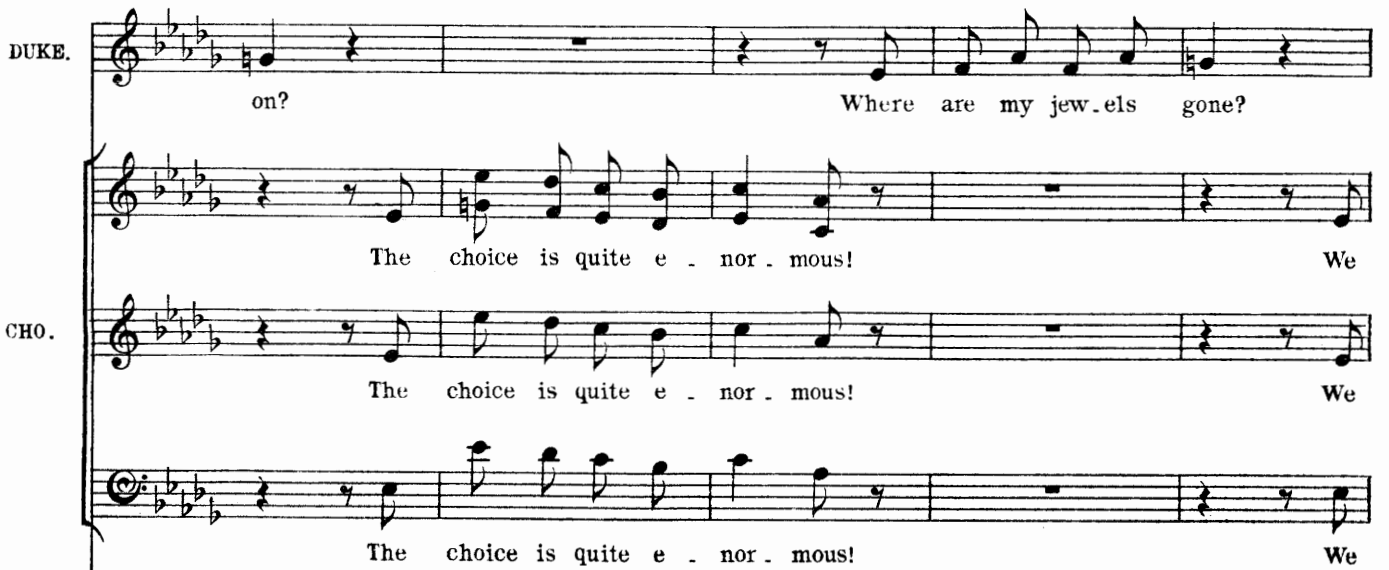
- lime, _____ I've scat.ter'd mon - ey _____ In roy - al style!

DUKE. 

I don't re - pent, When it is spent,

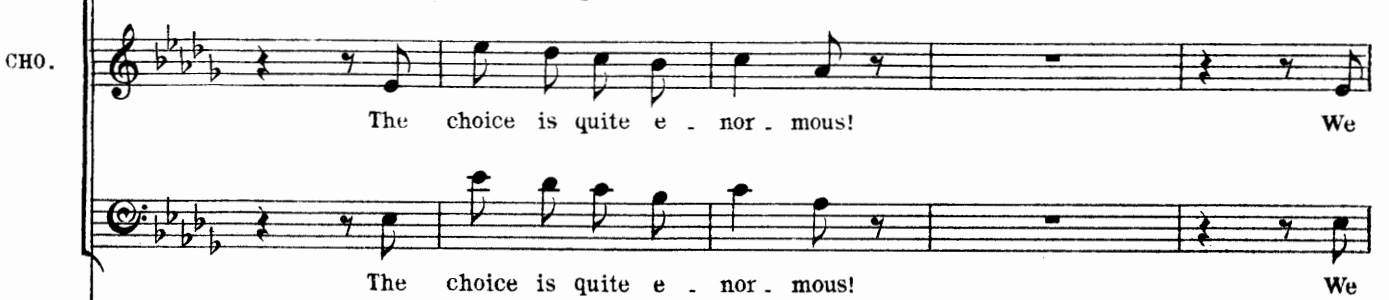
DUKE. 

It makes life fun - ny For just a while! What do I spend it

DUKE. 

on? Where are my jew - els gone?

The choice is quite e - nor - mous! We

CHO. 

The choice is quite e - nor - mous! We

The choice is quite e - nor - mous! We



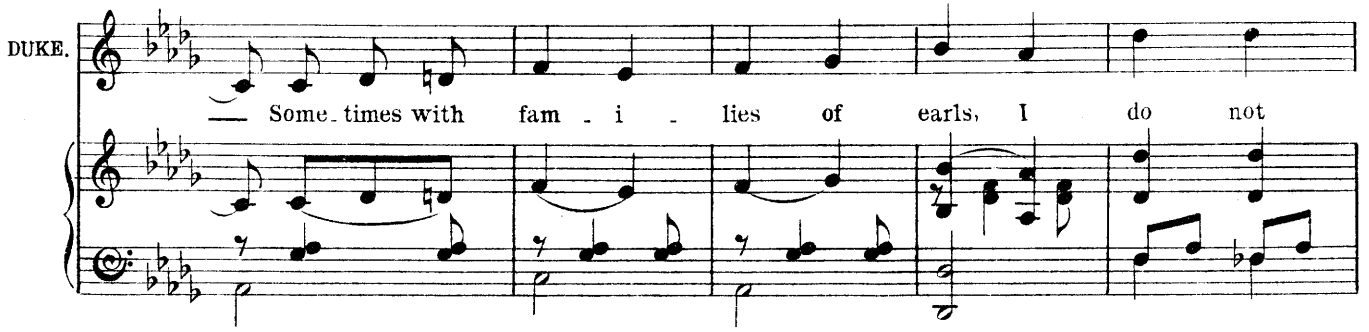
DUKE. In short, you know it ve - ry well. You can not
 wish you would in - form us!

CHO. wish you would in - form us!

wish you would in - form us!

DUKE. *rit.* guess? Then I will tell! *a tempo* **REFRAIN.** I've gone in yachts, or mo - tor -

DUKE. - cars, ——— Some times with op - er - at - ic stars, ———

DUKE.  Some - times with fam - i - lies of earls, I do not

DUKE.  mind, it's the girls! it's the girls! I've giv - en them such

DUKE.  pret - ty things, Ti - ar - as, ban - gles, brooch - es,

DUKE.  rings. They smile at me like rows of pearls, That's

DUKE.  all I want - it's the girls! it's the girls! *ff*

CHO. He's gone in yachts, or mo - tor - cars, ——— Some-times with op - er -

He's gone in yachts, or mo - tor - cars, ——— Some-times with op - er -

He's gone in yachts, or mo - tor - cars, ——— Some-times with op - er -

CHO. - at - ic stars, ——— Some-times with fam - i - lies of earls, - He

- at - ic stars, ——— Some-times with fam - i - lies of earls, - He

- at - ic stars, ——— Some-times with fam - i - lies of earls, - He

CHO. does - 'nt mind - its the girls! its the girls! ——— He's giv - en

does - 'nt mind - its the girls! its the girls! ——— He's giv - en

does - 'nt mind - its the girls! its the girls! ——— He's giv - en

CHO. them such pret - ty things, Ti - ar - as, ban - gles brooch - es,
 them such pret - ty things, Ti - ar - as, ban - gles brooch - es,
 them such pret - ty things, Ti - ar - as, ban - gles brooch - es,

CHO. rings; They smile at him like rows of pearls. That's all he
 rings; They smile at him like rows of pearls. That's all he
 rings; They smile at him like rows of pearls. That's all he

CHO. wants - its the girls! its the girls!
 wants - its the girls! its the girls!
 wants - its the girls! its the girls!

N^o 7.FINALE— ACT I.
(Quartet and Chorus.)

"OFF TO DUNBRIDGE."

Words by
W. H. RISQUE.Music by
IVAN CARYLL.

Allegro moderato.

Piano.

The first system of the piano introduction is written for piano. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music begins with a forte (ff) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The system concludes with a repeat sign.

The second system of the piano introduction continues the melodic and harmonic development. It includes a repeat sign at the end of the system.

The third system of the piano introduction continues the melodic and harmonic development. It includes a repeat sign at the end of the system.

CHO.

The first system of the chorus introduction shows the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps and a 2/4 time signature. The lyrics are: "Off to Dun-bridge 'on your own,' All to see a play there,". The piano accompaniment is in a bass clef with a key signature of two sharps and a 2/4 time signature. The system concludes with a repeat sign.

Off to Dun-bridge "on your own," All to see a play there,

CH0.

Four young la-dies all a-lone, Hope you'll find your way there!

Four young la-dies all a-lone, Hope you'll find your way there!

Four young la-dies all a-lone, Hope you'll find your way there!

CH0.

Hope you'll all get home all right, All un-known to fa-ther;

Hope you'll all get home all right, All un-known to fa-ther;

Hope you'll all get home all right, All un-known to fa-ther;

CH0.

If you miss the train at night, Won't you catch it?—ra-ther!

If you miss the train at night, Won't you catch it?—ra-ther!

If you miss the train at night, Won't you catch it?—ra-ther!

Moderato.

SHINGLE.

SHIN. Are your minds—now, tell me tru . ly—

First system of music for SHIN. featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f*, *dim:*, and *p*.

SHIN. ab . so . lute . ly made up? LADY ISOBEL. Ab . so . lute . ly! LADY DOROTHY. Ab . so . lute . ly!

Second system of music for SHIN. featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*.

LADY ROSA. Ab . so . lute . ly! LADY AGNES. Made up! SHINGLE. Con . se . quen . ces have you du . ly

Third system of music for Lady R featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*.

SHIN. Ab . so . lute . ly weighed up? LADY ISOBEL. Ab . so . lute . ly! LADY DOROTHY. Ab . so . lute . ly!

Fourth system of music for SHIN. featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*.

LADY ROSA. Ab . so . lute . ly! LADY AGNES. Weighed up! SHINGLE. To the claims of no . ble birth re .

Fifth system of music for Lady R featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*.

LADY ISOBEL.

LADIES A.R.&D.

SHIN.

- mem.ber what is ow - ing! That, and that, for no - ble birth! And

SHINGLE.

Ladies A.R.D.

that for what is ow - ing! Is there not one way on earth of

LADY ISOBEL.

LADY DOROTHY.

SHIN.

keep - ing you from go - ing? Not an earth - ly - Not an earth - ly -

LADY ROSA.

LADY AGNES.

SHINGLE.

Not an earth.ly - Go - ing! Good.ness gra.cious! as I live, They in - tend to

p più mosso

SHIN.

do it! There is no al - ter - na - tive, I must see them through it.

cres:

Lady I. *f*
Just as sure as you're a - live, We in - tend to do it!

Lady A. *f*
Just as sure as you're a - live, We in - tend to do it!

Lady R. *f*
Just as sure as you're a - live, We in - tend to do it!

Lady D. *f*
Just as sure as you're a - live, We in - tend to do it!

SHIN. *f*
Just as sure as I'm a - live, They in - tend to do it!

f
Just as sure as he's a - live, They in - tend to do it!

CHO. *f*
Just as sure as he's a - live, They in - tend to do it!

f
Just as sure as he's a - live, They in - tend to do it!

Lady I.
There is no al - ter - na - tive! You must see us through it!

Lady A.
There is no al - ter - na - tive! You must see us through it!

Lady B.
There is no al - ter - na - tive! You must see us through it!

Lady D.
There is no al - ter - na - tive! You must see us through it!

SHIN.
There is no al - ter - na - tive! I must see them through it!

There is no al - ter - na - tive! He must see them through it!

CHO.
There is no al - ter - na - tive! He must see them through it!

There is no al - ter - na - tive! He must see them through it!

cres.

Lady I.
Naugh-ty girls will have their way! There is noth-ing else to say.

Lady A.
Naugh-ty girls will have their way! There is noth-ing else to say.

Lady B.
Naugh-ty girls will have their way! There is noth-ing else to say.

Lady D.
Naugh-ty girls will have their way! There is noth-ing else to say.

SHIN.
Naugh-ty girls will have their way! There is noth-ing else to say.

Naugh-ty girls will have their way! There is noth-ing else to say.

CHO.
Naugh-ty girls will have their way! There is noth-ing else to say.

Naugh-ty girls will have their way! There is noth-ing else to say.

Lady I.
All is settled now— and so! Let us go! let us

Lady A.
All is settled now— and so! Let us go! let us

Lady B.
All is settled now— and so! Let us go! let us

Lady D.
All is settled now— and so! Let us go! let us

SHIN.
All is settled now— and so! Let us go! let us

CHO.
All is settled now— and so! Let us go! let us

f
All is settled now— and so! Let us go! let us

dim: *mf* *p* Più mosso.

Lady I.
go! let us go! let us go! let us go! let us go!

Lady A.
go! let us go! let us go! let us go! let us go!

Lady B.
go! let us go! let us go! let us go! let us go!

Lady D.
go! let us go! let us go! let us go! let us go!

SHIN.
go! let us go! let us go! let us go! let us go!

dim: *mf* *p* Più mosso.

go! let us go! let us go! let us go! let us go!

CHO.
go! let us go! let us go! let us go! let us go!

dim: *mf* *p* Più mosso.

dim: *mf* *p* Più mosso.

Allegro vivo.

Lady I. *f p*
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

Lady A. *f p*
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

Lady R. *f p*
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

Lady D. *f p*
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

SHIN. *f p*
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

Allegro vivo.

f p
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

CHO. *f p*
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

f p
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

Allegro vivo.

f p

Lady I. *cres:* *f*
 There ob.tain a speed.y train, For our des.ti.na.tion.

Lady A. *cres:* *f*
 There ob.tain a speed.y train, For our des.ti.na.tion.

Lady R. *cres:* *f*
 There ob.tain a speed.y train, For our des.ti.na.tion.

Lady D. *cres:* *f*
 There ob.tain a speed.y train, For our des.ti.na.tion.

SHIN. *cres:* *f*
 There ob.tain a speed.y train, For our des.ti.na.tion.

cres: *f*
 There ob.tain a speed.y train, For their des.ti.na.tion.

CHO. *cres:* *f*
 There ob.tain a speed.y train, For their des.ti.na.tion.

cres: *f*
 There ob.tain a speed.y train, For their des.ti.na.tion.

cres: *f*

p

Lady I.
On ar - ri - val we re - fresh Man and wo - man in - ner!

p

Lady A.
On ar - ri - val we re - fresh Man and wo - man in - ner!

p

Lady R.
On ar - ri - val we re - fresh Man and wo - man in - ner!

p

Lady D.
On ar - ri - val we re - fresh Man and wo - man in - ner!

p

SHIN.
On ar - ri - val we re - fresh Man and wo - man in - ner!

p

On ar - ri - val they re - fresh Man and wo - man in - ner!

p

CHO.
On ar - ri - val they re - fresh Man and wo - man in - ner!

p

On ar - ri - val they re - fresh Man and wo - man in - ner!

ALL. *f* *ff*
 Do us well in nice ho-tel. Jol-ly lit-tle din-ner! See "The Lit-tle

Do 'em well in nice ho-tel, Jol-ly lit-tle din-ner! See "The Lit-tle

CHO. *f* *ff*
 Do 'em well in nice ho-tel, Jol-ly lit-tle din-ner! See "The Lit-tle

Do 'em well in nice ho-tel, Jol-ly lit-tle din-ner! See "The Lit-tle

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are arranged in two systems: the top two staves are labeled 'ALL.' and the bottom two are labeled 'CHO.'. Each vocal staff contains lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes dynamic markings such as *f* and *ff*. The key signature is one sharp (F#) and the time signature is 4/4.

