

A COUNTRY GIRL.

An Original Musical Play.

BY

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A COUNTRY GIRL.

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A COUNTRY GIRL.

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A COUNTRY GIRL.



No 1.

OPENING CHORUS and SONG. (Mummery.)

Piano.

Allegro.

f

p

cres:

f

mf

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CHORUS.

When the birds be - gin to sing, Out we go a - har - vest - ing,

When the birds be - gin to sing, Out we go a - har - vest - ing,

CHOR. Folks in town are fast a - sleep, We must wake, oh, we must wake be -

Folks in town are fast a - sleep, We must wake, oh, we must wake be -

CHOR. - times to reap - GIRLS. Bend - ing in the morn - ing heat,

- times to reap

GIRLS. We must glean the ears of wheat. Now the noon - tide rest is sweet, We

CHRLS. sit and eat *mf* MEN. Rest - ing on the gras - sy ground,

MEN. Hand the farm - er's ci - der round! Then to work till all is done At

MEN. set of sun!

CHO. *f* When the birds are fold - ingwing, Back we oome from har - vest - ing,
 When the birds are fold - ingwing, Back we come from har - vest - ing,

CHO. *cres:*
 Folks in town a - wake may keep, Ear - ly toil has ear - ly sleep.
cres.
 Folks in town a - wake may keep, Ear - ly toil has ear - ly sleep.

CHO.
 Ear - ly - - - - - ly - - - - - toil has ear - - - - - ly - - - - -
 Ear - - - - - ly - - - - - toil has ear - - - - - ly - - - - -

CHO.
 sleep. - - - - -
 sleep. - - - - -

Tempo di Valse moderato.

GIRLS.

mf

Un - der the har - vest moon, ————— Golden and great and glow - ing, —————

mf

ped. * *ped.* *

GIRLS.

— She will be ris - ing soon, ————— Light - ing our home - ward

ped. *ped.* * *ped.* *

CHO.

go - ing. ————— Work must be done till then ————— Fill up and

Work must be done till then ————— Fill up and

CHO. drain your glass . es, Then to the reap - ing, men.

drain your glass . es. Then to the reap - ing, men,

CHO. Back to the glean - ing, lass . es. Un - der the har - vest

Back to the glean - ing, lass . es. Un - der the har - vest

rit *f* *a tempo*

rit. *f* *a tempo*

rit *f* *a tempo*

Red. *

CHO. moon, Gold . en and great and glow - ing, She will be

moon, Gold . en and great and glow - ing, She will be

CHO. ris - ing soon, She will be ris - ing soon.

ris - ing soon, She will be ris - ing soon.

dim: e poco rit:

dim: e poco rit:

dim: e poco rit:

CHO. When the birds be . gin to sing, Out we go a .

Tempo I.

When the birds be . gin to sing, Out we go a .

CHO. - har - vest . ing. Folks in town are fast a . sleep, We must wake be .

cres:

cres:

CHO. times to reap. We — must — wake be — times to —

- times to reap. We — must — wake be — times to —

CHO. reap, — We must wake, We must wake.

cres:

f

f

2/4

4/4

2/4

4/4

Allegretto.

RUBE. (pointing to Mummery.)

CHO.

This ci-der's not so strong

p

RUBE.

As when he once was young, And used to sing a song Just

RUBE.

as it should be sung.

CHO.

f
Ha, ha, ha, ha, Then sing it now And show us how, Ha, ha, ha, ha!

f
Ha, ha, ha, ha, Then sing it now And show us how, Ha, ha, ha, ha!

Allegretto con spirito.

p

MUMMERY.

1. Young Jan he were a har-vest-er And he loved Bet-sy Ann, For he was ter-ri-ble
 up says Jan to Bet-sy Ann, "Re-gard me not with scorn; You'll ne-ver find no
 you will reap your corn," said she, "I'll come be-hind and glean, At harvest time you'll

MUM
 fond of she, And her like-wise of Jan,
 fi-ner man At reaping of the corn." } With a fal-lal, fol-lol, rid-dle-id-dle-i-do-i-do-
 dance with me Up-on the vil-lage green?"

MUM
 - dum!

1st 2nd & 3rd

2. Then
 3. "If

CHO
 With a fal-lal, fol-lol, rid-dle-id-dle-i-do - dum!

With a fal-lal, fol-lol, rid-dle-id-dle-i-do - dum!

1st 2nd & 3rd

p

CHO. *mf* So if you have a sweet heart dear, In har-vest go to woo: And

So if you have a sweet heart dear, In har-vest go to woo: And

CHO. if she on-ly gleans an ear, She'll give an ear to you. With a

if she on-ly gleans an ear, She'll give an ear to you. With a

CHO. fal-lal, fol-lol, rid-dle-id-dle-i-do i-do dum!- With a

fal-lal, fol-lol, rid-dle-id-dle-i-do i-do dum!- With a

CHO. fal-lal, fol-lol, rid-dle-id-dle-i-do dum!

fal-lal, fol-lol, rid-dle-id-dle-i-do dum!

DANCE.
Più Vivo.

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 three sharps (F#, C#, G#). The music features a rhythmic pattern of eighth and sixteenth notes. There are dynamic markings such as accents (>) and a trill-like flourish at the end of the first measure. A triplet of eighth notes is marked with a '3' and a slur.

The second system of musical notation continues the piece. It features similar rhythmic patterns and chordal accompaniment in the bass. A triplet of eighth notes is again marked with a '3' and a slur.

The third system of musical notation shows further development of the melody and accompaniment. It includes various rhythmic values and dynamic accents.

The fourth system of musical notation continues the dance piece. It features a triplet of eighth notes marked with a '3' and a slur.

The fifth system of musical notation shows the continuation of the dance. It includes dynamic accents and rhythmic patterns.

The sixth system of musical notation concludes the piece. It features a final cadence with sustained chords in the bass and a melodic flourish in the treble. The system ends with a double bar line.

SONG.—(Nan.) and CHORUS.

“TRY AGAIN, JOHNNIE!”

Allegro moderato.

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in G major and 2/4 time. The tempo is marked 'Allegro moderato' and the dynamics are 'f' (forte). The melody features a series of eighth and sixteenth notes with some slurs.

NAN.

John-nie came from Lon-don town For a bit of fun, —

Musical notation for the first line of the song, including the vocal line and piano accompaniment. The piano part is marked 'p' (piano). The vocal line is in G major, 2/4 time, with lyrics: "John-nie came from Lon-don town For a bit of fun, —".

NAN.

In a lit-tle suit of brown, With a lit-tle gun! — And he meant to

Musical notation for the second line of the song, including the vocal line and piano accompaniment. The piano part continues with a steady accompaniment. The vocal line is in G major, 2/4 time, with lyrics: "In a lit-tle suit of brown, With a lit-tle gun! — And he meant to".

NAN.

try his arts On the girls in ru-ral parts, Wink at them, and break their hearts;—

Musical notation for the third line of the song, including the vocal line and piano accompaniment. The piano part continues with a steady accompaniment. The vocal line is in G major, 2/4 time, with lyrics: "try his arts On the girls in ru-ral parts, Wink at them, and break their hearts;—".

NAN. That is how it's done. Try it on, Johnnie!

NAN. Try it on, do! Fair vil . lage maids are the right sort for

NAN. you. Lass . es in Lon . don set hearts a .

NAN. whirl, But they're not half so fetch . ing as a De . ven . shire girl.

UNISON.

CHO. *f*

Try it on, John . nie! Try it on, do!

mf

CHO. Fair vil . lage maids are the right sort for you.

CHO. Lass . es in Lon . don set hearts a . whirl, But they're

CHO. not half so fetch . ing as a De . von . shire girl:

f

NAN.

1. John-nie court-ed Sa-rah Jane,
2. John-nie gave a vil-lage girl,

NAN.

Ve-ry fine and fond,— Fol-lowed her a-long the lane, And a bit be-
With a win-ning smile,— Such a brooch of gold and pearl, In the lat-est

NAN.