ALL. *f* *ff*
 Che-rub," then Sup-per in a hur-ry. Sprinting match the train to catch.

Che-rub," then Sup-per in a hur-ry. Sprinting match the train to catch,

CHO. *f* *ff*
 Che-rub," then Sup-per in a hur-ry. Sprinting match the train to catch,

Che-rub," then Sup-per in a hur-ry. Sprinting match the train to catch,

The second system of music continues with four vocal staves and a piano accompaniment. The vocal parts are arranged in two systems: the top two staves are labeled 'ALL.' and the bottom two are labeled 'CHO.'. Each vocal staff contains lyrics. The piano accompaniment is written in a grand staff and includes dynamic markings such as *f* and *ff*. The key signature is one sharp (F#) and the time signature is 4/4.

ALL.
 Back a gain we scur - ry! Mean to have a good old time, Miss. is Grun.dy

CHO.
 Back a gain they scur - ry! Mean to have a good old time, Miss. is Grun.dy

Back a gain they scur - ry! Mean to have a good old time, Miss. is Grun.dy

ALL.
 scorn - ing, Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn - ing!

CHO.
 scorn - ing, Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn - ing!

scorn - ing, Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn - ing!

Lady I. *ff*
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

Lady A. *ff*
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

Lady B. *ff*
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

Lady D. *ff*
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

SHIN. *ff*
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

ff
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

CHO. *ff*
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

ff
 Right a-way for Char-ing Cross, That's the rail-way sta-tion;

The image shows a musical score for a choir with vocal parts and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal parts are arranged in a SATB format: Lady I., Lady A., Lady R., Lady D., SHIN., and CHO. The lyrics are: "There obtain a speed-y train, For our des-ti-na-tion." for the first five parts, and "For their des-ti-na-tion." for the last two parts. The piano accompaniment is at the bottom, featuring a right-hand melody and a left-hand bass line. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp, a common time signature, and dynamic markings like accents and slurs.

Lady I.
There obtain a speed-y train, For our des-ti-na-tion.

Lady A.
There obtain a speed-y train, For our des-ti-na-tion.

Lady R.
There obtain a speed-y train, For our des-ti-na-tion.

Lady D.
There obtain a speed-y train, For our des-ti-na-tion.

SHIN.
There obtain a speed-y train, For our des-ti-na-tion.

CHO.
There obtain a speed-y train, For their des-ti-na-tion.

There obtain a speed-y train, For their des-ti-na-tion.

Lady I.
On ar - ri - val we re - fresh Man and wo - man in - ner!

Lady A.
On ar - ri - val we re - fresh Man and wo - man in - ner!

Lady B.
On ar - ri - val we re - fresh Man and wo - man in - ner!

Lady D.
On ar - ri - val we re - fresh Man and wo - man in - ner!

SHIN.
On ar - ri - val we re - fresh Man and wo - man in - ner!

On ar - ri - val they re - fresh Man and wo - man in - ner!

CHO.
On ar - ri - val they re - fresh Man and wo - man in - ner!

On ar - ri - val they re - fresh Man and wo - man in - ner!

Lady I. Do us well in nice ho-tel, Jol-ly lit-tle din-ner!

Lady A. Do us well in nice ho-tel, Jol-ly lit-tle din-ner!

Lady B. Do us well in nice ho-tel, Jol-ly lit-tle din-ner!

Lady D. Do us well in nice ho-tel, Jol-ly lit-tle din-ner!

SHIN. Do 'em well in nice ho-tel, Jol-ly lit-tle din-ner!

Do 'em well in nice ho-tel, Jol-ly lit-tle din-ner!

CHO. Do 'em well in nice ho-tel, Jol-ly lit-tle din-ner!

Do 'em well in nice ho-tel, Jol-ly lit-tle din-ner!

Lady I.
 Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn .

Lady A.
 Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn .

Lady B.
 Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn .

Lady D.
 Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn .

SHIN.
 Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn .

CHO.
 Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn .

Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn .

Lady I.
- ing!

Lady A.
- ing!

Lady R.
- ing!

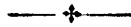
Lady D.
- ing!

SHIN.
- ing!

CHO
- ing!

END OF ACT I.

Act II.



No 8.

OPENING CHORUS.

Words by
ADRIAN ROSS.

Music by
FRANK E. TOURS.

Allegro.

Piano.

sf *f*

poco a poco cresc.

ff

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various note values, rests, and dynamic markings such as accents and hairpins.

Second system of musical notation, continuing the piece with similar notation and dynamics as the first system.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes various note values, rests, and dynamic markings such as accents and hairpins.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes various note values, rests, and dynamic markings such as accents and hairpins.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes various note values, rests, and dynamic markings such as accents and hairpins.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes various note values, rests, and dynamic markings such as accents and hairpins.

First system of piano accompaniment. The right hand features a melodic line with eighth notes and a final chord with a fermata. The left hand provides a steady accompaniment with eighth notes.

Second system of piano accompaniment. The right hand continues the melodic line with some chords. The left hand maintains the accompaniment pattern.

Third system of piano accompaniment. The right hand has a melodic line with a fermata. The left hand has a melodic line with a fermata.

CHO.

Fourth system of music, including a choir part and piano accompaniment. The choir part has lyrics "In the" and "In the" with a *ff* dynamic marking. The piano accompaniment continues with a melodic line and a fermata.

town of Dun-bridge Baths, _____ Famed for its won-der-ful well, _____ To -

CHO. town of Dun-bridge Baths, _____ Famed for its won-der-ful well, _____ To -

town of Dun-bridge Baths, _____ Famed for its won-der-ful well, _____ To -

- night all roads and paths _____ Lead to this loft - y, loft - y ho - tel, The

CHO. - night all roads and paths _____ Lead to this loft - y, loft - y ho - tel, The

- night all roads and paths _____ Lead to this loft - y, loft - y ho - tel, The

Co - li - seum Ho - tel! For banners with bla - zoned folds

CHO. Co - li - seum Ho - tel! For banners with bla - zoned folds

Co - li - seum Ho - tel! For banners with bla - zoned folds

The first system of the musical score includes a vocal line, a choral line labeled 'CHO.', and a piano accompaniment. The lyrics are: 'Co - li - seum Ho - tel! For banners with bla - zoned folds'. The piano part features a steady accompaniment with chords and moving lines in both hands.

Deck the mag - ni - fi - cent hall, Where the cream of Dunbridge holds The an - nu - al

CHO. Deck the mag - ni - fi - cent hall, Where the cream of Dunbridge holds The an - nu - al

Deck the mag - ni - fi - cent hall, Where the cream of Dunbridge holds The an - nu - al

The second system of the musical score continues with the same vocal, choral, and piano parts. The lyrics are: 'Deck the mag - ni - fi - cent hall, Where the cream of Dunbridge holds The an - nu - al'. The piano accompaniment maintains its accompanimental role with consistent rhythmic patterns.

Cro - quet Ball, _____ The an - nual Cro - quet Ball, _____ The

CHO. Cro - quet Ball, _____ The an - nual Cro - quet Ball, _____ The

Cro - quet Ball, _____ The an - nual Cro - quet Ball, _____ The

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

an - nual Cro - quet Ball! _____ The Croquet So - ci - e - ty's an - nu - al Cro - quet,

CHO. an - nual Cro - quet Ball! _____ The Croquet So - ci - e - ty's an - nu - al Cro - quet,

an - nual Cro - quet Ball! _____ The Croquet So - ci - e - ty's an - nu - al Cro - quet,

The piano accompaniment continues with two staves, including a section with a key signature change to one flat.

Cro - quet Ball! In the town of Dun-bridge Baths, —

CHO. Cro - quet Ball! In the town of Dun-bridge Baths, —

Cro - quet Ball! In the town of Dun-bridge Baths, —

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "Cro - quet Ball! In the town of Dun-bridge Baths, —". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady accompaniment pattern with chords and moving lines.

Famed for its won-der-ful well, To - night all roads and paths Lead to the

CHO. Famed for its won-der-ful well, To - night all roads and paths Lead to the

Famed for its won-der-ful well, To - night all roads and paths Lead to the

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Famed for its won-der-ful well, To - night all roads and paths Lead to the". The piano accompaniment continues with the same accompaniment pattern, providing harmonic support for the vocal line.

Col - i - seum — Ho - - - tell!

CHO. Col - i - seum — Ho - - - tell

Col - i - seum — Ho - - - tell

p

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature and feature the lyrics "Col - i - seum — Ho - - - tell!". The piano accompaniment includes a treble and bass clef staff with various chords and melodic lines. A dynamic marking of *p* (piano) is present.

R.H.

This system shows the piano accompaniment for the second system, consisting of treble and bass clef staves. It features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *R.H.* is visible.

LADIES.

We

mf

rall.

This system contains a vocal line and piano accompaniment. The vocal part is labeled "LADIES." and has the lyrics "We". The piano accompaniment includes a treble and bass clef staff with a dynamic marking of *mf* (mezzo-forte) and a *rall.* (rallentando) marking.

Ladies. play no hock-ey or ten - nis, Too vi - o - lent forms of

Ladies. sport; The game for wo - men and men is Of a

Ladies. ve - ry much mild - er sort! Though golf - ers think it is

Ladies. po - ky, Our fav - our - ite game we play—

CHO.

Some of us call it *cro - quet*, And some of us say — *cro - quet!*

Some of us call it *cro - quet*, And some of us say — *cro - quet!*

Some of us call it *cro - quet*, And some of us say — *cro - quet!*

MEN.

The art - ists come with their pal - ettes, To

MEN.

paint our beau - ti - ful groups, En - gaged with balls and

MEN.

mal - lets, A - bout the sticks and hoops! From

MEN.

Lon - don drear - y and smo - ky We mo - tor down each day,

CHO.

All of us play - ing cró - quet, Which some of us call cro - quet!

All of us play - ing cró - quet, Which some of us call cro - quet!

All of us play - ing cró - quet, Which some of us call cro - quet!

All of us play - ing cró - quet, Which some of us call cro - quet! In the

CHO. All of us play - ing cró - quet, Which some of us call cro - quet! In the

All of us play - ing cró - quet, Which some of us call cro - quet! In the

ff

town of Dun-bridge Baths, Famed for its won-der-ful well, To -

CHO. town of Dun-bridge Baths, Famed for its won-der-ful well, To -

town of Dun-bridge Baths, Famed for its won-der-ful well, To -

CHO.

- night all roads and paths, To - night all roads and paths Lead to this

- night all roads and paths, To - night all roads and paths, To -

- night all roads and paths, To - night all roads and paths, To -

CHO.

loft - - - - - y - - - - - ho -

- night all roads and paths Lead to this loft - - - - - y - - - - - ho -

- night all roads and paths Lead to this loft - - - - - y - - - - - ho -

CHO.

- tell

- tell

- tell

CHO.

8va

Ad

*

N^o 9DUET.— (M^{RS} Briggs and Duke.) and CHORUS.

"INVITATION TO THE WALTZ."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Tempo di Valse.

M^{RS} Briggs.

(M^{RS} B.) 1. Your Au - to - cra - tic High - ness, — If
(DUKE) 2. I find it ra - ther tir - ing, — Sup -

Piano.

that's the term in use, — In spite of na - tive
- pose we go and sit! — (M^{RS} B.) The waltz is quite in -

shy - ness, — My - self I'll in - tro - duce. — (DUKE) I'm
- spir - ing, — I am not tired a bit! — (DUKE) In

charm'd to meet a girl so sweet, Wife of an al - der -
my own land you un - der - stand. We dance the min - u -

p

mant! (MRS B.) If you per - mit we'll waltz a bit! (DUKE) I
et, (MRS B.) Oh, tell me how you do it, now - I

rall:
dim: rall:

REFRAIN.

do not think I can! Ah! (MRS B.) Wont you waltz?
nev - er saw it yet! Ah! Wont you waltz?

p
rit:
a tempo

wont you waltz? (DUKE) I am a - fraid of com - mit - ting faults!
wont you waltz? Dancing's so slow if one stops and halts!

(MRS B.) Just a turn! just a turn! I'll show you how; and you're
 (DUKE.) Just a turn! just a turn! Then I re - gret that I

sure to learn! (DUKE.) Well, I'll try, well, I'll
 must ad - journ! (MRS B.) Do not go! do not

try; If you'll dis - pense with me by and bye
 go! We dance to - geth - er so well, you know

cres:

(MRS B.) I don't mean to let go such a chance As a } waltz, waltz,
 (DUKE.) I sup - pose I am in for a dance So I'll }
 (DUKE.) I am sor - ry to say Au re - voir Till a - no - ther

f

cres: *mf* *p subito*

(BOTH.) waltz!
(DUKE.) waltz!

p

Wont you waltz? wont you waltz?
Wont you waltz? wont you waltz?

p

Wont you waltz? wont you waltz?
Wont you waltz? wont you waltz?

p

Wont you waltz? wont you waltz?
Wont you waltz? wont you waltz?

Don't be a - fraid of com - mit - ting faults! Just a turn!
We will not stop till the mu - sic halts! Just a turn!

Don't be a - fraid of com - mit - ting faults! Just a turn!
We will not stop till the mu - sic halts! Just a turn!

Don't be a - fraid of com - mit - ting faults! Just a turn!
We will not stop till the mu - sic halts! Just a turn!

CHO.

Just a turn! If you don't know it, you soon will learn! Yes, you'll
 Just a turn! Un. der the glow of the lamps that burn! Off we

Just a turn! If you don't know it, you soon will learn! Yes, you'll
 Just a turn! Un. der the glow of the lamps that burn! Off we

Just a turn! If you don't know it, you soon will learn! Yes, you'll
 Just a turn! Un. der the glow of the lamps that burn! Off we

CHO.

try, Yes, you'll try; You will be fond of it by and by
 go! Off we go! We do not care if it's late or no!

try, Yes, you'll try; You will be fond of it by and by
 go! Off we go! We do not care if it's late or no!

try, Yes, you'll try; You will be fond of it by and by
 go! Off we go! We do not care if it's late or no!

ff

CHORUS

No - thing else is so ea - sy to dance As the waltz, waltz,
 Round and round we will go to the time Of the waltz, waltz,

ff

No - thing else is so ea - sy to dance As the waltz, waltz,
 Round and round we will go to the time Of the waltz, waltz,

ff

No - thing else is so ea - sy to dance As the waltz, waltz,
 Round and round we will go to the time Of the waltz, waltz,

meno ff *rall:*

1. 2.

CHORUS

waltz! _____ waltz! _____

waltz! _____ waltz! _____

waltz! _____ waltz! _____

1. 2. Allegro vivo. 8

Nº 10.

DUET.—(Letty and Ethelbert.)

"COUPLES"

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro moderato.

Letty.

Piano.

LETTY.

ETHELBERT.

1. If I was the Hon - or - a - ble Miss Fitz - Jones, And

LETTY.

ETH.

I was her friend Lord Ar - ty, Wed sit and wed chat - ter in our

ETHELBERT.

loud - est tones, And say, "What a rot - ten par - ty!" I'd

ETH. say that my an - nual ten - ants' ball, Would give such a place as

ETH. this fits — If I was Lord Ar - thur, dash it all! And

LETTY.

LETT. I was the no - ble Miss Fitz! May I

Tempo di Valse. ETHELBERT.

ETH. take a turn with you? Well, I dont care if I do!

LETTY.

ETH. LETTY. BOTH.

Rot - ten floor! Beast - ly band! Al - most more than

This system contains the first line of music. It features a vocal line for Ethelbert (ETH.) and Letty (LETTY) with lyrics: "Rot - ten floor! Beast - ly band! Al - most more than". Below the vocal line is a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The key signature has one sharp (F#) and the time signature is 2/4.

BOTH. ETHELBERT. LETTY.

one can stand! Queer sort of crowd at lo - cal hops -

This system contains the second line of music. It features vocal lines for Both (BOTH.), Ethelbert (ETHELBERT.), and Letty (LETTY) with lyrics: "one can stand! Queer sort of crowd at lo - cal hops -". Below the vocal lines is a piano accompaniment. The piano part includes some slurs and dynamic markings like *mf*.

LET. ETHELBERT.

Law - yers, and clerks, and girls from shops. Lets' turn it up, Go

This system contains the third line of music. It features vocal lines for Letty (LET.) and Ethelbert (ETHELBERT.) with lyrics: "Law - yers, and clerks, and girls from shops. Lets' turn it up, Go". Below the vocal lines is a piano accompaniment with various slurs and dynamic markings.

ETH. LETTY. BOTH.

in and sup! Too beast - ly hot! eh what? Such rot!

This system contains the fourth line of music. It features vocal lines for Ethelbert (ETH.), Letty (LETTY), and Both (BOTH.) with lyrics: "in and sup! Too beast - ly hot! eh what? Such rot!". The system ends with a double bar line and a change in time signature to 2/4. The piano accompaniment includes a *mf* marking and various slurs.

ETHELBERT. LETTY.

2. If I was an Al - der - man, or some - thing such, And

p

LET. ETHELBERT.

I was the May - ors Mis - sis, I'd dance for a lit - tle for I

ETH. LETTY. ETHELBERT.

can't stand much, I'd say, "What a nice band this is!" I

ETH.

say, you 'ave got a love - ly dress, Red vel - vet and yel - low

LETTY.

ETH.

fril - lings! It cost eight - and - four a yard, no less, The

ma - kin' was thir - ty shil - lings!

LET.

ma - kin' was thir - ty shil - lings!

ETHELBERT.

ETH.

May I take you round a bit?

ETHELBERT. LETTY.

LET. Im so 'ot, I would like to sit! Just one round—Well, on - ly

The first system of music shows Letty's vocal line starting with a treble clef and a key signature of one sharp (F#). The lyrics are "Im so 'ot, I would like to sit! Just one round—Well, on - ly". The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords.

ETHELBERT.

LET. one! Come to sup - per when it's done!

The second system features Letty's vocal line with the lyrics "one! Come to sup - per when it's done!". The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano) alternating between measures.

LETTY. ETHELBERT.

LET. Oh! you've trod up - on my skirt! Sor - ry 'ope I—

The third system shows Letty's vocal line with the lyrics "Oh! you've trod up - on my skirt! Sor - ry 'ope I—". The piano accompaniment continues with chords and a bass line.

ETH.

ETH. did - n't 'urt! Let me fix it with a pin!

The fourth system features Ethelbert's vocal line with the lyrics "did - n't 'urt! Let me fix it with a pin!". The piano accompaniment includes a key signature change to two sharps (F# and C#) in the final measure.

LET. LETTY.

Ow! you're stick - ing of it in! Get a chair, or

LET. BOTH.

I shall fall! Well, this is a love - ly ball!

cres:

ETH. ETHELBERT.

3. If

f *p*

ETH. LETTY.

I was a dash - ing lit - tle Line ca - det - And I had a sol - dier fa - ther - I'd

LET.

say "What a com.mon, low ci - vi - lian set!" And have - nt they man - ners,

ETHELBERT.

LET.

ra - ther! I just met my bank - er, dont' you know, The

ETH.

LETTY.

beg - gar pre - sum'd to snig - ger! We'll walk thro' the "Lan - cers,"

LET.

then we'll go; They're play - ing the fi - nal fi - gure!

Segue.

Lancers.

The first system of music for 'Lancers' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth notes.

The second system continues the piece. The upper staff maintains the melodic line with eighth and sixteenth notes, ending with a triplet of eighth notes. The lower staff continues the harmonic accompaniment with chords and eighth notes.

The third system shows the continuation of the melody and accompaniment. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a steady accompaniment with chords and eighth notes.

The fourth system introduces a change in dynamics to fortissimo (*ff*). The upper staff continues with eighth and sixteenth notes. The lower staff features a more active accompaniment with dotted rhythms and eighth notes.

The fifth system continues the fortissimo section. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff has a rhythmic accompaniment with dotted rhythms and eighth notes.

The sixth system concludes the piece. The upper staff features a melodic line with eighth and sixteenth notes, ending with a double bar line. The lower staff provides a final accompaniment with chords and eighth notes. The key signature changes to one sharp (F#) and the time signature changes to 2/4.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 2/4. The piece begins with a repeat sign and a first ending bracket. The first measure is marked with a forte dynamic (*ff*) and an accent (^). The melody in the treble clef features eighth-note patterns, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation. The treble clef staff contains a triplet of eighth notes in the second measure and a 9-measure phrase in the fourth measure. The bass clef staff continues with eighth-note accompaniment. The key signature and time signature remain consistent with the first system.

Third system of musical notation. This system continues the melodic and accompanimental patterns established in the previous systems. The treble clef staff shows a continuation of eighth-note runs, and the bass clef maintains the rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff features a series of sixteenth-note runs. The bass clef staff has a long phrase with a slur. The system concludes with the word "Fine." written above the final notes.

Fifth system of musical notation. This system begins with a new melodic line in the treble clef, featuring accents (^) and slurs (>). The bass clef staff continues with eighth-note accompaniment. A triplet of eighth notes appears in the final measure of the system.

Sixth system of musical notation. The treble clef staff continues with accented and slurred eighth-note patterns. The bass clef staff provides accompaniment. The system ends with a repeat sign and a first ending bracket.

Nº 11.

SONG. (Lady Isobel.)

"I SHOULD SO LOVE TO BE A BOY."

Words by
C. H. BOVILL.

Music by
FRANK E. TOURS.

Moderato.

Lady Isobel.

Piano.

Lady I.

1. Girls have a rot - ten time!— There's
2. No girl can hope to be A

Lady I.

not the slight - est doubt of it! Boys have sport Of
crick - et - er ad - ven - tu - ry, Who makes the catch Which

Lady I.

ev - 'ry sort, But we are al - ways out of it! A
wins the match, Or scores a love - ly cen - tu - ry. No

Lady I.

tree we can - not climb, The stream we may not
wo - man will you see Who rides in stee - ple -

Lady I.

swim in, That is, un - less We wear a dress, Be -
- cha - ses, And girls in frocks Can hard - ly box, Or

Lady I.

- cause we're lit - tle wo - men! I
row at Hen - ley ra - ces. I

L. H.

REFRAIN.

Lady I.

should so love to be a boy! For, in a
 should so love to be a boy! To get my

mf

Lady I.

skirt One's so in - ert, I'd
 "blue" At Ox - ford, too. I'd

Lady I.

like to be Just six - foot - three, And
 al - so get Deep in - to - debt, And

Red.

Lady I.

po - lo I should like to play! I
 poor pa - pa would have to pay! I

f

Lady I.

should so love to be a boy! I'd wear check
 should so love to be a boy! I'd be a

Lady I.

suits, And big brown boots, Then
 "blood," And keep a stud, And

Lady I.

I could ride like A horse a - stride, If
 match es like A man I'd strike, If

Ad. * *Ad.* *

Lady I.

on - ly I were built that way! I way!
 on - ly I were built that way! I way!

1. 2.

mp

Lady I.

3. No girl who has to wear A

p

Lady I.

cor - set to sup - port her back, Can

Lady I.

hope to play At "foot - er," eh? And

Lady I.

be a great three - quar - ter back! She

Lady I.

cant dodge here and there, Or wrig - gle like an

Lady I.

eel, and A - midst a roar Dash in to score A

Lady I.

"try" a - gainst New Zea - land! I

REFRAIN.

Lady I.

should so love to be a boy! ————— Like one that

Lady I.

hails ————— From gal - lant Wales! Then

Lady I.

I'd make tracks, Through those "All Blacks," And

Lady I.

be the he - ro of the day! I

Lady I. should so love to be a boy! 'Twould thrill my

Lady I. soul To kick a goal, And

Lady I. ev - 'ry foe I'd "col - lar low," If

Lady I. on - ly I were built that way! I way!

Nº 12.

SONG.—(Duke) and CHORUS.

"THE SUPPER GIRL."

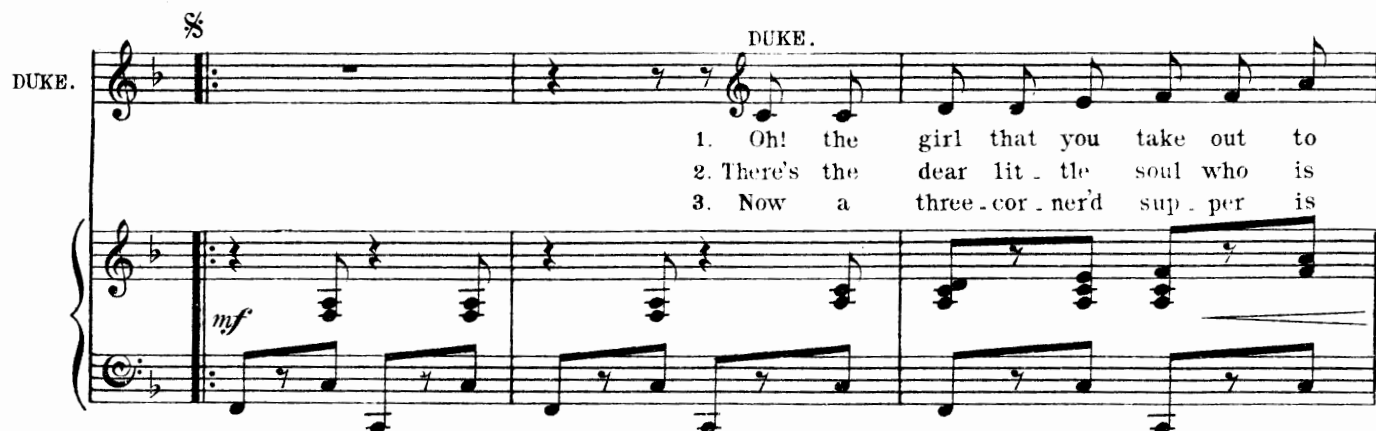
Words by
GEO. GROSSMITH, JUNRMusic by
IVAN CARYLL.

Moderato.

Piano.

The musical score is written for piano in 6/8 time, marked Moderato. It consists of four systems of music. The first system begins with a piano (p) dynamic marking. The notation features a treble and bass clef with a key signature of one flat (B-flat). The melody in the treble clef is characterized by dotted rhythms and eighth-note patterns, while the bass clef provides a steady accompaniment of eighth notes. The piece concludes with a double bar line and repeat dots.

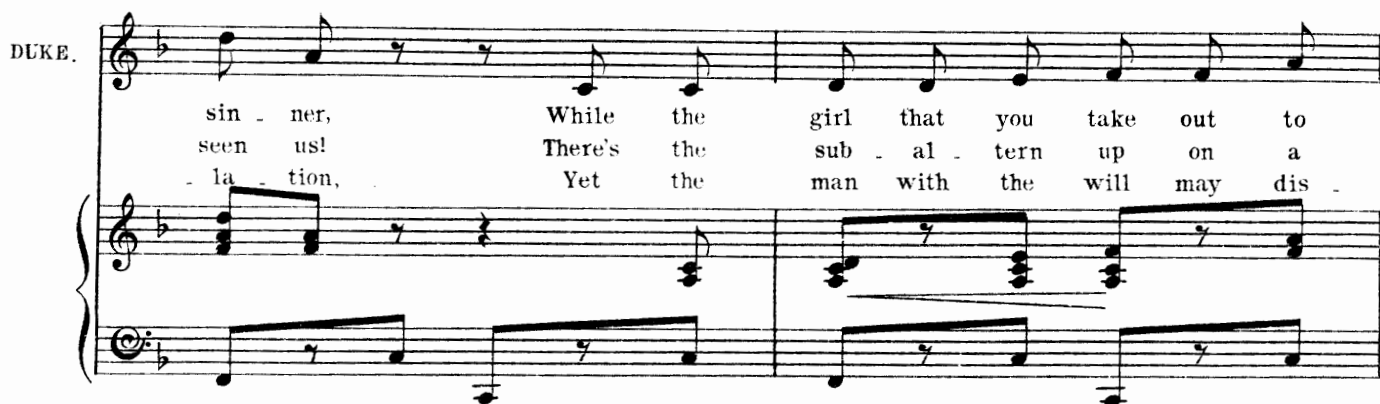
DUKE.

DUKE. 

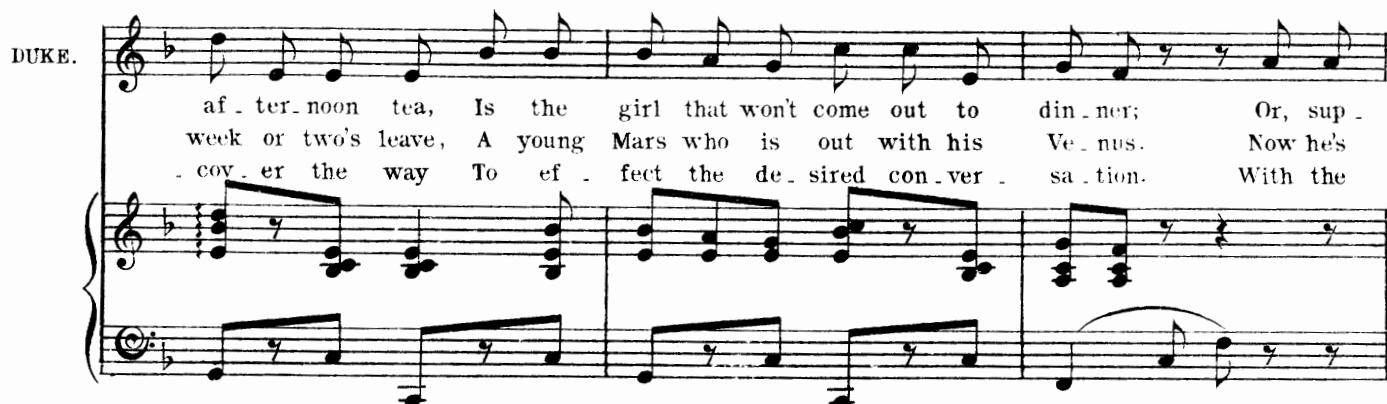
1. Oh! the girl that you take out to
 2. There's the dear lit - tle soul who is
 3. Now a three - cor - ner'd sup - per is

DUKE. 

lunch - eon, may be A saint or a dear lit - tle
 on the *qui vive*, She's so fright - end - lest a - ny have
 nev - er too gay, Tho' it may be a charm - ing col -

DUKE. 

sin - ner, While the girl that you take out to
 seen us! There's the sub - al - tern up on a
 - la - tion, Yet the man with the will may dis -

DUKE. 

af - ter - noon tea, Is the girl that won't come out to din - ner; Or, sup -
 week or two's leave, A young Mars who is out with his Ve - nus. Now he's
 - cov - er the way To ef - fect the de - sired con - ver - sa - tion. With the

DUKE.

- pos - sing she will come, she must - nt be late, And it's
 just a bit jea - lous, that in - no - cent boy, And he
 dear lit - tle soul who is well chap - er - oned By her

DUKE.

"Thanks, ve - ry much all the same," too; But the girl that you take out to
 feels that there is - n't much fun there, When his Ve - nus he takes to the
 sis - ter, who hints, not too dark - ly, That "it would be so nice, if dear

DUKE.

sup tete - à - tete, Is the girl you would tell your real
 crowd - ed Sa - voy, And she seems to know ev - er - y -
 George tel - e - phoned For a ta - ble for three at the

REFRAIN.