-yond!— Then he tried to take a kiss, But she dodged and made him miss,
style!— "Thank you, sir!" said Pol-ly Anne: "You're so kind that now I can

NAN.

And he tumbled just like this— Right in-to the pond. Try a-gain,
Mar-ry Ro-bert, my young man— In a lit-tle while!" Try a-gain,

NAN.

John-nie! Try a-gain, do! Fair vil-lage maids seem a
John-nie! Try a-gain, do! Fair vil-lage maids are too

NAN.
 bit cold to you; Lass.es in Lon.don you set a
 know - ing for you! Go back to Lon.don in fa.shion's

NAN.
 whirl, But you cant get the bet.ter of a De.von.shire girl!
 whirl, For you're not quite the lov.er for a De.von.shire girl!

CHORUS.

Try a.gain, John.nie! try a.gain, do! Fair vil.lage maids seem a
 Try a.gain, John.nie! try a.gain, do! Fair vil.lage maids are too

mf

CHO.
 bit cold to you; Lass.es in Lon.don you set a
 know - ing for you; Go back to Lon.don in fa.shion's

CHO.
 whirl, But you cant get the bet.ter of a De.von.shire girl!
 whirl, For you're not quite the lov.er for a De.von.shire girl!

1. 2.

Nº 3.

SONG. (Marjorie.)

"COO?"

Words and Music by

PAUL A. RUBENS.

Gracefully and lightly.

Voice.

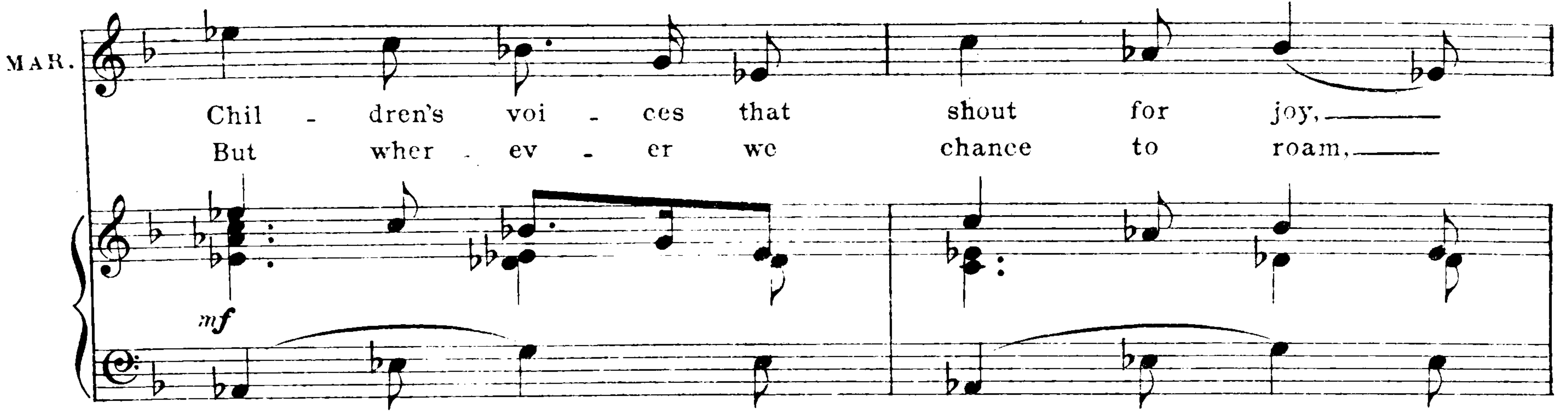
Piano.

MARJORIE.

1. O - ver the hills and far__ a - way,___ Borne on the sum - mer breeze,___
 2. O - ver the hills and far__ a - way,___ Ma - ny a year gone by;___

MAR.

What is the sound that comes this way,___ Ec - ho.ing through the trees;___
 Scat - ter'da - cross the world to - day,___ None of our play - mates nigh:___

MAR. 

Chil - dren's voi - ces that shout for joy, ———
 But wher - ev - er we chance to roam, ———

mf

MAR. 

Start - ing the cry a - new: ——— Each lit - tle girl and
 Meet - ing with fa - ces new, ——— Ev - er our hearts are

rall. *a tempo*

MAR. 

each lit - tle boy ——— An - swers to cry of "Coo!" ———
 faith - ful to home, ——— True to that cry of "Coo!" ———

rall.

REFRAIN. *Slowly.*

MAR. 

Hark to that sound of "Coo - oo - oo!" Of "Coo - oo - oo!" of

pp

CHO. "Coo!" Cal - ling for me and you - ou - ou, For me - e -

CHO. - e and you - - ou, Whe - ther through dark - est storm we

CHO. go, Or un - der skies of blue, No - thing shall

colla voce

CHO. se - ver, I will be ev - er True to my "Coo - oo - oo!"

molto rall.

Nº 4

SONG. (Geoffrey and Chorus.)

"THE SAILORS LIFE"

(OLD SONG.)

Arranged by
H. LANE WILSON.

Cheerfully.

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in G major and 6/8 time. The music is marked with a forte 'f' dynamic and includes accents over several notes.

GEOFFREY.

1. A

Musical notation for Geoffrey's first part, consisting of two staves (treble and bass clef) in G major and 6/8 time. It begins with a repeat sign and ends with a double bar line.

GEO.

sail - or's life's the life I trow, He works now late now ear - ly; Now
 2. howl - ing winds and roar - ing seas Give proof of com - ing dan - ger, We
 3. think not that our life is hard, Though storms at sea ill - treat us; For

Musical notation for the piano accompaniment of the first verse, consisting of two staves (treble and bass clef) in G major and 6/8 time. It is marked with a mezzo-forte 'mf' dynamic.

GEO.

up, now down, now to — and fro: What then? he takes it cheer - ly. }
 view the storm, but rest at ease, For fear's to Jack a stran - ger. } When
 com - ing home's a sweet re - ward, When wives and sweethearts greet us. }

ten.

Musical notation for the piano accompaniment of the second verse, consisting of two staves (treble and bass clef) in G major and 6/8 time. It is marked with 'colla voce' and includes accents over several notes.

GEO. *rall.*
 per - ils ga - ther round, All sense of dan - ger's drowned, We des -

The first system of music features a vocal line for 'GEO.' and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'per - ils ga - ther round, All sense of dan - ger's drowned, We des -'. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It includes a dynamic marking of *f* and a tempo marking of *rall.* at the end of the system.

GEO. *a tempo*
 - pise_ it to_ a man; We sing a lit - tle, and laugh, a lit - tle, And

The second system continues the vocal line and piano accompaniment. The vocal line has a tempo marking of *a tempo*. The lyrics are '- pise_ it to_ a man; We sing a lit - tle, and laugh, a lit - tle, And'. The piano accompaniment includes a dynamic marking of *colla voce* and a tempo marking of *a tempo*.

GEO.
 work a lit - tle, and play a lit - tle, And fid - dle a lit - tle, and


The third system continues the vocal line and piano accompaniment. The lyrics are 'work a lit - tle, and play a lit - tle, And fid - dle a lit - tle, and'. The piano accompaniment continues with the same musical style.

GEO. CHORUS.
 foot it a lit - tle, As brave - ly as_ we can. We

The fourth system is the start of the chorus. The vocal line has a tempo marking of *CHORUS.* The lyrics are 'foot it a lit - tle, As brave - ly as_ we can. We'. The piano accompaniment continues with the same musical style.

CHO. 

sing a lit - tle, and laugh a lit - tle, And work a lit - tle, and

CHO. 

play a lit - tle, And fid - dle a lit - tle, and foot it a lit - tle As

CHO. 

1 & 2.
brave - ly as we can.

ff

CHO. 

GEO. 

2. If
3. But

3.

* A GEOFFREY.

B

ten.

CHO.

can, As brave - ly as we can, As brave - ly as we

The first system features a vocal line for the choir and a piano accompaniment. The piano part consists of chords and moving lines in both hands, with a *colla voce* marking and a *ff* dynamic marking in the later measures.