DUKE.

name to. ——— For
 - one there! ——— Oh! the girl you take out to sup - per Is the
 Berke.ley" ——— Oh!

DUKE.

girl that you love the best, She be . lieves it true, for you tell her, too, She is

DUKE.

pret . tier than the rest! Oh! she flirts a . while, And she

DUKE.

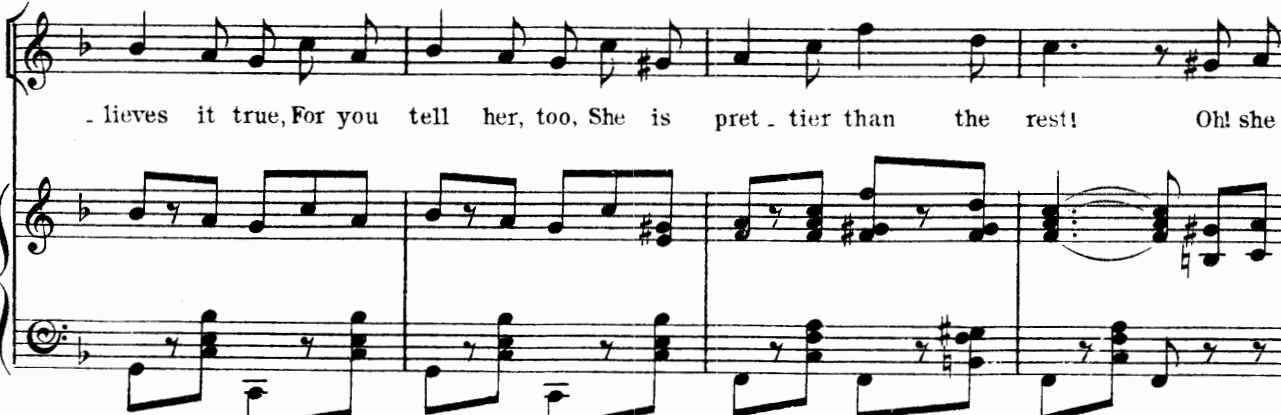
smiles a smile, As she sips the spark . ling cup; — Then her eyes grow bright, And you

DUKE.

dream all night Of the girl you took out to sup! For the

CHORUS.

CHO.  girl you take out to sup-er, Is the girl that you love the best; She be -

CHO.  - lieves it true, For you tell her, too, She is pret - tier than the rest! Oh! she

CHO.  flirts a while, And she smiles a smile, As she sips the spark - ling cup; — Then her

CHO.  eyes grow bright, And you dream all night Of the girl you took out to sup!

DUKE. DUKE.

4. There's one dear lit - tle soul that you
5. There is one for whose pres - ence at

DUKE.

can't un - der - stand, When you pour out your pas - sion in -
sup - per I pine, Her charms al - ways ren - der me

DUKE.

- tent - ly, She sends for the wait - er and
fran - tic; She's cute and she's cun - ning, her

DUKE.

or - ders the band To start play - ing "Please go gent - ly." Of her
fig - ure's di - vine, And you'll find her a - cross the At - lan - tic. It's a

DUKE.

out - ing she says her Mam - ma's un - a - ware, There's a
sweet lit - tle nose she ar - tic - u - lates through, While her

DUKE.

doubt ev - en wheth - er Pa - pa knows; But there's
lips are like o - ver - ripe cher - ries, And she'll

DUKE.

none so a - mus - ing, de - lic - ious, or fair As the
beat a - ny band when she chat - ters to you At Del -

REFRAIN.

DUKE.

girl you take out to Ro - man - o's. Oh! the
- mon - i - co's, Rec - tor's, or Sher - ry's.

DUKE.

girl you take out to sup - per Is the girl that you love the

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a grand staff (treble and bass clefs) and a key signature of one flat. The lyrics are: "girl you take out to sup - per Is the girl that you love the".

DUKE.

best, She be - lieves it true, For you tell her, too, She is

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "best, She be - lieves it true, For you tell her, too, She is".

DUKE.

pret - tier that the rest! Oh! she flirts a - while, And she

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "pret - tier that the rest! Oh! she flirts a - while, And she".

DUKE.

smiles a smile, As she sips the spark - ling cup; Then her

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "smiles a smile, As she sips the spark - ling cup; Then her".

DUKE.

eyes grow bright, And you dream all night Of the girl you took out to

DUKE.

ff CHORUS.

supl For the girl you take out to sup - per. Is the

CHO.

girl that you love the best. She be - lieves it true, For you

CHO.

tell her, too, She is pret - tier than the rest! Oh! she

CHO. flirts a while, And she smiles a smile, As she sips the sparkling cup; — Then her



The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "flirts a while, And she smiles a smile, As she sips the sparkling cup; — Then her". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

CHO. eyes grow bright, And you dream all night Of the girl you took out to sup!



The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "eyes grow bright, And you dream all night Of the girl you took out to sup!". The piano accompaniment continues with similar rhythmic patterns, ending with a double bar line and repeat sign.

mf



The third system shows the piano accompaniment for the first part of the piano section. It begins with a dynamic marking of *mf* (mezzo-forte). The right hand features a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment with eighth notes.



The fourth system continues the piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand, concluding with a double bar line and a fermata over the final chord.

N^o 13.

QUARTET. (Ladies Isobel, Rosa, Dorothy and Agnes.)

"IT'S PAPA!"

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Allegro moderato.

Piano.

First system of the piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music begins with a forte (*f*) dynamic and includes various rhythmic patterns and accidentals.

Second system of the piano introduction, continuing the musical themes from the first system.

LADY ISOBEL.

Lady I.

1. Oh! what an un - ex - pect - ed sight, Pa - pa has something ve - ry

Vocal line for Lady I and piano accompaniment for the first system of the vocal entry. The piano part includes a piano (*p*) dynamic marking.

Lady I.

wrong with him!

Vocal line for Lady I, concluding the phrase "wrong with him!"

LADY ROSA.

Lady R.

For he is sup - ping here to - night, And half - a -

Vocal line for Lady R and piano accompaniment for the second system of the vocal entry.

Lady R. - do zen girls a long with him!

LADY DOROTHY.

Lady D. He ne ver let us know one

LADY ISOBEL.

Lady I. It's a sen sa tion, A re ve la tion!

Lady R. It's a sen sa tion, A re ve la tion!

Lady D. word of it!

LADY AGNES.

Lady A. There would be

mf *p*

LADY ISOBEL.

Lady I. How it would shock our mor - al

LADY ROSA.

Lady R. How it would shock our mor - al

LADY DOROTHY.

Lady D. How it would shock our mor - al

Lady A. fun if peo - ple heard of it! How it would shock our mor - al

Lady I. na - tion! It's sad to find Pa - pa, Our ve - ry kind Pa - pa, The good and

Lady R. na - tion! Pa - pa, Pa - pa,

Lady D. na - tion! Pa - pa, Pa - pa,

Lady A. na - tion! Pa - pa, Pa - pa,

Lady I. grey Pa - pa, Be - come a gay Pa - pa! And la - dies near Pa - pa, That our aus -

Lady R. Pa - pa, Pa - pa! Pa - pa,

Lady D. Pa - pa, Pa - pa! Pa - pa,

Lady A. Pa - pa, Pa - pa! Pa - pa,

Lady I. *cresc.* - tere Pa - pa, Does not re - gard with the af - fec - tion of a mere Pa - pa!

Lady R. *cresc.* Pa - pa, He's no mere Pa - pa!

Lady D. *cresc.* Pa - pa, He's no mere Pa - pa!

Lady A. *cresc.* Pa - pa, He's no mere Pa - pa!

cresc.

Lady I. **LADY ISOBEL.**
 2. If there is a - ny - thing we need, _____ Pa - pa must

Lady I. do what we de - mand of him!

Lady R. **LADY ROSA.**
 For it is ve - ry plain in -

Lady R. - deed _____ We have the ab - so - lute whip hand of him.

Lady D. **LADY DOROTHY.**
 We'll say a

LADY ISOBEL.

Lady I.

Per-haps a wai - ter Betrayed the

LADY ROSA.

Lady R.

Per-haps a wai - ter Betrayed the

Lady D.

lit - tle bird told us of it,

Lady I.

Pa - ter!

It would be

Lady R.

Pa - ter!

It would be

Lady D.

It would be

LADY AGNES.

Lady A.

Of course we wish to make no fuss of it - It would be

Lady I. *p*
 so un - plea - sant la - ter! If lec - tured by Pa - pa, We'll say, "You

Lady R. *p*
 so un - plea - sant la - ter! Pa - pa,

Lady D. *p*
 so un - plea - sant la - ter! Pa - pa,

Lady A. *p*
 so un - plea - sant la - ter! Pa - pa,

cresc. *p*

Lady I.
 sly Pa - pa! Where did you go, Pa - pa, The night you know, Pa - pa? You are our

Lady R.
 Pa - pa! Pa - pa, Pa - pa?

Lady D.
 Pa - pa! Pa - pa, Pa - pa?

Lady A.
 Pa - pa! Pa - pa, Pa - pa?

cresc.

Lady I. true Pa - pa, And what we do, Pa - pa, Is not so naugh-ty as is of-ten done by

cresc.

Lady R. Pa - pa, Pa - pa, Not like

cresc.

Lady D. Pa - pa, Pa - pa, Not like

cresc.

Lady A. Pa - pa, Pa - pa, Not like

cresc.

Lady I. *f* you, Pa - pa! Oh, what a lark, *p* Pa - pa! We'll keep it dark, Pa - pa! And ne-ver

Lady R. *f* you, Pa - pa! Oh, what a lark, *p* Pa - pa! We'll keep it dark, Pa - pa! And ne-ver

Lady D. *f* you, Pa - pa! Oh, what a lark, *p* Pa - pa! We'll keep it dark, Pa - pa! And ne-ver

Lady A. *f* you, Pa - pa! Oh, what a lark, *p* Pa - pa! We'll keep it dark, Pa - pa! And ne-ver

f *mf*

Lady I. let Pa - pa Suppose we met Pa - pa! No word a - bout Pa - pa, That we found

Lady R. let Pa - pa Suppose we met Pa - pa! No word a - bout Pa - pa, That we found

Lady D. let Pa - pa Suppose we met Pa - pa! No word a - bout Pa - pa, That we found

Lady A. let Pa - pa Suppose we met Pa - pa! No word a - bout Pa - pa, That we found

Lady I. out Pa - pa, Until we drop up - on and ab - so - lute - ly rout Pa - pa!

Lady R. out Pa - pa, Until we drop up - on and ab - so - lute - ly rout Pa - pa!

Lady D. out Pa - pa, Until we drop up - on and ab - so - lute - ly rout Pa - pa!

Lady A. out Pa - pa, Until we drop up - on and ab - so - lute - ly rout Pa - pa!

CRSC.

DANCE.

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is G major (one sharp) and the time signature is 2/4. The first two systems are identical. The third system includes dynamics *mf* and *p*. The fourth system includes *cresc.* and *pp*. The fifth system is identical to the fourth. The sixth system includes *cresc.* and *f*, and ends with a double bar line.

No. 14.

SONG (Molly.) and CHORUS.

"EXPERIENCE."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Moderato.

Molly.

Piano.

MOL.

MOL.

1. Aunt - ie sent me mar - ket - ing
2. On the road we stopped a - while,

f *dim.* *mf*

MOL.

On a morn-ing in the spring, Birds were twit-ter-ing- tra - la - la!
 Rest-ing on a way-side stile, Birds were twit-ter-ing- tra - la - la!

MOL.

SOP. "Go, my child," she
 He was sit - ting

TEN. Gai - ly twit - ter - ing- tra - la - la!
 Gai - ly twit - ter - ing- tra - la - la!

CHO. Gai - ly twit - ter - ing- tra - la - la!
 Gai - ly twit - ter - ing- tra - la - la!

BASS. Gai - ly twit - ter - ing- tra - la - la!
 Gai - ly twit - ter - ing- tra - la - la!

MOL.

said, "and get Eggs to make an om - el - ette,
 at my feet, Said my an - kles were so neat-

MOL. And some cab_ba_ges- tra - la - la!
That was flat_ter_y- tra - la - la!

CHO. Nice green cab_ba_ges- tra - la - la!
Art_ ful flat_ter_y- tra - la - la!

Nice green cab_ba_ges- tra - la - la!
Art_ ful flat_ter_y- tra - la - la!

Nice green cab_ba_ges- tra - la - la!
Art_ ful flat_ter_y- tra - la - la!

MOL. "If you're spo_ ken to by_ men You must ne_ ver
Close be_ side me then he_ sat, Put his arm a_

MOL. an_ swer_ then!" I had hard_ ly gone on my way When
_ round like_ that- And he said he want_ ed to see What

MOL.

some - bo - dy said, "Good - day!" He said it twice, and looked so
 co - lour my eyes might be! He had to go so near, you

MOL.

nice!
 know!

Ah! _____
 Ah! _____

CHO.

Tra - la - la - la, tra - la - la - la!
 Tra - la - la - la, tra - la - la - la!

Tra - la - la - la, tra - la - la - la!
 Tra - la - la - la, tra - la - la - la!

Tra - la - la - la, tra - la - la - la!
 Tra - la - la - la, tra - la - la - la!

ff

MOL.

— Said he, "My dear, Your shoe, I fear, Will trip you on your
 — Said he, "My love, The sun's a - bove, And in an o - pen

rit. *a tempo*

mf *p*

MOL.

face. I see the lace Com-ing down-will you, will you Let
 spot We shall be hot, Do you think we could, we could Go

mf

MOL.

me tie up your shoe?" Said I, "Young man, I'd say you
 walk - ing in the wood?" Said I, "Young man, I like the

p

MOL.

can, But aunt - ie told me I Must not re - ply. She has such good
 plan, But I am sure my aunt Would say "You shan't?" She would take of -

mf

MOL.

sense, good sense, For she's had ex-pe-ri - ence!" Said he, "My - ence!"
 - fence, of - fence, For she's had ex-pe-ri - ence!" Said he, "My - ence!"

rit.
 1. CHORUS. 2.

cresc. *rit.* *sfz*

MOL.

3. When we wan - dered home a - gain,

mf

Detailed description: This system contains the first musical system. It features a vocal line (MOL.) and a piano accompaniment. The vocal line begins with a whole rest followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

MOL.

How he kissed me in the lane! Birds were twit_ter_ing- tra - la - la!

Detailed description: This system contains the second musical system. The vocal line continues with the lyrics "How he kissed me in the lane! Birds were twit_ter_ing- tra - la - la!". The piano accompaniment continues with similar chordal textures.

MOL.

Aunt - ie met me at the gate,

Gai - ly twit_ter_ing- tra - la - la!

CHO.

Gai - ly twit_ter_ing- tra - la - la!

Gai - ly twit_ter_ing- tra - la - la!

ff *mf*

Detailed description: This system contains the third and fourth musical systems. The third system features a vocal line (MOL.) with the lyrics "Aunt - ie met me at the gate," and a piano accompaniment. The fourth system features a vocal line (CHO.) with the lyrics "Gai - ly twit_ter_ing- tra - la - la!". The piano accompaniment continues, with dynamic markings of *ff* and *mf*.

MOL.

Said, "My child, you're ve - ry late! What! no cab - ba - ges? - tra - la - la!"

MOL.

"What's the mean - ing, pray, of - this?"

CHO.

No, no cab - ba - ges tra - la - la!

No, no cab - ba - ges tra - la - la!

No, no cab - ba - ges tra - la - la!

MOL.

Did I hear just now a - kiss?" "Aunt - ie, that you could - n't have heard, It

MOL. must have been just a bird; They chirp like me tweet-tweet-tweet-

MOL. -tweet!" Ah!

They chirp like this, tweet-tweet-twee - kiss!

CHO. They chirp like this, tweet-tweet-twee - kiss!

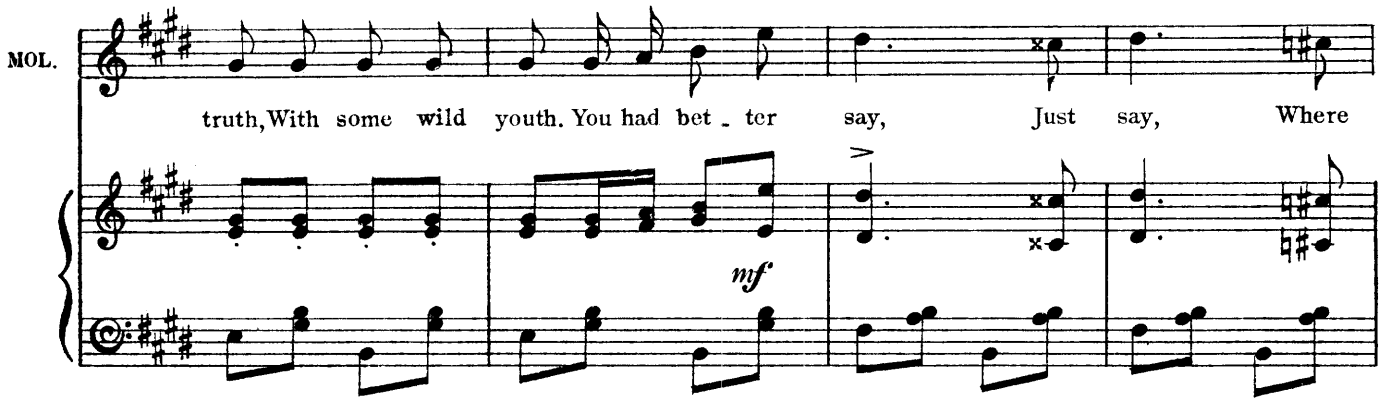
They chirp like this, tweet-tweet-twee - kiss!

ff

MOL. — Said she, "My dear, I sad - ly fear That you have been, in

rit. *a tempo*

mf *p*

MOL.  *mf*

truth, With some wild youth. You had bet - ter say, Just say, Where

MOL.  *p*

you have been to - day!" Said I, "Dear Aunt, I fear I

MOL.  *mf*

can't Quite tell you where I've been, And what I've seen, But in con - se -

MOL.  *cresc.*

- quence, - se - quence, Well, I've had ex - per - i -

MOL. *- ence!*"

Said she, "My Dear, I sad_ly fear That you have been, in truth, With some wild youth. You had better

CHO. Said she, "My Dear, I sad_ly fear That you have been, in truth, With some wild youth. You had better

Said she, "My Dear, I sad_ly fear That you have been, in truth, With some wild youth. You had better

ff

say, Just say, Where you have been to _ day! Said I, "Dear Aunt, I fear I

CHO. say, Just say, Where you have been to _ day! Said I, "Dear Aunt, I fear I

say, Just say, Where you have been to _ day! Said I, "Dear Aunt, I fear I

cant Quite tell you where Ive been, And what Ive seen, But in con - se - quence, - se -

CHO. cant Quite tell you where Ive been, And what Ive seen, But in con - se - quence, - se -

cant Quite tell you where Ive been, And what Ive seen, But in con - se - quence, - se -

MOL. Well, Ive had ex - per - i - ence!"

- quence, Well, Ive had ex - per - i - ence!"

CHO. - quence, Well, Ive had ex - per - i - ence!"

- quence, Well, Ive had ex - per - i - ence!"

Nº15

SONG.— (Alderman) and CHORUS.

"MY WIFE WILL BE MY LADY."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro moderato.

Piano.

ALDERMAN.

1. Al - though I start - ed
2. I'll o - pen baths and
3. I'm go - ing in - to

ALD.

bus' - ness in the small pro - vis - ion line, Ca -
drink - ing troughs for wea - ry horse and man, The
Par - lia - ment as ear - ly as I can. The

ALD.

na - dian Ched - dar cheese, — And one and four - pence
 crowd will cheer and clap — As I turn on the
 Cab - in - et will find — I have an o - pen

ALD.

teas, — I do not see why rank and ti - tle
 tap! — I'll start e - lec - tric light - ing on a
 mind, — I won't be bound to Ar - thur, Joe, or

ALD.

should - n't yet be mine. — I think that I can
 most col - os - sal plan. — The rates may rise a
 Camp - bell - Ban - ner - man. — I see in ma - ny

ALD.

claim — A han - dle to my name. — My
 bit, — But who will care for it? — My
 ways — That in - de - pen - dence pays! — My

ALD.

wife, she says to me, ——— "Why Mis - ter Briggs," says
 wife, she says to me, ——— "Why Mis - ter Briggs," says
 wife, she says to me, ——— "Why Mis - ter Briggs," says

ALD.

she, ——— "You should have got a knight - hood at the
 she, ——— "You get some Yan - kee to pro - vide a
 she, ——— "Don't choose the side to stick to till you

ALD.

Dia - mond Ju - bi - lee ——— You're rich e - nough for
 nice free li - bra - ry!" ——— And if I'm on - ly
 know what you're to be!" ——— And then when they have

ALD.

two; ——— So what I say to you ——— Is,
 smart, ——— And use a lit - tle art, ——— We'll
 scored, ——— I'll get my due re - ward, ——— And

ALD.

go in strong for hon - ours!¹² and it's what I mean to
 have a Prince to o - pen it, and I'll be made a
 she will be My La - dy then, and I will be My

ALD.

do! My wife will be My La - dy, My
 Bart! My wife will be My La - dy, My
 Lord! My wife will be My La - dy, My.

ALD.

wife will be My La - dy, And I will drop the
 wife will be My La - dy, And we shall trace our
 wife will be My La - dy. And I may get a

ALD.

gro - cer's shop, And ev - ry - thing that's sha - dy! No
 no - ble race To, say, a thou - sand A. D! I'll
 Peer - age yet, By nine - teen thir - ty A. D! It

ALD.

more I'll sell you parcels of sugar, rice, and figs, — When
 get some proud fore-fathers, in armour and in wigs, — When
 may be from the Tories, it may be from the Whigs, — But

ALD.

I be - come with Miss - is Briggs, Sir Ben - ja - min and
 I be - come, with Miss - is Briggs, The Bar - o - net and
 I'll be - come, with Miss - is Briggs, The Lord de Briggs and

ALD.

La - dy! My wife will be My La - dy! My
 La - dy! My wife will be My La - dy! My
 La - dy! My wife will be My La - dy! My

His wife will be My La - dy! His
 His wife will be My La - dy! His
 His wife will be My La - dy! His

CHO.

His wife will be My La - dy! His
 His wife will be My La - dy! His
 His wife will be My La - dy! His

His wife will be My La - dy! His
 His wife will be My La - dy! His
 His wife will be My La - dy! His

ff

ALD.

wife will be My La - dy! And I will drop the gro - cer's shop And
 wife will be My La - dy! And we shall trace our no - ble race To,
 wife will be My La - dy! And I may get a Peer - age yet, By

CHO.

wife will be My La - dy! And he will drop the gro - cer's shop And
 wife will be My La - dy! And they will trace their no - ble race To,
 wife will be My La - dy! And he may get a Peer - age yet, By

wife will be My La - dy! And he will drop the gro - cer's shop And
 wife will be My La - dy! And they will trace their no - ble race To,
 wife will be My La - dy! And he may get a Peer - age yet, By

ALD.

ev - ry thing that's sha - dy! No more I'll sell you par - cels of
 say, a thou - sand A. D! I'll get some proud fore - fa - thers, in
 nine - teen thir - ty A. D! It may be from the Tor - ies, it

CHO.

ev - ry thing that's sha - dy! No more he'll sell you par - cels of
 say, a thou - sand A. D! He'll get some proud fore - fa - thers, in
 nine - teen thir - ty A. D! It may be from the Tor - ies, it

ev - ry thing that's sha - dy! No more he'll sell you par - cels of
 say, a thou - sand A. D! He'll get some proud fore - fa - thers, in
 nine - teen thir - ty A. D! It may be from the Tor - ies, it

ALD.

su - gar, rice, and figs, When I be - come with
 ar - mour and in wigs, When I be - come, with
 may be from the Whigs, But I'll be - come, with

CHO.

su - gar, rice, and figs, When he be - comes with
 ar - mour and in wigs, When he be - comes, with
 may be from the Whigs, But he'll be - come, with

su - gar, rice, and figs, When he be - comes with
 ar - mour and in wigs, When he be - comes, with
 may be from the Whigs, But he'll be - come, with

ALD.

Miss - is Briggs, Sir Ben - ja - min and La - dy!
 Miss - is Briggs, The Bar - o - net and La - dy!
 Miss - is Briggs, The Lord de Briggs and La - dy!

CHO.

Miss - is Briggs, Sir Ben - ja - min and La - dy!
 Miss - is Briggs, The Bar - o - net and La - dy!
 Miss - is Briggs, The Lord de Briggs and La - dy!

Miss - is Briggs, Sir Ben - ja - min and La - dy!
 Miss - is Briggs, The Bar - o - net and La - dy!
 Miss - is Briggs, The Lord de Briggs and La - dy!

sfz

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features four systems of music. The first system is for the 'ALD.' (Solo) and 'CHO.' (Chorus) parts, with lyrics about 'sugar, rice, and figs' and 'When I/he become with'. The second system is for the 'ALD.' and 'CHO.' parts, with lyrics listing names: 'Miss - is Briggs, Sir Ben - ja - min and La - dy!', 'Miss - is Briggs, The Bar - o - net and La - dy!', and 'Miss - is Briggs, The Lord de Briggs and La - dy!'. The piano accompaniment is shown in the bottom two staves of each system, with a dynamic marking of *sfz* (sforzando) at the end of the second system.

Nº 16.

DUET. (Molly and Duke.)

"PEARLS."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

§ Andantino.

Piano.

mf

The first system of the piano introduction consists of two staves. The right staff is in treble clef and the left in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/4. The music begins with a half note in the bass clef, followed by a series of chords and moving lines in both hands. A dynamic marking of *mf* is placed above the first measure.

The second system of the piano introduction continues the musical theme from the first system, with similar chordal textures and melodic fragments in both hands.

(DUKE.) 1. Won't you take a pearl to make an ear-ring,
(MOL.) 2. Well, for just a moment I will take them—

This system contains the first line of the duet. The top staff is the vocal line for the Duke and Molly, with lyrics written below it. The bottom two staves are the piano accompaniment. The piano part features a steady accompaniment of chords in the bass clef.

Or per-haps to deck Your pret-ty neck?
On-ly in my hand, You un-der-stand!

This system contains the second line of the duet. It follows the same format as the first system, with vocal lines and piano accompaniment. The piano accompaniment continues with a consistent harmonic support.

(MOL.) It's the risk of scan - dal I am fear - ing;
 (DUKE.) They will fade a - way if you for - sake them;

p.

Though the gem is fine, I must de - cline!
 Pearls are on - ly white When in the light!

p.

(DUKE.) You could have a pen - dant or a clus - ter,
 (MOL.) What a string, and how ex - treme - ly hand - some!

p.

Two, or three, or four, or five, or more!
 But they would be dear, I sad - ly fear!

p.

(MOL.) Though they are un - pa - ral - leled for lus - tre,
 (DUKE.) It's a neck - lace worth a prin - ce's ran - som,

p R.H.

Take your pearl a - gain, It is in vain! _____
 But I'll give you this For just a kiss! _____

REFRAIN.

MOL. Pearls are the treasure that the In - di - ans go for Down in the East - ern
 Pearls are for sor - row and for tears that come af - ter, That is what peo - ple

DUKE. Pearls are the gift of the
 Pearls are for tears, peo - ple

p

MOL.
sea; If they are jew-els I must stoop ve-ry low for-
say; They may be luck-y if they're put on with laugh-ter,

DUKE.
sea, Will you not
say; We will have

L.H.

MOL.
No pret-ty pearls for me! Plen - ty of la-dies will be
So let us laugh to - day! Pearls are for kiss-es, I was

DUKE.
take them of me? You
laugh - ter to - day! One

L.H.

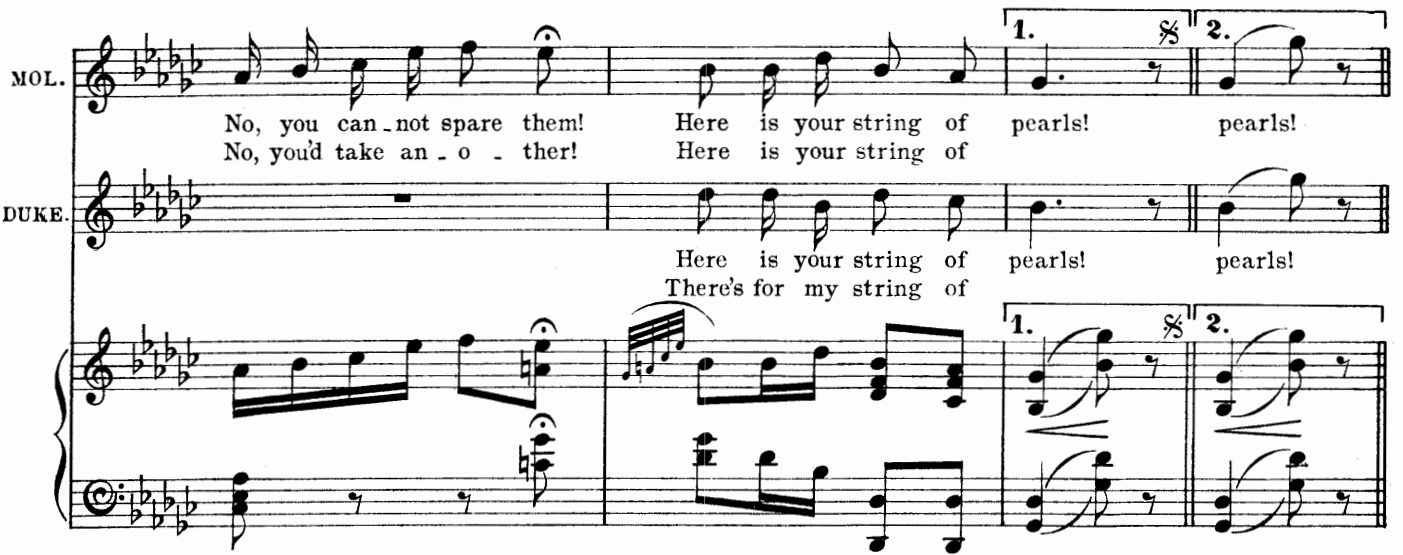
MOL.
rea-dy to share them; Keep them for o - ther girls!
told by my mo - ther, That's what they win from girls!

DUKE.
are the queen of the girls! On - ly take and wear them!
kiss, my queen of the girls! Kiss me as a bro - ther!

L.H.

MOL. No, you can not spare them! Here is your string of pearls! pearls!
No, you'd take an - o - ther! Here is your string of pearls! pearls!

DUKE. Here is your string of pearls! pearls!
There's for my string of



DANCE.



No. 17.

FINALE—ACT II.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro.

Piano. *ff*

SOPRANO.

ff

Seize on the wretch Break-ing the peace! Some - bo - dy fetch In the po - lice!

ff TENOR.

Seize on the wretch Break-ing the peace! Some - bo - dy fetch In the po - lice!

ff BASS.