CHORUS. (Unison)

GEO.

can. We sing a lit - tle, and laugh a lit - tle, And work ' a lit - tle, and

The second system continues the chorus with a vocal line and piano accompaniment. The piano part features a steady rhythmic accompaniment with a *ff* dynamic marking.

CHO.

play a lit - tle, And fiddle a lit - tle, and foot it a lit - tle As brave - ly as we

The third system continues the chorus with a vocal line and piano accompaniment. The piano part maintains the rhythmic accompaniment.

can, As brave - ly as we can! —

The fourth system shows the vocal line and piano accompaniment for the phrase 'can, As brave - ly as we can!'. The piano part has a *faster.* marking in the later measures.

can As brave - ly as we can! —

The fifth system shows the vocal line and piano accompaniment for the phrase 'can As brave - ly as we can!'. The piano part continues with the *faster.* marking.

* From A to B may be omitted.

No. 5.

SONG (Barry) and CHORUS.

"YO HO, LITTLE GIRLS, YO HO!"

Moderato.

Barry.

BAR.

went to sea as a bold A. B. And I thought when I got on board An

BAR.

Admiral's berth would do for me, As for Charlie Beresford. I'd

BAR. heard a lot of a sail-or's life, And it seemed a rare good sort, For he

BAR. cut up his quid with a big sheath knife, And could go a-shore with a diff'rent wife, When he

BAR. came to a for-eign port. Yo

CHO. *mf* When he came to a for-eign port.

BAR. ho, lit-tle girls, yo ho! That's so, lit-tle girls. that's so! For it

BAR.  sounds all right in a sail-or's song, But you find out soon that it all goes wrong!

BAR.  Heave a-head, my heart-ies! And if you want to know, I'll

BAR.  spin you a yarn a-head and a-starn, Yo ho, lit-tle girls, yo ho!

CHO.  Yo

CHO.  ho, lit-tle girls, yo ho! That's so lit-tle girls, that's so! For it

CHO. 

sounds all right in a sail-or's song, But you find out soon that it all goes wrong!

CHO. 

Heave a-head, my heart lies! And if we want to know, He'll

CHO. 

spin us a yarn a-head and a-starn, Yo ho, lit-tle girls, yo ho!

BAR. 

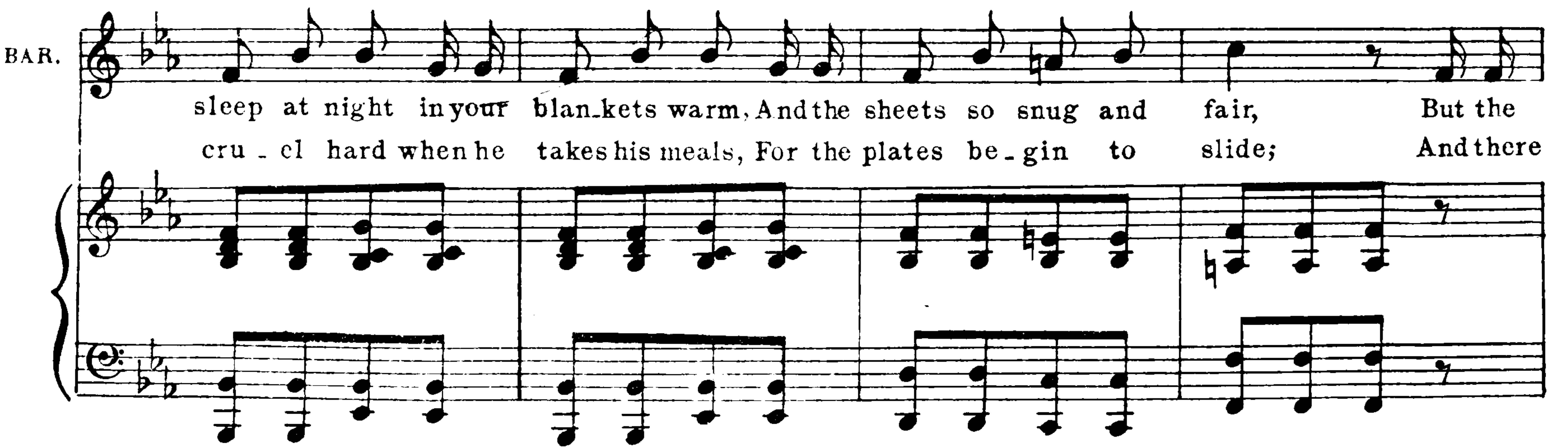
2. You've
3. It's

BAR. 

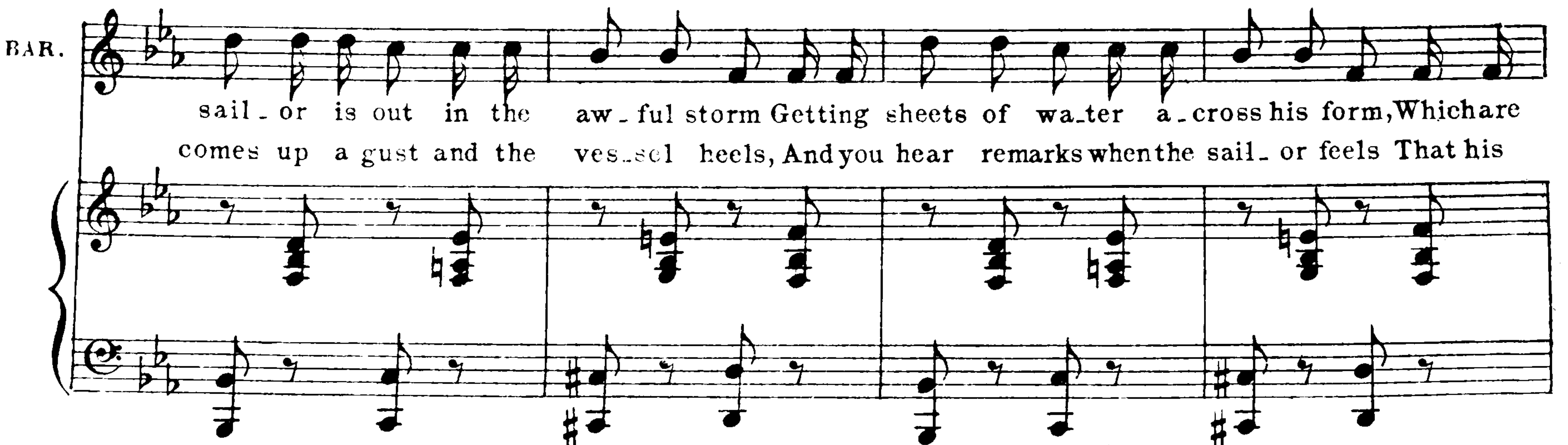
heard it said that the sea is grand, And the foaming waves sub - lime! But it's
not all dancing and grog to - day In the life of a Bri - tish Tar, He

BAR. 

ve - ry much like a — berth on land With an earth - quake all the time! You
may be a thou - sand miles a - way, From the near - est har - bour bar. It's

BAR. 

sleep at night in your blan - kets warm, And the sheets so snug and fair, But the
cru - el hard when he takes his meals, For the plates be - gin to slide; And there

BAR. 

sail - or is out in the aw - ful storm Getting sheets of wa - ter a - cross his form, Which are
comes up a gust and the ves - sel heels, And you hear remarks when the sail - or feels That his

CHORUS.

BARRY.

BAR. *mf*

washed down the ca - bin stair. Which are washed down the ca - bin stair. Yo
 soup has all gone out - side! That his soup has all gone out - side! Yo

p

BAR.

ho, lit.tle girls, yo ho! That's so, lit.tle girls, that's so! You may
 ho, lit.tle girls, yo ho! That's so, lit.tle girls, that's so! You may

Ad. *

BAR.

make your home on the roll - ing deep, But it rolls so much you can get no sleep!
 choose a life on the o - cean wave, But you cut your chin when you try to shave!