Seize on the wretch Break-ing the peace! Some - bo - dy fetch In the po - lice!

CHO.

For his in_tent, Fa - ted to fail, Let him be sent Off to the jail!

CHO. For his in_tent, Fa - ted to fail, Let him be sent Off to the jail!

For his in_tent, Fa - ted to fail, Let him be sent Off to the jail!

Detailed description: This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "For his in_tent, Fa - ted to fail, Let him be sent Off to the jail!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

To the jail! To the jail!

CHO. Let him be sent Off to the jail! Let him be sent Off to the jail!

Let him be sent Off to the jail! Let him be sent Off to the jail!

Detailed description: This system contains the next four measures. The vocal parts continue with the lyrics: "To the jail! To the jail!". The piano accompaniment continues with similar chordal textures. The lyrics for the vocal parts are: "Let him be sent Off to the jail! Let him be sent Off to the jail!".

Seize on the wretch Break-ing the peace! Some-bo-dy fetch In the po-lice!

CHO. Seize on the wretch Break-ing the peace! Some-bo-dy fetch In the po-lice!

Seize on the wretch Break-ing the peace! Some-bo-dy fetch In the po-lice!

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The top staff is the vocal line, the middle staff is labeled 'CHO.' and the bottom staff is the bass line. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: 'Seize on the wretch Break-ing the peace! Some-bo-dy fetch In the po-lice!'.

Let him be sent To the jail! Let him be sent To the jail!

CHO. Let him be sent To the jail! Let him be sent To the jail!

Let him be sent To the jail! Let him be sent To the jail!

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The top staff is the vocal line, the middle staff is labeled 'CHO.' and the bottom staff is the bass line. The piano accompaniment is shown in grand staff notation. The music is in the same key and time signature as the first system. The lyrics are: 'Let him be sent To the jail! Let him be sent To the jail!'.

Ahl... Off to the jail! off to the

CHO. Ahl... Off to the jail! off to the

Ahl... Off to the jail! off to the

Meno mosso.
ALDERMAN.

ALD. Here, con - sta - bles, that man you see I give him in - to cus - to - jail!

CHO. jail!

jail!

Meno mosso. *sf* *mf* *cresc.* *rit.*

ALD. *POLICE. f*

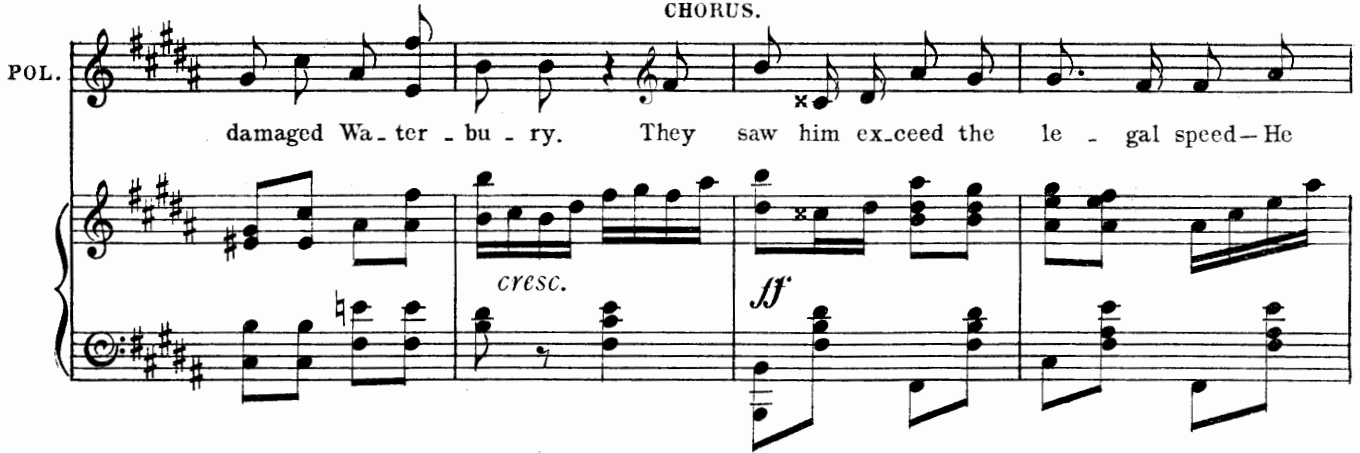
- dy. We saw him ex_ceed The le - gal speed—He

POL. put on ex - tra pow - er, And drove his car At a rate of far O - ver

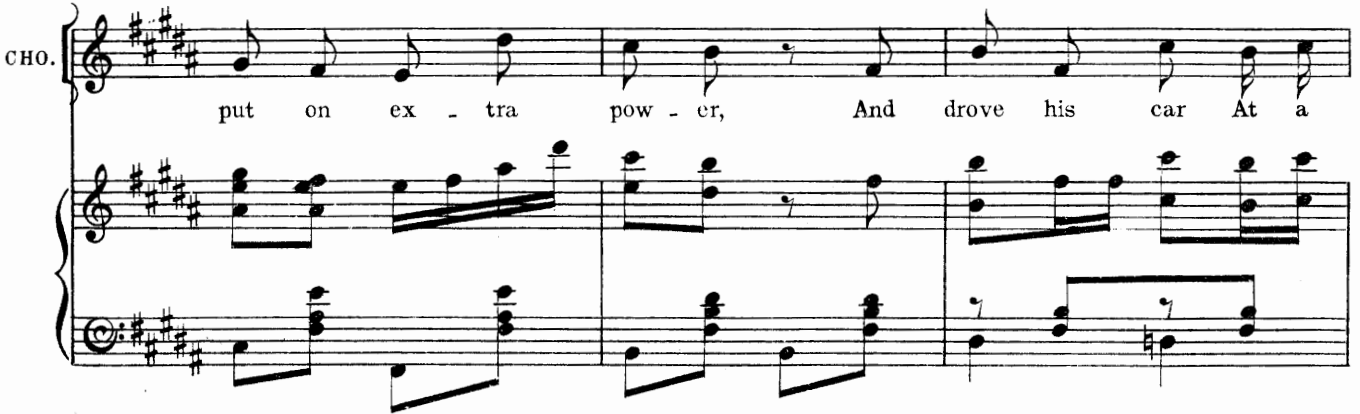
POL. eight - y miles an hou - r. When asked to - stay He rode a - way— He was

POL. ve - ry art - ful— ve - ry! But we proved the case By tim - ing his pace With a

CHORUS.

POL.  *damaged Wa - ter - bu - ry. They saw him ex - ceed the le - gal speed - He*

cresc. *ff*

CHO.  *put on ex - tra pow - er, And drove his car At a*

CHO.  *rate of far O - ver eight - y miles an hou - r. When*

CHO.  *asked to stay He rode a - way - He was ve - ry art - ful - ve - ry, But they*

proved the case By tim-ing his pace With a damaged Wa-ter - bu-ry.

CHO.

proved the case By tim-ing his pace With a damaged Wa-ter - bu-ry.

proved the case By tim-ing his pace With a damaged Wa-ter - bu-ry.

ALDERMAN. LORD SANCTOBURY.

No, no! his car is not at fault - He's charged with vi - o - lent as-sault! Let me ex -

ALDERMAN. LORD SANCTOBURY. ALDERMAN.

Lord S. - plain! Don't speak a - gain! But just a word! You can't be heard! You'd best be

ALD. still, I give you warn.ing; ill hear your case to-mor - row morn.ing!

CHO. To-mor - row

To-mor - row

To-mor - row

mf *f*

ALD. *Allegro moderato.*

Re - move him!

CHO. *Allegro moderato.*

morn - ing! Re-move him! And pri - son may im - prove

morn - ing! Re-move him! And pri - son may im - prove

morn - ing! Re-move him! And pri - son may im - prove

accel. *ff*

him! And pri - son may im - prove him! Don't hear, don't hear his tale,

CHO.

him! And pri - son may im - prove him! Don't hear, don't hear his tale,

him! And pri - son may im - prove him! Don't hear, don't hear his tale,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are for a choir, with the first staff labeled 'CHO.'. The lyrics are: 'him! And pri - son may im - prove him! Don't hear, don't hear his tale,'. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

Send him, send him to jail! Ah! _____ off to the

CHO.

Send him, send him to jail! Ah! _____ off to the

Send him, send him to jail! Ah! _____ off to the

The second system of the musical score continues with the choir and piano accompaniment. The lyrics are: 'Send him, send him to jail! Ah! _____ off to the'. The piano accompaniment continues with a similar rhythmic pattern, and there are some dynamic markings like 'V' (fortissimo) visible.

CHO. jail! off to the jail!

jail! off to the jail!

jail! off to the jail!

MOLLY. *Meno mosso.*

Dear Duke of what-d'ye - call it, There was no row at all, it Was

dim. *mf*

MOL. all mis - un - der - stand - ing, as I know! We

MOL.

must not give a han.dle To gos - sip and to scan - dal! Do kind - ly tell our

MOL.

friends to let him go! Love - ly la - dy,

DUKE.

DUKE.

I would do An - y - thing on earth for you! Al - der - man, - re - lease the

Moderato.

DUKE.

brute! For I de - cline to pro - se - cute!

ff

For he de-clines to pro-se-cute! Three cheers for the gal-lant.

CHO. *ff*

For he de-clines to pro-se-cute! Three cheers for the gal-lant

ff

For he de-clines to pro-se-cute! Three cheers for the gal-lant

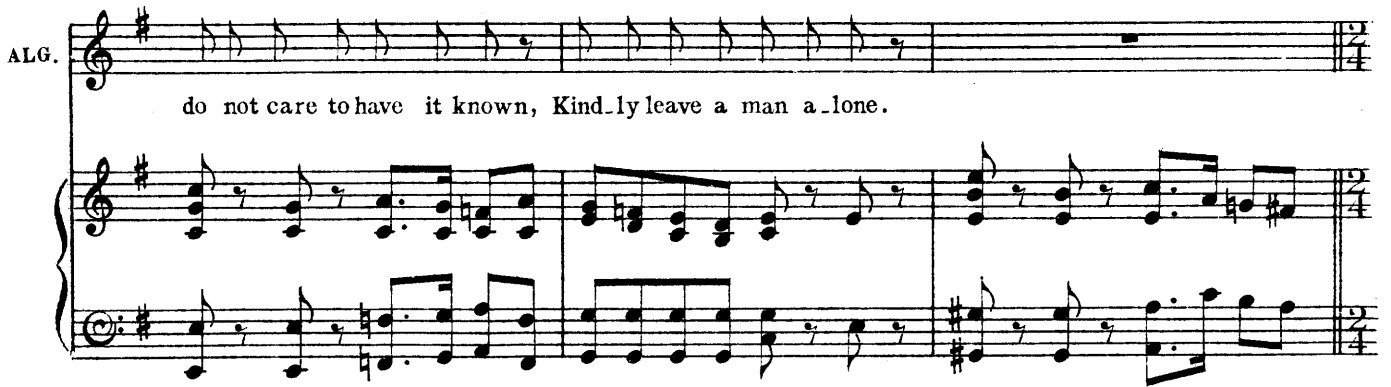
Spoken.
ALGY. I

Earl of Sanc-to-bu-ry! Three cheers for His Highness and Lord Sanc-to-bu-ry!

CHO. Earl of Sanc-to-bu-ry! Three cheers for His Highness and Lord Sanc-to-bu-ry!

Earl of Sanc-to-bu-ry! Three cheers for His Highness and Lord Sanc-to-bu-ry!

ALG.



do not care to have it known, Kindly leave a man alone.

Allegretto. LADY ISOBEL.

Lady I.



Where on earth has Al-gy gone? Is he

dim. *p*

LADY ROSA.

Lady I.



saving life again? We must really hurry on If we

LADY AGNES.

Lady R.



mean to catch our train! He is gone, I know, I don't know for

cresc. *p*

LADY ISOBEL.

Lady A.

what; Yes he's sure to go Where he should not! Do you see who's there? Who do you sup -

LADY DOROTHY. LADY AGNES.

Lady I.

- pose? Why, I do de - clare It's Miss Mon - trose! Then ask her, pray, To come and

LADY ISOBEL.

Lady A.

help us with our play! Oh, Miss Mon - trose, it's such a

LADY AGNES.

Lady I.

shame! We couldn't get to see your show at all! You'd be an

Lady A. an - gel if you came _____ To help with what we do not

MOLLY. LADY DOROTHY.
 Lady A. know at all! I'll come and bring some girls to sing with you. That will be

LADY ROSA. LADY ISOBEL.
 Lady D. jol - ly! Oh! won't it Dol - ly? We'll wel - come all you like to

LADY DOROTHY. LADY ISOBEL.
 Lady I. bring with you— But they must not call fa - ther Pol - ly! But when you

Lady I. meet Pa - pa! Don't tell our sweet Pa - pa! That we were near Pa - pa! Our ve - ry

Lady R. Pa - pa! Pa - pa! Pa - pa!

Lady A. Pa - pa! Pa - pa! Pa - pa!

Lady D. Pa - pa! Pa - pa! Pa - pa!

MOL. Pa - pa! Pa - pa! Pa - pa!

Lady I. dear Pa - pa! Pa - pa! Pa - pa!

Lady R. Pa - pa! Pa - pa! Pa - pa!

Lady A. Pa - pa! Pa - pa! Pa - pa!

Lady D. Pa - pa! Pa - pa! Pa - pa!

MOL. Pa - pa! Oh! you will find Pa - pa! A ve - ry kind Pa - pa! I do not

Lady I.
We don't mind Pa - pa! Oh! what a lark, Pa - pa! We'll keep it dark, Pa - pa! And never

Lady B.
We don't mind Pa - pa! Oh! what a lark, Pa - pa! We'll keep it dark, Pa - pa! And never

Lady A.
We don't mind Pa - pa! Oh! what a lark, Pa - pa! We'll keep it dark, Pa - pa! And never

Lady D.
We don't mind Pa - pa! Oh! what a lark, Pa - pa! We'll keep it dark, Pa - pa! And never

MOL.
think that you need ve - ry greatly mind Pa - pa! Oh! what a lark, Pa - pa! We'll keep it dark, Pa - pa! And never

ALL.
let Pa - pa Sup - pose we met Pa - pa! No word a - bout Pa - pa! That we found out Pa - pa! Un - til we

f

cresc.

LADY ISOBEL. ALGY.
drop up on and ab - so - lute - ly rout Pa - pa! Now, Al - gy, come a - way! A mo - ment just to

mf

Più mosso.

mf

LADY ROSA.

LADY AGNES.

ALG. say— No don't be - gin a - gain, Or we shall lose the

LADIES, ISOBEL, ROSA,

AGNES, DOROTHY.

ALGY.

AGN. train! If you'd let me just ex - plain— Not a moment to ex - plain!

CHO. Good - bye to the Earl of Sancto - bu - ry!

Good - bye to the Earl of Sancto - bu - ry!

Good - bye to the Earl of Sancto - bu - ry!

Allegro.

Cheer him for his deeds to-day! Hoor - ay! Hoor - ay! We may be al -

CHO. Cheer him for his deeds to-day! Hoor - ay! Hoor - ay! We may be al -

Cheer him for his deeds to-day! Hoor - ay! Hoor - ay! We may be al -

- low'd to say We're sor - ry to lose the Countess, ve - ry; We had hoped that she would stay.

CHO. - low'd to say We're sor - ry to lose the Countess, ve - ry; We had hoped that she would stay.

- low'd to say We're sor - ry to lose the Countess, ve - ry; We had hoped that she would stay.

Rank and beauty Bow to du - ty - Both are call'd a - way!

CHO

Rank and beauty Bow to du - ty - Both are call'd a - way!

Rank and beauty Bow to du - ty - Both are call'd a - way!

MOLLY.

MOL.

But tho' the Earl and Count - ess now are gone, — Let merri - ment and

p subito.

MOL.

song and dance go on! — As we con - tin - ue gai - ly, one and all. —

cresc.

MOL. — The joy-ous rev-el of the Cro-quet Ball! Ah —

CHO. Yes tho' the

f *sfz* *ff*

MOL. Ah — Ah —

DUKE. Ah — Ah —

CHO. Earl and Count-ess now are gone, — Let mer-ri-ment, and

MOL. Ah —

DUKE. Ah —

CHO. song and dance go on! — As we con-tin-ue

MOL. 

DUKE. 

CHO. 

gai - ly one and all, The joy - ous rev - el of the Cro - quet

gai - ly one and all, The joy - ous rev - el of the Cro - quet

gai - ly one and all, The joy - ous rev - el of the Cro - quet

cresc. 

Tempo di Valse.

MOLLY, DUKE & CHORUS (in Unison.)

ff 

Come and waltz! come and waltz! We will not stop till the mu - sic

ff 

ALL. 

halts! Just a turn! just a turn! Un - der the glow of the



ALL. lamps that burn! Off we go! Off we go! We do not

This system contains the first two lines of music. The top line is a vocal line with lyrics: "lamps that burn! Off we go! Off we go! We do not". The piano accompaniment is written in two staves below the vocal line.

ALL. mind if it's late or no! Round and round we will go to the tune Of the

This system contains the next two lines of music. The top line is a vocal line with lyrics: "mind if it's late or no! Round and round we will go to the tune Of the". The piano accompaniment continues in two staves. Dynamic markings include *ff* and *rall.*

MOLLY & DUKE.
waltz waltz, waltz!

CHO.
waltz waltz, waltz!

This system contains the third and fourth lines of music. The top two lines are vocal lines for "MOLLY & DUKE" and "CHO.", both with lyrics "waltz waltz, waltz!". Below these are two piano staves with accompaniment. The system concludes with a grand staff of piano accompaniment.

Act III.

No 18.

OPENING CHORUS.

Words by
ADRIAN ROSS.

"DRESS REHEARSAL."

Music by
IVAN CARYLL

Allegro moderato.

Piano.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano dynamic marking (*ff*) and the tempo instruction *Allegro moderato.* The score features a variety of textures, including block chords, arpeggiated figures, and melodic lines in both hands. The piece concludes with a final chord in the bass clef.

SOPRANO & CONTRALTO.

It's our la - test u - ni - ver - sal Grand re - hear - sal, All in dress, And to - mor - row's sure to

TENORS.

CHO.

It's our la - test u - ni - ver - sal Grand re - hear - sal, All in dress, And to - mor - row's sure to

BASSES.

It's our la - test u - ni - ver - sal Grand re - hear - sal, All in dress, And to - mor - row's sure to

send us A tre - men - dous Big suc - cess! But the scene is hard - ly rea - dy, So un -

CHO.

send us A tre - men - dous Big suc - cess! But the scene is hard - ly rea - dy, So un -

send us A tre - men - dous Big suc - cess! But the scene is hard - ly rea - dy, So un -

CHO.

- stea - dy It may fall, So un - til it is e - rect - ed, We're col - lect - ed In the

- stea - dy It may fall, So un - til it is e - rect - ed, We're col - lect - ed In the

- stea - dy It may fall. So un - til it is e - rect - ed, We're col - lect - ed In the

CHO.

hall! We're re - hears - ing in the hall! One and all, in the hall!

hall! We're re - hears - ing in the hall! One and all, in the hall!

hall! We're re - hears - ing in the hall! One and all, in the hall!

dim.

1st GIRL. 2nd GIRL.

1st G

Clas-sic cloth-ing ra-ther slight is— It's like com-ing out in night-ies!

mf

MEN.

And the dress in which we're clad is Like a low-necked High-land lad-die's!

And the dress in which we're clad is Like a low-necked High-land lad-die's!

1st GIRL.

1st G.

All our lines we have for-got-ten, Our per-for-mance will be rot-ten!

MEN.

That is on - ly for a min - ute, You'll be right when you be - gin it!

That is on - ly for a min - ute, You'll be right when you be - gin it!

cresc.

CHOR.

f Ha! ha! ha! ha! ha! ha! We'll be right when we be - gin it!

f Ha! ha! ha! ha! ha! ha! We'll be right when we be - gin it!

f Ha! ha! ha! ha! ha! ha! We'll be right when we be - gin it!

f *ff*

LADY ISOBEL. (with CAPT. H.) LADY ROSA. CAPT. H.

Lady I.

Come on, Her - cu - les! Her - cu - les! Ea - sy, if you please!

LADY ISOBEL. LADY ROSA.

Lady I.

What a way to wear your skin! An - y - bo - dy got a pin?

LADY AGNES. (with SIR GEORGE.) CAPT. H.

Lady A.

Here is might - y Jove! Yes, by Jove! Thought you were in mauve!

SIR GEORGE.

SIR G.

Oh, I say my ea - gle moults, And I've lost my thun - der - bolts!

LADY DOROTHY. CAPT. H. LADY DOROTHY.

Lady D. Clear the stage for Love! What a love! Fly - ing from a - bove!

CAPT. H.

Lady D. This is how I use my bow! That is dan - ger - ous, you know!

LADY ISOBEL. SIR GEORGE. LADY AGNES.

Lady I. Do you like my dress? Ra - ther, yes! Mine's a great suc - cess!

CAPT. H. LADY ROSA. LADY DOROTHY.

Capt. H. Did you recognize me? No, you quite surprise me! You are handsome, more or less!

CHO.

We shall look di-vine when danc-ing In the glanc-ing Of the

We shall look di-vine when danc-ing In the glanc-ing Of the

We shall look di-vine when danc-ing In the glanc-ing Of the

CHO.

lights, With our gold-en belts and ban-gles, And our span-gles And our

lights, With our gold-en belts and ban-gles, And our span-gles And our

lights. With our gold-en belts and ban-gles, And our span-gles And our

tights! Now our work is near - ly end - ed, It is splen - did, That's a

CHO. tights! Now our work is near - ly end - ed, It is splen - did, That's a

tights! Now our work is near - ly end - ed, It is splen - did, That's a

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the top staff being the soprano line, the middle staff labeled 'CHO.' for the choir, and the bottom staff being the bass line. Each vocal staff contains the lyrics: 'tights! Now our work is near - ly end - ed, It is splen - did, That's a'. The piano accompaniment is written on a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

fact! Tho' re - hear - sal's rath - er tir - ing It's in - spir - ing When we

CHO. fact! Tho' re - hear - sal's rath - er tir - ing It's in - spir - ing When we

fact! Tho' re - hear sal's rath - er tir - ing It's in - spir - ing When we

The second system of the musical score continues the composition with three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the top staff being the soprano line, the middle staff labeled 'CHO.' for the choir, and the bottom staff being the bass line. Each vocal staff contains the lyrics: 'fact! Tho' re - hear - sal's rath - er tir - ing It's in - spir - ing When we'. The piano accompaniment is written on a grand staff (treble and bass clefs) and continues the rhythmic pattern from the first system.

act; And the thea - tre will be pack'd When we act! That's a

CHO. act; And the thea - tre will be pack'd When we act! That's a

act; And the thea - tre will be pack'd When we act! That's a

fact!

CHO. fact!

fact!

loco

No. 19.

SONG. (Shingle and Chorus.)

"I WASN'T ENGAGED FOR THAT."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Tempo di Valse.

Piano.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 4/4 time. Starts with a forte (*f*) dynamic. The melody begins on the second measure with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of chords: G2-C2-E2, G2-C2-E2, G2-C2-E2, and G2-C2-E2.

Second system of piano introduction. Treble clef, key signature of two sharps, 4/4 time. The melody continues with quarter notes D5, E5, and F#5. A slur covers the last two notes of the first measure and the first note of the second measure. The bass line continues with chords: G2-C2-E2, G2-C2-E2, G2-C2-E2, and G2-C2-E2.

Third system of piano introduction. Treble clef, key signature of two sharps, 4/4 time. The melody continues with quarter notes G5, F#5, and E5. The bass line continues with chords: G2-C2-E2, G2-C2-E2, G2-C2-E2, and G2-C2-E2.

SHIN.

1. I nev - er was crus - ty or sur - ly In
 2. I feel I can sym - pa - thize great - ly With
 3. Con - cern - ing the re - cent e - lec - tion I'm

Piano accompaniment for the chorus. Treble clef, key signature of two sharps, 4/4 time. Starts with a mezzo-forte (*mf*) dynamic, then a decrescendo (*dim.*) to piano (*p*). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of chords: G2-C2-E2, G2-C2-E2, G2-C2-E2, and G2-C2-E2.

SHIN.

all of my ser-vice be-fore; I of-ten get
some of our new Cab-i-net; They've got in-to
feel-ing un-com-mon-ly cool; One side is-nt

SHIN.

up ra-ther ear-ly, And once I have an-swered the
of- fice so late-ly They can-not be used to it
keen on Pro-tec-tion, The o-thers don't care for Home

SHIN.

door! Al-though it's no part of my du-ty,
yet. Our learn-ed phil-os-o-pher Mor-ley
Rule. Po-li-ti-cal strife does-nt charm me,

SHIN.

I e-ven con-sen-ted to go As-
Is trou-bled with In-dia's con-cerns; But
I'm on-ly the man in the street, So

SHIN.

sis - ting the rank and the beau - ty Who get up this a - ma - teur
 he won't be bo - ther'd so sore - ly As worth - y and hon - est John
 long as they give us an arm - y And don't want to cut down the

REFRAIN.

SHIN.

show. But clas - sic - al pos - es in gar - lands of
 Burns, He told us all clear - ly that five hun - dred
 fleet! Their speech - es and chat - ter dont ve - ry much

SHIN.

ro - ses, Are hard on a man that's fat; My legs are such
 year - ly. Would pay for his bowl - er hat; He's got, as I
 mat - ter, Their programme will soon fall flat; But strong we must

SHIN.

sights when put in - to tights__ I was - nt en - gaged for
 hear, two thou - sand a year__ And what will he do with
 be by land and by sea__ We want to be sure of

SHIN.

that
that?
that!

CHO.

Yes, clas - sic - al pos - es in gar - lands of
He told us all clear - ly that five hun - dred
Their speech - es and chat - ter don't ve - ry much

Yes, clas - sic - al pos - es in gar - lands of
He told us all clear - ly that five hun - dred
Their speech - es and chat - ter don't ve - ry much

Yes, clas - sic - al pos - es in gar - lands of
He told us all clear - ly that five hun - dred
Their speech - es and chat - ter don't ve - ry much

cresc.
f

SHIN.

Your
In -
We

ros - es, Are hard on a man that's fat!
year - ly, Would pay for his bowl - er hat!
mat - ter, Their pro - gramme will soon fall flat!

CHO.

ros - es, Are hard on a man that's fat!
year - ly, Would pay for his bowl - er hat!
mat - ter, Their pro - gramme will soon fall flat!

ros - es, Are hard on a man that's fat!
year - ly, Would pay for his bowl - er hat!
mat - ter, Their pro - gramme will soon fall flat!

p

SHIN. Wal - lers and Trees may show off their knees— I was - n't en -
 - stead of plain John, he's now the Right Hon., He's just been en -
 want men of sense for Bri - tish de - fence, They must be en -

CHO. He was - n't en -
 He's just been en -
 They must be en -

He was - n't en -
 He's just been en -
 They must be en -

He was - n't en -
 He's just been en -
 They must be en -

SHIN. 1 & 2. 3.
 - gaged for that! that!
 - gaged for that! that!
 - gaged for that! that!

CHO. - gaged for that! that!
 - gaged for that! that!
 - gaged for that! that!

- gaged for that! that!
 - gaged for that! that!
 - gaged for that! that!

SHIN.

4. A Bri - tish com - po - ser who's fam - ous For
5. I late - ly was down by the ri - ver, And

mf *dim.* *p*

SHIN.

tone, but not great - ly for tact, _____ Has late - ly pro - ceed - ed to
there, as the wea - ther, was clear, _____ I saw, with a start and a

SHIN.

blame us. Be - cause we don't know how to act. _____ He
shi - ver, A boat bump - ing in - to a pier. _____ I

mf

SHIN.

says in the whole pa - no - ra - ma Of ac - tors in Eng - land to -
wondered if I was a dream - er, I ask'd what the vi - sion might

SHIN.

day _____ We've on - ly e - nough for one dra - ma And
be; _____ The cap - tain said "This is a steam - er; It's

SHIN.

REFRAIN.

have - n't that dra - ma to play! _____ He says that the fac - tors that
run by the great L. C. C. _____ Said he, "We get wa - ges for

SHIN.

make up our act - ors Are dress - es and wig and hat; They're
call - ing at sta - ges That nev - er a soul is at. But

SHIN.

dolls, he com - plains, with - out a - ny brains - They are not en - gaged for
me and my mates are paid by the rates - They'll have to be raised for

SHIN. that!
that!"

He says that the fac - tors that make up our
He said they got wa - ges for call - ing at

CHOR. He says that the fac - tors that make up our
He said they got wa - ges for call - ing at

He says that the fac - tors that make up our
He said they got wa - ges for call - ing at

cresc. *f*

SHIN. Per -
The

act - ors Are dress - es and wig and hat!
sta - ges That nev - er a soul was at.

CHOR. act - ors Are dress - es and wig and hat!
sta - ges That nev - er a soul was at.

act - ors Are dress - es and wig and hat!
sta - ges That nev - er a soul was at.

p

SHIN. *- haps it is so, but how does he know He was - n't en -*
rates were too low be - fore, as you know - And so they're en -

CHO. *He was - n't en -*
And so they're en -

He was - n't en -
And so they're en -

SHIN. *- gaged for that! that!*
- gaged for

CHO. *- gaged for that! that!*
- gaged for

- gaged for that! that!
- gaged for

4. 5.

Nº 20.

SONG. (Lady Dorothy.)

“CUPID’S RIFLE RANGE.”

Words by
ADRIAN ROSS.

Music by
FRANK E. TOURS.

Moderato.

Lady Dorothy.

Piano.

Lady D.

1. Young Cu - pid had dropp'd his
2. Some tell us that love is

Lady D.

ar - rows, And bought a pret - ty lit - tle gun. He
fol - ly, But it's the fin - est fun in town; For

Lady D.

does not go shoot - ing spar - rows, But lit - tle lov - ers one by
 if you should smash your dol - ly, You go and shoot an - o - ther

Lady D.

one. He's set up a range for ri - fles, Where the
 down. The dol - lies de - clare they like it, For it

Lady D.

la - dies have a shot. *rall.* As the guns go "pop," The
 does - n't give them pain; If you miss your aim It's

Lady D.

a tempo dol - lies drop - The win - ers look at what they've got! **REFRAIN.**
 all the same, You load your gun and try a - gain! There's a
 There's a

Lady D.

stock and share man, Bull and bear man,
dash - ing mid - dy Gay and gid - - dy,

Lady D.

Some say his ways are shad - y. Good for
Cur - ly, with such a fair skin He's an

Lady D.

dia - mond brooch - - es, Mo - tor coach - - es,
aw - ful pic - - kle, Al - ways fic - - kle,

Lady D.

He'll do_ or I can change, There's a
He'll do_ for just a change, There's a

Lady D.

Mar - quis splen - did, Well de - scend - ed,
 Gren - a - dier boy, Tho' a mere boy,

Lady D.