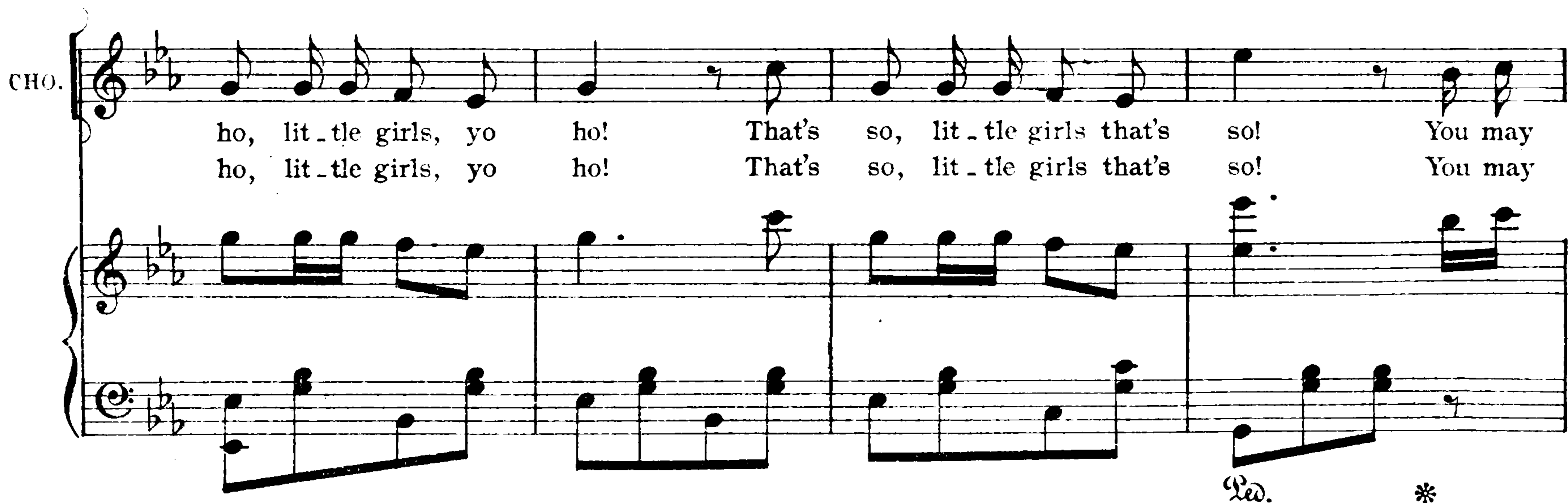
BAR.

Tum - ble up, ye lub - bers! The bo - s'n call's be - low - You
 Home a - gain, my heart - ies! The stor - my winds may blow, But

mf *p*

BAR.  CHROUS.

turn out of bed, and land on your head, Yo ho, lit - tle girls, yo ho!
 let them all roar, for Ill stay a - shore, Yo ho, lit - tle girls, yo ho!
 Yo Yo

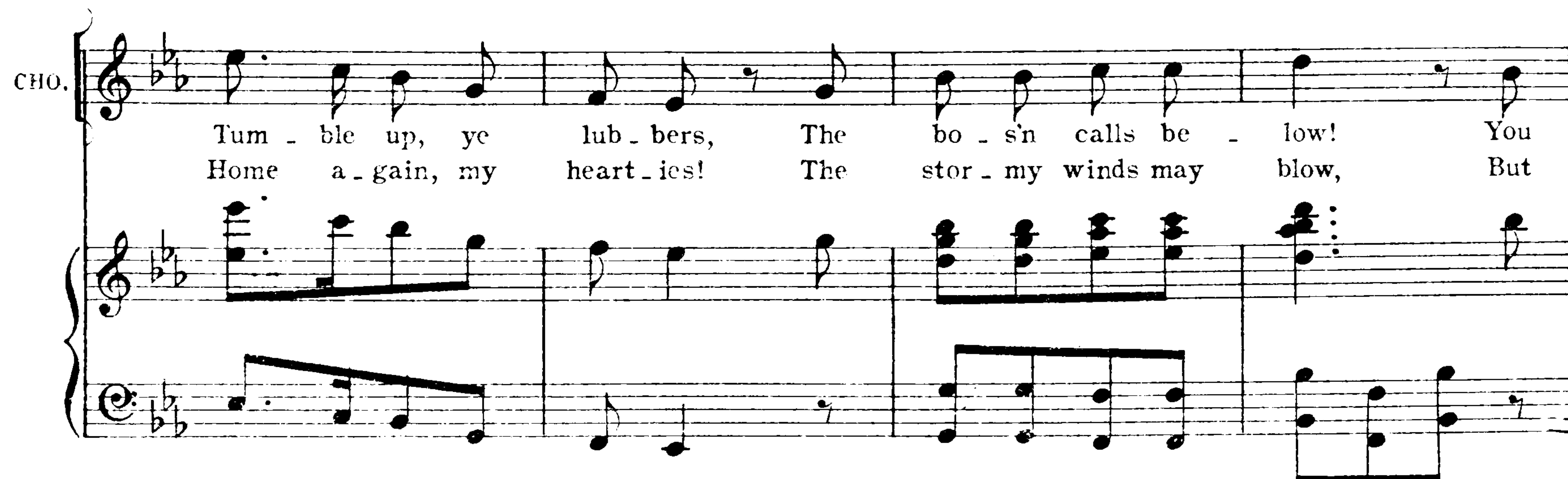
CHO. 

ho, lit - tle girls, yo ho! That's so, lit - tle girls that's so! You may
 ho, lit - tle girls, yo ho! That's so, lit - tle girls that's so! You may

Ad. *

CHO. 

make your home on the roll - ing deep, But it rolls so much that you get no sleep!
 choose a life on the o - cean wave, But you cut your chin when you try to shave!

CHO. 

Tum - ble up, ye lub - bers, The bo - sn calls be - low! You
 Home a - gain, my heart - ies! The stor - my winds may blow, But

CHO.

turn out of bed, and land on your head, Yo ho, lit_tle girls yo ho!
 let them all roar, for he'll stay a shore, Yo ho, lit_tle girls yo ho!

1. 2.

DANCE.

N^o. 6.

DUET (Marjorie and Geoffrey.)

"BOY AND GIRL."

Moderato.

Marjorie.

Musical score for Marjorie and Piano. The Marjorie part is a single staff with a whole rest. The Piano part consists of two staves (treble and bass clef) with a melody and accompaniment. Dynamics include *mf* and *p*.

MAR.

Musical staff for Marjorie's vocal line.

1. When we were chil-dren, go - ing Through mea-dows af - ter

Piano accompaniment for the first vocal line.

MAR.

Musical staff for Marjorie's vocal line.

mow - ing,

But

GEO.

Musical staff for Geoffrey's vocal line.

We used to play a - mong the hay, Big arm-fuls fierce-ly throw-ing!

Piano accompaniment for the second vocal line.

MAR. soon our war was end - ed, And on the hay ex - tend - ed,

GEO. In

MAR.

GEO. peace we'd make a feast of cake, That cake was simply splen - did!

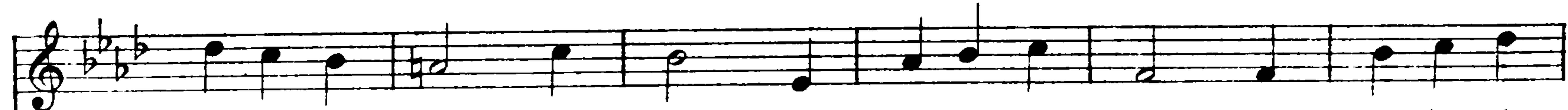
MAR. Lit - tle


GEO. Lit - tle girl -


MAR.  boy! _____ We would have such fun In the sum - mer sun! No - bo - dy

GEO.  We would have such fun In the sum - mer sun! No - bo - dy



MAR.  stu - pid to check the joy of one lit - tle girl, and one lit - tle

GEO.  stu - pid to check the joy one lit - tle girl,



MAR.  boy! one lit - tle, one lit - tle girl, and boy! _____

GEO.  one lit - tle boy, one girl, and boy! _____



mf p

2. (MAR.) When all the woods were ring - ing With birds of springtime sing - ing,
 3. (MAR.) How all the lanes re - mind me Of hap - py days be - hind me -

2. (GEOF.) We'd
 3. (GEOF.) Our

(MAR.) Then
 (GEOF.) I

take a board And length of cord And gai - ly go a - swing - ing!
 dear - est freak Was hide and seek (MAR.) I hid, and you would find me.

to and fro, un - stea - dy Our swing would twist and ed - dy;
 heard you faint - ly call - ing, And then a si - lence fall - ing -

(GEOF.) And
 (MAR.) You

(MAR.) The grass was al - ways rea - dy!
 (MAR.) With blindness quite ap - pal - ling!

if it broke 'Twas but a joke—
 pass'd me by Be - neath your eye,

MAR. Lit - tle
 Lit - tle

GEO. Lit - tle girl!
 Lit - tle girl!

mf *p*

MAR. boy! We would swing so high That we seemed to fly!
 boy! But you don't for - get How we al - ways met!