Fair game for an - y la - dy! To
 All red and gold and bear - skin; He

Lady D.

hit him right 'll Win a ti - tle,
 has no mon - ey, But he's fun - ny,

Lady D.

He's my prize at Cu - pid's ri - fle range!
 He's my prize at Cu - pid's ri - fle range!

DANCE.

The first system of the musical score for 'DANCE' 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 melodic line in the treble clef starting on a half note G4, followed by a quarter note A4, and then a series of chords and eighth notes. A dynamic marking of *mp* is placed below the first measure. The bass line provides a steady accompaniment with quarter and eighth notes.

The second system continues the musical piece. The treble clef staff features a melodic line with a prominent slur over a group of notes in the second measure. The bass clef staff continues with its accompaniment, showing some chordal textures.

The third system of the score shows further development of the melody in the treble clef, with a slur over a phrase in the second measure. The bass line maintains the rhythmic accompaniment.

The fourth system continues the piece. The treble clef staff has a melodic line with a slur over a phrase in the second measure. The bass line provides accompaniment with some chordal textures.

The fifth and final system of the score concludes the piece. The treble clef staff features a melodic line with a slur over a phrase in the second measure. The bass line provides accompaniment with some chordal textures.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The tempo/mood marking *mf* is placed in the upper left. The music features a melodic line in the treble with a triplet of eighth notes in the third measure and a fermata over the final measure. The bass line provides a steady accompaniment.

Second system of musical notation. It continues the piece with similar melodic and accompanimental patterns. A triplet of eighth notes appears in the final measure of this system.

Third system of musical notation. The melodic line in the treble shows more complex rhythmic patterns, including sixteenth notes and slurs. The bass line continues with a consistent accompaniment.

Fourth system of musical notation. This system includes a triplet of eighth notes in the first measure of the treble staff. The music concludes with a final cadence in the treble staff.

Fifth system of musical notation. The final system on the page, showing the concluding measures of the piece. The treble staff ends with a double bar line and repeat dots, while the bass staff continues with a few final notes.

Nº 21.

SONG.- (Molly.)

"THE CURTAIN'S UP."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Tempo di Valse.

Piano.

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It begins with a piano introduction marked *ff* (fortissimo). The piano part consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The vocal melody for Molly is introduced in the third system, marked *dim.* (diminuendo) and *mf* (mezzo-forte). The lyrics are: "1. Life is a play, Done in a" and "2. Scene follows scene, Still, in be". The piano accompaniment continues throughout the vocal line, with dynamics ranging from *mf* to *p* (piano). The score concludes with a final piano flourish.

MOL.

day; Co - mic for laugh - ter, Tra - gic for tears.
 - tween, There is a pleas - ant In - ter - val's rest.

MOL.

Act all you're worth, Sor - row or mirth -
 Beg - gars and kings Chat at the wings,

MOL.

What may come af - ter Leave to the years,
 Duch - ess and peas - ant Flirt with the best!

MOL.

Put all your heart In - to your part,
 You can have times Out of the limes,

MOL.

Sing - er or dan - cer, He - ro or clown;
Un - der the sha - dy Pro - per - ty trees;

cres.

MOL.

Call - boy is Fate, He will not wait;
Just for a bit Cou - ples may sit-

MOL.

If you dont ans - wer The cur - tain goes down! Per - haps you'll be
Lov - er and la - dy Where no - bo - dy sees! Per - haps it's as

MOL.

wea - ry e - nough when you close. But that,- who knows? All
vain as the rest of the shows. But yet,- who knows? Ah!

cres.

MOL.

that- who knows? Your chance will be gone. You're on! The
me. who knows? The mo - ment is gone- You're on! A

rall: *a tempo*

MOL.

band is strumming and drum - ming, The way is
space to chat - ter and flat - ter; A kiss, but

f *mf*

MOL.

clear for your com - ing. You step on the stage, as
what does it mat - ter? The love that you give may

mf

MOL.

queen or page, Or vil - lain with dag - ger and cup.
last and live, Or break like a por - ce - lain cup.

f

MOL. You may not like what you're play ing, But
 You play your joy or your sor row To

MOL. there's no time for de lay ing, For, like it or
 day and nev er to mor row. The call is for

MOL. no, you're in the show! On the stage! the cur tain's
 you to take your cue—

rall: *a tempo* *rall:*

MOL. up! On the stage! the cur tain's up!

ff a tempo *ff*

No. 22.

SONG. (Molly.)

"MOLLY AND POLLY."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro moderato.

Molly.

Piano.

Musical score for the introduction. The top staff is for Molly (soprano) and the bottom two staves are for Piano. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Allegro moderato.' The piano part begins with a forte (*f*) dynamic and features a repeating rhythmic pattern of eighth notes.

MOLLY.

1. When Mol - ly mar - ries
 2. When Pol - ly mar - ries

Musical score for Molly's first vocal line. The top staff is for Molly and the bottom two staves are for Piano. The piano part continues with the same rhythmic pattern, marked with *dim.* and *mf* dynamics.

MOL.

Pol - ly, She'll leave off song and dance, Or
 Mol - ly, He won't be so se - vere; He'll

Musical score for Molly's second vocal line. The top staff is for Molly and the bottom two staves are for Piano. The piano part features a triplet of eighth notes in the right hand.

MOL.

on - ly sing a lit - tle thing That comes from sun - ny France! She'll
 leave our plays to go their ways And will not in - ter - fere! He'll

MOL.

tell some fun - ny sto - ries To please the lo - cal To - ries, For
 nev - er write to pa - pers, De - noun - cing com - ic ca - pers, For

MOL.

la - dies do - ing par - lour tricks Are great in po - li - tics, In
 with his la - dy at his side He will be mol - li - fied, Yes,

MOL.

Pol - ly, Pol - ly, Poll,— In Pol - ly, Po - li - ties! So
 Mol - ly, Mol - ly, Moll,— Yes, Mol - ly, Mol - li - fied! For

REFRAIN.

MOL.

Mol - ly and Pol - ly Will make ex - is - tence
Pol - ly and Mol - ly Will find the sun - light

MOL.

jol - ly, When Pol - ly and Mol - ly Are
jol - ly, With Mol - ly and Pol - ly Be -

MOL.

smil - ing like O - dol; With Mol - ly, with
neath one pa - ra - sol; For Pol - ly loves

MOL.

Pol - ly, Who could be mel - an - cho - ly? When
Mol - ly, Though peo - ple call it fol - ly, And

MOL.

Pol - ly mar - ries Mol - ly, Mol - ly mar - ries pret - ty Poll!
 Pol - ly mar - ries Mol - ly, Mol - ly mar - ries pret - ty Poll!

cres: *sfz* *p*

DANCE.

cres:

sfz

N^o 23.

FINALE. ACT III.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro.

Molly. So I shall be My La - dy! So

Lord Sanc. My wife will be My La - dy! My

Others & Chorus. His wife will be My La - dy! His

Allegro.

Piano. *f* *ff*

MOL. I shall be My La - dy! A hap - py pair with - out a care, To

Lord S. wife will be My La - dy! A hap - py pair with - out a care, To

OTHERS & CHO wife will be My La - dy! A hap - py pair, a life that's fair, No

MOL.
 Lord S.
 OTHERS & CHO.

make ex - is - tence sha - dy! We hope that all who
 make ex - is - tence sha - dy! We hope that all who
 cloud to make it sha - dy! We hope that all who

MOL.
 Lord S.
 OTHERS & CHO.

know us The kind - ly thought may share, — And wish long life and
 know us The kind - ly thought may share, — And wish long life and
 know them The kind - ly thought may share, — And wish long life and

MOL.
 Lord S.
 OTHERS & CHO.

for - tune To the no - ble Lord and La - dy!
 for - tune To the no - ble Lord and La - dy!
 for - tune To the no - ble Lord and La - dy!

MOLLY.

MOL. It will be strange, And quite a change, To wed a no-ble peer; But I dont

MOL. fear, For with friends so kind, so kind, There's no-thing I shall

DUKE.

MOL. mind! And as a friend, May I at-tend To give the bride a-way Up-on the

DUKE. day! It will be im-mense, im-mense, And quite an ex-pe-ri-

ALL.

DUKE.

ence!" May hap - pi - ness In fu - ture bless Con - tin - u - al - ly more, The lov - ing

CHO.

May hap - pi - ness In fu - ture bless Con - tin - u - al - ly more, The lov - ing

May hap - pi - ness In fu - ture bless Con - tin - u - al - ly more, The lov - ing

ff

ALL.

four Who have own'd to - day, to - day, The Lit - tle Cher - ub's sway! May home be

CHO.

four Who have own'd to - day, to - day, The Lit - tle Cher - ub's sway! May home be

four Who have own'd to - day, to - day, The Lit - tle Cher - ub's sway! May home be

ALL.
 come E - ly - si - um, Where Cu - pid ev - er sings Without his wings, With an el - o -

CHO.
 come E - ly - si - um, Where Cu - pid ev - er sings Without his wings, With an el - o -

ALL.
 - quence in - tense That comes from ex - pe - ri -

CHO.
 - quence in - tense That comes from ex - pe - ri -

ALL.
- ence!

CHO.
- ence!

The musical score is arranged in three systems. The first system contains the vocal parts for 'ALL.' and 'CHO.', each with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics '- ence!' are written below the vocal staves. The second system is a grand staff for the piano, with a treble clef on the upper staff and a bass clef on the lower staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The third system continues the piano accompaniment, ending with a double bar line and the text 'END OF OPERA.' below the staff.

END OF OPERA.

SONG (Duke.) and CHORUS.

"CHARLIE, WHO'S YOUR FRIEND?"

Words by
GEORGE GROSSMITH, JUNI

Music by
IVAN CARYLL.

Moderato.

Duke.

Piano.

DUKE.

1. A
2. Now
3. At the

DUKE.

host of friends has Char - lie Brown with whom his time he spends, I'm
Char - lie has a love - ly voice, a ten - or pure and sweet, The
lo - cal vil - lage con - certs our friend Char - lie was the rage, So

DUKE.

ve - ry fond of Charles but I don't care a - bout his
o - ther night I heard it; - he was sing - ing in the
no - thing would con - tent him, he must go up - on the

DUKE.

friends. Sup - pose you meet him in the street you're
street. He was hold - ing to a con - sta - ble, it
stage, To see his first ap - pear - ance I took

mf

DUKE.

just a - bout to bow When you mut - ter "Ho - ly
may have been his whim, But I no - ticed that the
care to get a place, Our Char - lie came on

DUKE.

Mo - ses, who's that walk - ing with him now? Why hul - lo Char - lie,
con - sta - ble was hold - ing on to him. Why hul - lo Char - lie,
smil - ing, some - thing hit him in the face, So I said "Char - lie,

f

DUKE. who's your friend? Just fan - cy meet - ing
 who's your friend? It looks as if a
 who's your friend? But Char - lie went on

DUKE. you down here will won - ders ne - ver end?" Says
 ve - ry pleas - ant night you're going to spend. Said
 spout - ing till he reached the bit - ter end, Said

DUKE. Char - lie, "It's a love - ly night," Says I, "Yes, that's all
 Char - lie, "Let the heart re - joice, Said I, "I like your
 he, "Ah! Let the deed be done," Then some - one fired a

DUKE. right, But I say Char - lie, who's your friend?"
 voice, But I say Char - lie, who's your friend?"
 gun, So I said Char - lie, who's your friend?"

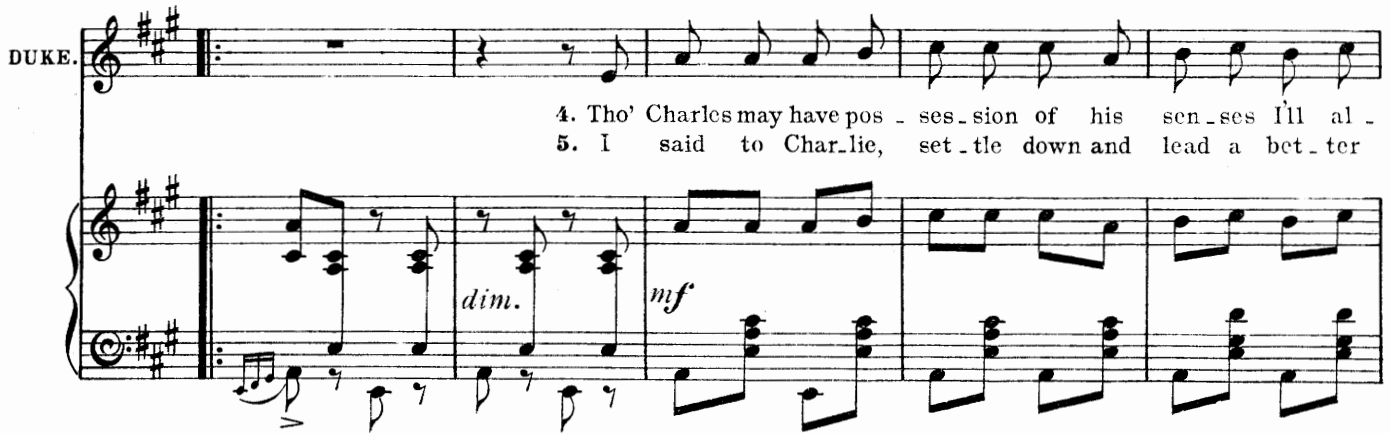
CHORUS.

CHO. Why hul - lo Char - lie, who's your friend?
 Why hul - lo Char - lie, who's your friend?
 Why hul - lo Char - lie, who's your friend?

CHO. Just fan - cy meet - ing you down here, will won - ders ne - ver
 It looks as if a ve - ry pleas - ant night you're going to
 But Char - lie went on spout - ing till he reached the bit - ter

CHO. end?" Says Char - lie, "It's a love - ly night," Says I, "Yes, that's all
 spend. Said Char - lie, "Let the heart re - joice, Said I, "I like your
 end, Said he, "Ah! Let the deed be done," Then some - one fired a

CHO. right, But I say Char - lie, who's your friend?"
 voice, But I say Char - lie, who's your friend?"
 gun, So I said Char - lie, who's your friend?"

DUKE. 

4. Tho' Charles may have pos - ses - sion of his sen - ses I'll al -
 5. I said to Char - lie, set - tle down and lead a bet - ter

dim. *mf*

DUKE. 

- low, It's a - bout the on - ly thing he's got pos - ses - sion of just
 life, He pro - mised that he'd do so, and he'd try and find a

DUKE. 

now. The o - ther day I called on him and found an aw - ful
 wife, But sad to say I found him sup - ping out the o - ther

mf

DUKE. 

swell Who was sit - ting on the so - fa and the o - ther things as
 night With a num - ber one size la - dy whom I seemed to know by

DUKE.

well, So I said, "Char - lie, who's your friend?
sight, So I said, "Char - lie, who's your friend?"

DUKE.

I thought I'd just drop in a pleasant hour or so to
You said that you'd get married and your wicked ways you'd

DUKE.

spend," Said Char - lie "Won't you take a chair?" His friend said, "Don't you
mend, Said Charles, "A - las! the deed is done," Said I "Is that the

DUKE.

dare," So I said, "Char - lie, who's your friend?
one," Oh, come now, Char - lie, who's your friend?"

CHORUS.

CHO. So I said, "Char - lie, who's your friend?
So I said, Char - lie, who's your friend?"

CHO. I thought I'd just drop in a pleasant hour or so to
You said that you'd get married and your wicked ways you'd

CHO. spend," Said Char - lie, "Won't you take a chair?" His friend said, "Don't you
mend, Said Charles, "A - las the deed is done," Said I, "Is that the

CHO. dare," So I said, "Char - lie, who's your friend?"
one, Oh, come now, Char - lie, who's your friend?"

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