GEO. We would swing so high That we seemed to fly!
 But you don't for - get How we al - ways met!

MAR. Life was a game, and the world a toy For one lit - tle
 We were not dis - tant or cold, or coy, As one lit - tle

GEO. Life was a game, and the world a toy
 We were not dis - tant or cold, or coy,

MAR. girl, and one lit - tle boy, one lit - tle, one lit - tle girl,
 girl, and one lit - tle boy, one lit - tle, one lit - tle girl,

GEO. one lit - tle girl, one lit - tle boy and girl,
 one lit - tle girl, one lit - tle boy and girl,

1. 2.

MAR. and boy! _____ and boy! _____

GEO. and boy! _____ and boy! _____

No. 7.

CHORUS and SCENE. (Rajah and Princess.)

"THE RAJAH OF BHONG"

Allegro moderato.

Piano.

CHO.

Here he comes! Here he comes! In his East - ern glo - - ry:

Here he comes! Here he comes! In his East - ern glo - - ry:

Red. * *Red.* *

CHO.

Jew - els, worth e - nor.mous sums, Deck the fin.gers and the thumbs Of the Feu.da -

Jew - els, worth e - nor.mous sums, Deck the fin.gers and the thumbs Of the Feu.da -

CHO.

tor - y! Of the Feu - da - tor - y! This re - splen - dent,

tor - y! Of the Feu - da - tor - y! This re - splen - dent,

CHO.

in - de - pen - dent Ra - jah of re - nown Makes e - lect - ion for pro - tect - ion

in - de - pen - dent Ra - jah of re - nown ——— Makes e - lect - ion for pro - tect - ion

CHO.

Of the Bri - tish crown. Cheer him! Cheer him! Cheer him, all the

Of the Bri - tish crown. Cheer him! Cheer him! Cheer him, all the

CHO.

throng! Hur - rah for the Ra - jah, The Ra - jah of

throng! Hur - rah for the Ra - jah, The Ra - jah of

This system contains the first two systems of music. The top system is for the choir, with lyrics: "throng! Hur - rah for the Ra - jah, The Ra - jah of". The bottom system is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand, both in a key of D major.

CHO.

Bhong!

Bhong!

This system contains the next two systems of music. The top system is for the choir, with the word "Bhong!". The bottom system is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand, both in a key of D major.

Moderato.

f *p*

This system contains the final system of music, which is the piano accompaniment. It features a melody in the right hand and a bass line in the left hand, both in a key of D major. The tempo is marked "Moderato." and there are dynamic markings of *f* (forte) and *p* (piano).

RAJAH

1. I am a mar - vel - lous East ern King, So that I nev - er do
 2. When I'm at home I have bards that bring Po - ems of praise in a
 3. When I go back, it will not be long Ere I es - ta - blish a

RAJ.

an - y - thing Wrong, The Ra - jah of Bhong!
 sort of sing - Song, The Ra - jah of Bhong!
 Ca - fi' Chan - Tant, The Ra - jah of Bhong!

RAJ.

PRINCESS.

I am his beau - ti - ful
 When on an el - e - phant's
 We will have bal - lads and


CHO.

The Ra - jah of Bhong!
 The Ra - jah of Bhong!
 The Ra - jah of Bhong!

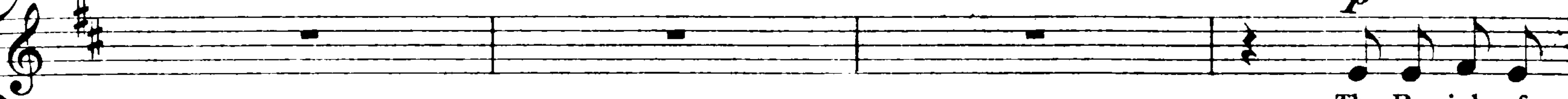
PRIN.

fu - ture bride, Watch - ing with looks that are shy and side -
 back we pass, Some - bo - dy beats on a boom - ing brass
 bal - lets too, While we are sip - ping our - fra - grant Sou -


CHO.

PRIN. 

Long, _____ The Ra. jah of Bhong! _____
 Gong, _____ The Ra. jah of Bhong! _____
 Chong, _____ The Ra. jah of Bhong! _____

CHO. 

p
 The Ra. jah of
 The Ra. jah of
 The Ra. jah of




PRIN. 

RAJAH.
 I have a won. der. ful
 I can sit up play. ing
 I do not think it at

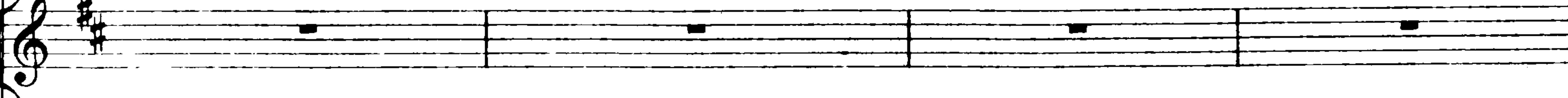
CHO. 


Bhong! _____
 Bhong! _____
 Bhong! _____



RAJ. 

force of will, Well have I reigned and I'm go. ing still Strong, _____
 Bridge till three, Once I have posed in a Ta. bleau Vi. vant, _____
 all a sin If I should co. py the gay Com. tin. Ong, _____

CHO. 



RAJ.

The Ra - jah of Bhong!
 The Ra - jah of Bhong!
 The - Ra - jah of Bhong!

CHO.

The Ra - jah of
 The Ra - jah of
 The Ra - jah of

PRINCESS.

And you will pos - si - bly have to ring
 He can do pret - ty near an - y - thing,
 If an - y na - tive de - clares it wrong,

CHO.

Bhong
 Bhong
 Bhong

PRIN.

Bells for my self and the Ra jah Ding Dong,
 On - ly he can not yet play at Ping - Pong,
 We will re - quest him to go to Hong - Kong,
 The Ra - jah of
 The Ra - jah of
 The Ra - jah of

RAJAH.

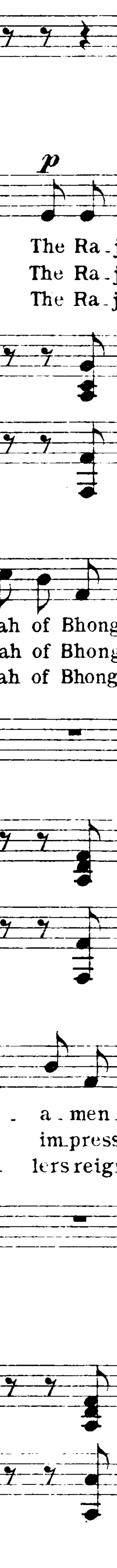
PRIN.  *p*

Bhong! _____ In
 bhong! _____ In
 Bhong! _____ In

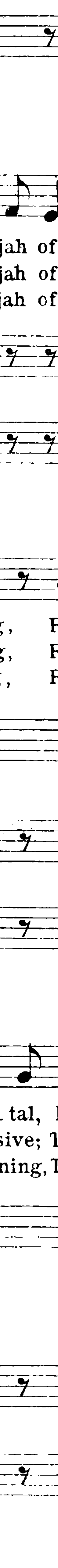
CHO.  *p*

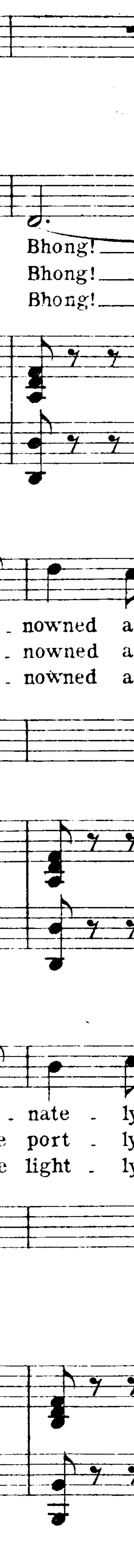
The Ra-jah of Bhong! _____
 The Ra-jah of Bhong! _____
 The Ra-jah of Bhong! _____

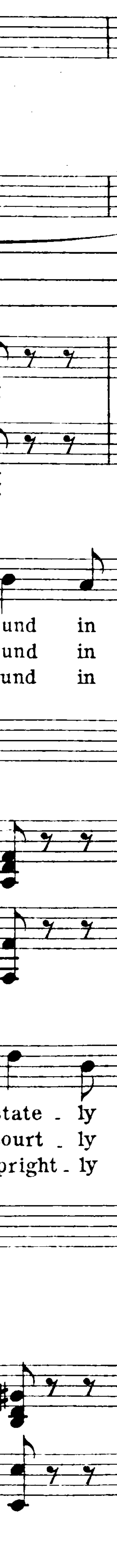


RAJ. 

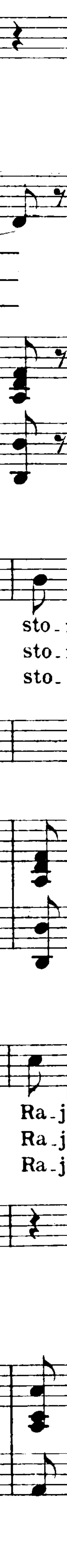
me you see the Ra-jah of Bhong, Re-nowned a round in sto-ry and song, The
 me you see the Ra-jah of Bhong, Re-nowned a round in sto-ry and song, Al-
 me you see the Ra-jah of Bhong, Re-nowned a round in sto-ry and song, Most

CHO. 

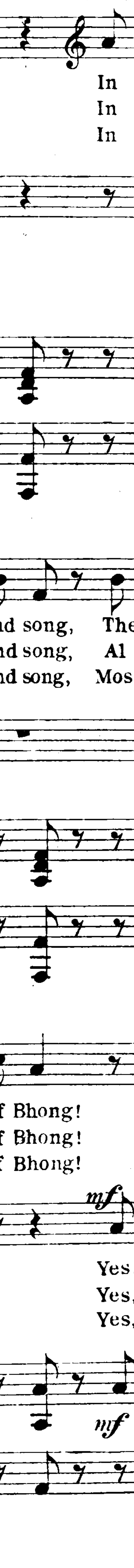


RAJ. 

O-ri-en-tal and orn-a-men-tal, In-nate-ly state-ly Ra-jah of Bhong!
 though progressive, Im-most im-pressive; The port-ly court-ly Ra-jah of Bhong!
 en-ter-tain-ing of ru-lers reign-ing, The light-ly spright-ly Ra-jah of Bhong!

CHO.  *mf*

Yes,
 Yes,
 Yes,



CHO

we can see the Ra.jah of Bhong! Re.nowned a.round in sto.ry and song; The
 we can see the Ra.jah of Bhong! Re.nowned a.round in sto.ry and song; Al.
 we can see the Ra.jah of Bhong! Re.nowned a.round in sto.ry and song; Most

CHO

Or . i . en . tal, and orn - a . men . tal, In . nate . ly state . ly Ra . jah of Bhong!
 though pro.gressive he's most im.pressive, The port . ly, court . ly Ra . jah of Bhong!
 en . tertain.ing of ru . lers reign.ing, The light . ly spright . ly Ra . jah of Bhong!

1st & 2nd

CHO

Ra . jah of Bhong! The Ra . jah of Bhong! The Ra . jah of Bhong!

3rd

f

ff *p* *f*

D. C. %

CHO.

- jah of Bhong!

- jah of Bhong!

N^o 8.

SONG.—(Nan.) and CHORUS.

"MOLLY THE MARCHIONESS."

Allegro non troppo.

Piano.

The piano introduction is in 6/8 time, marked *f* (forte). It consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

NAN.
Oh, Mol . ly was tall and fair to see, Her man - ners were frank, her

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are: "Oh, Mol . ly was tall and fair to see, Her man - ners were frank, her".

NAN.
lan - guage free; She met with a no - ble lord when he was

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "lan - guage free; She met with a no - ble lord when he was".

NAN.
fish - ing a neigh - bour's wa - ter. Al - tho' he was quite an aw - ful swell, In

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "fish - ing a neigh - bour's wa - ter. Al - tho' he was quite an aw - ful swell, In".

NAN.
vi . o . lent love at once he fell: His rel . a . tives did . nt

The first system of music features a vocal line for 'NAN.' and a piano accompaniment. The vocal line consists of a series of eighth and quarter notes. The piano accompaniment is in a simple harmonic style with chords and single notes.

NAN.
take it well, And sneered at the far - mer's daugh - ter. But

rall:

The second system continues the vocal line and piano accompaniment. A 'rall:' marking is placed above the vocal line and below the piano accompaniment. The piano accompaniment features a large fermata over the final chord.

NAN.
Mol - ly mar - ried the Mar - - quis, What a thing to

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a prominent bass line with a large fermata over the final chord.

NAN.
do! She smug - gled him down to the coun - ty town, And

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features a large fermata over the final chord.

NAN. hur-ried the ser-vice through. The "Sun," the "Star" and the

The first system of music features a vocal line for 'NAN.' in treble clef with lyrics: "hur-ried the ser-vice through. The 'Sun,' the 'Star' and the". The piano accompaniment consists of two staves: the right hand in treble clef with chords and eighth notes, and the left hand in bass clef with a simple bass line.

NAN. "E-cho," And all of the even-ing press, Came

The second system continues the vocal line with lyrics: "'E-cho,' And all of the even-ing press, Came". The piano accompaniment continues with similar chordal and melodic patterns.

NAN. out with a head-ing," The won-der-ful wed-ding Of Mol-ly the Mar-chion-

The third system continues the vocal line with lyrics: "out with a head-ing," The won-der-ful wed-ding Of Mol-ly the Mar-chion-". The piano accompaniment continues with similar chordal and melodic patterns.

CHORUS (in unison.)
 NAN. ess! But Mol-ly mar-ried the Mar-quis,

The fourth system begins with the instruction "CHORUS (in unison.)" and the vocal line for 'NAN.' with lyrics: "ess! But Mol-ly mar-ried the Mar-quis,". The piano accompaniment continues with similar chordal and melodic patterns.

CHO. What a thing to do! — She smuggled him down to the

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "What a thing to do! — She smuggled him down to the". The piano accompaniment consists of chords and moving lines in both hands.

CHO. coun - ty town, And hurried the ser - vice through. — The "Sun," the "Star" and the

The second system continues the vocal line and piano accompaniment. The lyrics are "coun - ty town, And hurried the ser - vice through. — The 'Sun,' the 'Star' and the". The musical notation follows the same format as the first system.

CHO. "E - cho?" And all of the even - ing press, — Came

The third system continues the vocal line and piano accompaniment. The lyrics are "'E - cho?' And all of the even - ing press, — Came". The musical notation follows the same format as the previous systems.

CHO. out with a head - ing, "The won - der - ful wed - ding Of Mol - ly the Mar - chion - ess!" —

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "out with a head - ing, 'The won - der - ful wed - ding Of Mol - ly the Mar - chion - ess!' —". The musical notation follows the same format as the previous systems.

NAN.

2. Now
3. Now

NAN.

Mol . ly went out to dine one night Re - solved that she would be
Mol . ly de - sired to go to Court, And or - dered the dress she

NAN.

most po lite, But some of her ways were hard - ly quite The
meant to sport; The neck and the sleeves were ra ther short, The

NAN.

style that her hus - band taught her! When ask'd if she'd take li - queur or not, Some
train was a twen - ty - yard - er! She drove to the Pal - ace, feel - ing proud, She

NAN.

Ben - e - dict - ine or Chart - reuse hot, She ans - wer'd "Oh, thanks, I'll
el - bowed her way through all the crowd, She got to the throne and

NAN.

rall:

take the lot, With some of that bub - bly wa - ter!" So
du - ly bowed - But get - ting a - way was hard - er. So

rall:

NAN.

Mol - ly dined with the Mar - quis, What a thing to
Mol - ly made for the Mar - quis - What a thing to

NAN.

do! _____ She found it so nice that she asked for twice The
do! _____ She tripped on her train and got up a - gain, Then

NAN.

whole of the din - ner through! She took cham - pagne in a
 head o - ver heels she flew; The men who hur - ried to

NAN.

tum - bler And thought it a great suc - cess; With
 help her Got mixed with her flow - ing dress! "Oh!

NAN.

smile grow - ing wid - er, "It's jol - ly good ci - der!" Said Mol - ly the Mar - chion -
 do tear a pleat out and let's get my feet out," Said Mol - ly the Mar - chion -

CHORUS. (in unison.)

NAN.

ess! So Mol - ly dined with the Mar - quis,
 ess. So Mol - ly made for the Mar - quis -

CHO. What a thing to do! _____ She found it so nice that she asked for twice The
 What a thing to do! _____ She tripped on her train and got up a gain. Then

CHO. whole of the din - ner through! _____ She took cham - pagne in a
 head - o - ver - heels she flew; _____ The men who hur - ried to

CHO. tum - bler And thought it a great suc - cess; _____ With smile grow - ing wid - er, "It's
 help her Got mixed with her flow - ing dress! _____ "Oh! do tear a pleat out and

CHO. jol - ly good ci - der!" Said Mol - ly the Mar - chion - ess! _____
 let's get my feet out," Said Mol - ly the Mar - chion - ess. _____

1. _____ 2. _____

Nº 9.

CHORUS and SCENE.

“THE ARCADIANS.”

Allegro.

Piano.

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *f* and contains a series of eighth-note chords and melodic fragments. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic foundation with chords and occasional eighth-note patterns.

The second system of piano accompaniment continues the musical texture from the first system. It features similar rhythmic patterns and harmonic support for the vocal lines, with a variety of chord voicings and melodic lines in both staves.

CHO.

The vocal lines for the chorus are presented in two parts. The upper part is in treble clef and the lower part is in bass clef, both with a key signature of one sharp and a 2/4 time signature. The lyrics are: "Come and see them, on - ly see! — Ne-ver did a - ny one look so fun - ny!". The lyrics are written below the notes, with hyphens indicating syllables across notes. A dynamic marking of *f* is placed at the beginning of the first line.

The third system of piano accompaniment provides the instrumental support for the final part of the chorus. It maintains the rhythmic and harmonic style established in the previous systems, with clear chordal structures and melodic lines in both staves.

CHO. Like a cir - cus as can be, — On - ly it's am - a - teur, not for mo - ney!

Like a cir - cus as can be, — On - ly it's am - a - teur, not for mo - ney!

CHO. *mf* All the London men and maids. Some with pails and

Putting themselves in to fan - cy dresses.

CHO. some with spades. Look there! See

Dai - ry Maids, reap - ers and shep - herd - less - es. Look there! See

CHO. here! Look there! See here! Ne-ver has been— Such a thing seen,—

here! Look there! See here! Ne-ver has been— Such a thing seen,—

CHO. Not come Michaelmas fif - ty year! Ne-ver has been Such a thing seen since

Not come Michaelmas fif - ty year! Ne-ver has been Such a thing seen since

CHO. Michaelmas, Michaelmas, fif - ty year.

Michaelmas, Michaelmas, fif - ty year.

Moderato. CHORUS OF MALE GUESTS.

mf
As coun-try-men we tru-ly are Un-

mf *p*

M.Gts.
- com - mon - ly pe - cu - li - ar In what a town cos - tu - mi - er in -

M.Gts.
- forms us is a smock - frock, We don't know what to do with it, But

M.Gts.
still we're go - ing through with it, Although the prospects gloom - er Than a - ny thing we've met yet!

CHORUS.

Ne-ver has been such a thing seen Not since Michael-mas fif - ty year!

Ne-ver has been such a thing seen Not since Michael-mas fif - ty year!

CHORUS OF FEMALE GUESTS.

mf

Hi-ther from Burling-ton Ar-ca-dy stray - ing,

F.Gts.

Come we to work at the crook and the churn: All the en-joy - ment of their employ - ment

F.Gts.

We are ex-ceeding-ly anxious to learn. How do you han-dle a fork when you're hay - ing?

F.GTs. How do you manage when milking a cow? Is n't it charm - ing go - ing a - farm - ing,

F.GTs. If you have some bo.dy tell - ing you how!

CHO. CHORUS.
Telling you how! Telling you how!
Telling you how! Telling you how!

CHO. CHORUS OF MALE GUESTS. *f*
As
If you have, some bo.dy, some bo.dy tell - ing you how ———— *T. & B. f*
If you have, some bo.dy, some bo.dy tell - ing you how ———— As

F. Gts. *f* $\frac{12}{8}$ Hi.ther from Bur.lington Ar.ca.dy stray.ing, Come we to work at the crook and the churn,

M. Gts. coun - try-men we tru - ly are Un - com - mon.ly pe_cu - li_ar In

CHO. *f* $\frac{12}{8}$ Hi.ther from Bur.lington Ar.ca.dy stray.ing, Come they to work at the crook and the churn,

coun - try-men they tru - ly are Un - com - mon.ly pe_cu - li_ar In

F. Gts. All the en-joy - ment of their em-ploy-ment We are ex_ceed_ing.ly an_xious to learn.

M. Gts. what a town cos_tu - mi_er In - forms us is a smock - frock; We

CHO. All the en-joy - ment of our em-ploy-ment They are ex_ceed_ing.ly an_xious to learn.

what a town cos_tu - mi_er In - forms them is a smock - frock: They

F. Gts. How do you handle a fork when you're hay - ing? How do you manage when milk - ing a cow?

M. Gts. don't know what to do with it, But still we're go - ing through with it, Al -

CHO. How do you handle a fork when you're hay - ing? How do you manage when milk - ing a cow?
 don't know what to do with it, But still they're go - ing through with it, Al -

F. Gts. Is - n't it charm - ing go - ing a - farm - ing, When you have some - bo - dy shew - ing you how!

M. Gts. - though the pros - pect's gloom - i - er than a - ny - thing we've met yet!

CHO. Is - n't it charm - ing go - ing a - farm - ing, When you have some - bo - dy shew - ing you how!
 - though the pros - pect's gloom - i - er than a - ny - thing they've met yet!

CHO.

Ne-ver has been Such a thing seen, Such a _____ thing

Ne-ver has been Such a thing seen, Such a _____ thing

This system contains the first two staves of music. The top staff is for the choir, and the bottom staff is for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 12/8. The lyrics are: "Ne-ver has been Such a thing seen, Such a _____ thing".

CHO.

This system shows the piano accompaniment for the first system, consisting of two staves. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, primarily using chords and eighth notes.

seen. _____

seen. _____

This system contains the third and fourth staves of music. The top staff is for the choir, and the bottom staff is for the piano accompaniment. The lyrics are: "seen. _____".

This system shows the piano accompaniment for the second system, consisting of two staves. It continues the melodic and harmonic development from the first system, with some longer note values in the right hand.

DANCE.
Allegro.

This system contains the fifth and sixth staves of music, marking the beginning of the "DANCE. Allegro." section. The key signature remains two sharps, and the time signature changes to 6/8. The music is more rhythmic and dance-like.

This system shows the piano accompaniment for the third system, consisting of two staves. It continues the dance-like melody and accompaniment from the previous system.

First system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#) and a common time signature. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece. A dynamic marking of *mf* (mezzo-forte) is present in the right-hand staff.

Third system of musical notation, showing melodic lines in the treble staff and accompaniment in the bass staff.

Fourth system of musical notation, featuring a repeat sign in the right-hand staff.

Fifth system of musical notation, concluding the page with melodic and harmonic elements.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes in both staves, with some slurs and accents.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both staves.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, characterized by longer note values and some rests in the bass staff.

Fifth system of musical notation, concluding the piece with a final cadence and a double bar line.

No 10.

DUET.- (Barry and Sophie.)

"TWO LITTLE CHICKS."

Words and Music by

PAUL A. RUBENS.

Moderato.

Barry.

Piano.

Musical notation for the instrumental introduction. The vocal line for Barry is mostly rests. The piano accompaniment consists of two staves (treble and bass clef) in a 2/4 time signature with a key signature of one sharp (F#). The piano part begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

1. BAR. Two lit - tle chicks lived in a farm - yard, Hap - py as chicks can be;

Musical notation for the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment is in a grand staff (treble and bass clef) with a key signature of one sharp. The piano part starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes.

SOPH. She was a Dork - ing proud - ly stalk - ing, On - ly a ban - tam he. *rall:*

Musical notation for the second vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment is in a grand staff with a key signature of one sharp. The piano part includes a *rall:* (rallentando) marking at the end of the phrase.

BAR. He was a most su - per - ior ban - tam, And he a - dored her true: *a tempo*

Musical notation for the third vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment is in a grand staff with a key signature of one sharp. The piano part includes an *a tempo* marking at the beginning of the phrase.

SOPH. But she was proud, And cried out a loud, "Now what in the world are you?"

REFRAIN.

BAR. "Chick, chick, chick, chick, won't you marry me, chick? Be my little wife," said he;

sempre staccato

"Chick, chick, chick, chick." SOPH. You're a very free chick; Wait a little bit," said she.

BAR. "Give me one kiss," Said the little he chick. What is more, he kissed her too.

rall:

rall:

SOPH. "Let me be, chick," said the she chick, "Cock-a-doo-dle; that'll doo-dle do!"

a tempo

a tempo

2. SOPH. These lit-tle chicks
3. BAR. Both lit-tle chicks

Went up to Lon - don, Off to the smith - field show;
Came back from Lon - don, Back to their home once more,

She ve - ry gai - ly, Boast - ed dai - ly, "I'll get a prize, you know!"
He cock - a - hoop - y, She rather croup - y, Felt ve - ry sick and sore. *rall:*

SOPH. To her a - maze - ment, Bold lit - tle ban - tam, He car - ried off first
BAR. But lit - tle ban - tam, Was so for - giv - ing, SOPH. Of - fered his claw a -

prize; gain. BAR. "What car - ries weight, I beg to state, Is
Both in the church, Soon took their perch, Then

REFRAIN.

plen - ty of blood not size!"
off to the South by train!

BAR. "Chick, chick, chick, chick, Won't you mar - ry me, chick?"

staccato

BAR. "Be my lit - tle wife," said he; "Chick, chick, chick, chick,"

SOPH. "You're a ve - ry free chick; Wait a lit - tle bit," said she.

BAR. "Give me one kiss," Said the lit - tle he chick. What is more, he kissed her too.

rall:

rall:

a tempo

SOPH. "Let me be, chick," Said the she chick, "Cock - a .doo .dle, that 'll doo .dle do!"

a tempo

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a dynamic marking of *mf*. The melody in the upper staff features eighth and sixteenth notes, while the bass line consists of quarter and eighth notes.

The second system of musical notation continues the piece. It features a dynamic marking of *mf* and a hairpin crescendo symbol. The musical notation includes various rhythmic patterns and chordal accompaniment in both staves.

The third system of musical notation continues the piece. The upper staff has a melodic line with eighth notes, and the lower staff provides harmonic support with quarter and eighth notes.

The fourth system of musical notation includes dynamic markings of *p* and *staccato*. The upper staff features a more active melodic line with slurs and accents, while the lower staff maintains a steady accompaniment.

The fifth system of musical notation concludes the piece. The upper staff features a melodic line with slurs and accents, and the lower staff provides harmonic support with quarter and eighth notes.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a complex texture with many beamed notes and chords.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *ff* (fortissimo) in the right hand. The notation is dense with various rhythmic values and articulation marks.

Third system of musical notation, showing further development of the musical ideas. The texture remains intricate with overlapping lines in both hands.

Fourth system of musical notation, featuring more complex rhythmic patterns and chordal structures. The notation includes many slurs and ties.

Fifth system of musical notation, the final system on the page. It concludes with a final cadence and includes some specific performance markings like 'V' and 'y'.

Nº 11.

SONG. (Princess.)

“UNDER THE DEODAR.”

Piano.

mf

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The accompaniment in the left hand consists of a steady eighth-note bass line: G3, F3, E3, D3, C3, Bb2, A2, G2.

PRSS.

O - ver the mountain pass - es, Un - der the peaks of snow,

p

The first line of the song features a vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The vocal melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5.

PRSS.

For - est and lawn, close to the dawn, That is the land I

The second line of the song continues the vocal and piano parts. The piano accompaniment features a melodic line in the right hand that rises to a high note, C5, in the final measure of the line.

PRSS.

know. Mea - dows of wav - ing grass - es,

The third line of the song concludes the vocal and piano parts. The piano accompaniment features a melodic line in the right hand that rises to a high note, C5, in the final measure of the line.

PRSS. *Wonder-ful woods a - bove— There would I be, o - ver the sea,*

PRSS. *rall. There with the one I love. a tempo Un - der the de - o - dar,*

rall. p a tempo

*Red. **

PRSS. *Up in the hills a - far, Hearts may be lost,*

cresc. mf

*Red. **

PRSS. *dim. fates may be crossed, p rit. Un - der the de - o - dar.*

dim. poco rit.

*Red. **

PRSS.

mf

PRSS.

How I could wish to wan-der Out in the for-est dim,

p

PRSS.

Some-where un-known, al-most a-lone, All by my-self with

PRSS.

him! Then, when the sun set yon-der,

PRS. Red on the ridge of pine, "Dear," I would say, "take me to-day;

PRS. This is your realm and mine!" Un-der the de-o-dar,

rall. *a tempo*

rall. *p a tempo*

PRS. Lit by the eve-ning star, How I could rest, held to his breast, Un-der the de-o-

f *dim.* *rit.*

cresc. *mf* *dim.* *poco rit.*

PRS. - dar, The de-o-dar, a-far.

rit. mf *f* *p*

p rit. *f* *p*

con gra.

No 12.

FINALE ACT I.

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro con brio.

Piano.

Musical notation for the piano introduction, consisting of two staves. The first staff is in treble clef and the second in bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The music begins with a piano (*p*) dynamic and includes a crescendo (*cres*) marking.

Musical notation for the piano accompaniment of the vocal entry, consisting of two staves. The key signature has one flat. The music includes dynamic markings *mf* and *f*. The lyrics "cen" and "do" are written below the vocal line.

Musical notation for the chorus, consisting of a vocal line and a piano accompaniment. The vocal line is in treble clef and includes the lyrics "Hur -". The piano accompaniment is in two staves. The music includes a forte (*f*) dynamic marking.

Vocal line for the chorus with lyrics: "- rah! for the squire, Our gal - lant young squire, Head of the house that was". The music is in treble clef and includes a forte (*f*) dynamic marking.

CHO.

head of the shire! We'll hear him and cheer him With heart and with soul, And

head of the shire! We'll hear him and cheer him With heart and with soul, And

CHO.

bring him in safe at the head of the poll! Chal - o - ner

bring him in safe at the head of the poll! Chal - o - ner

Moderato.

GEOFFREY.

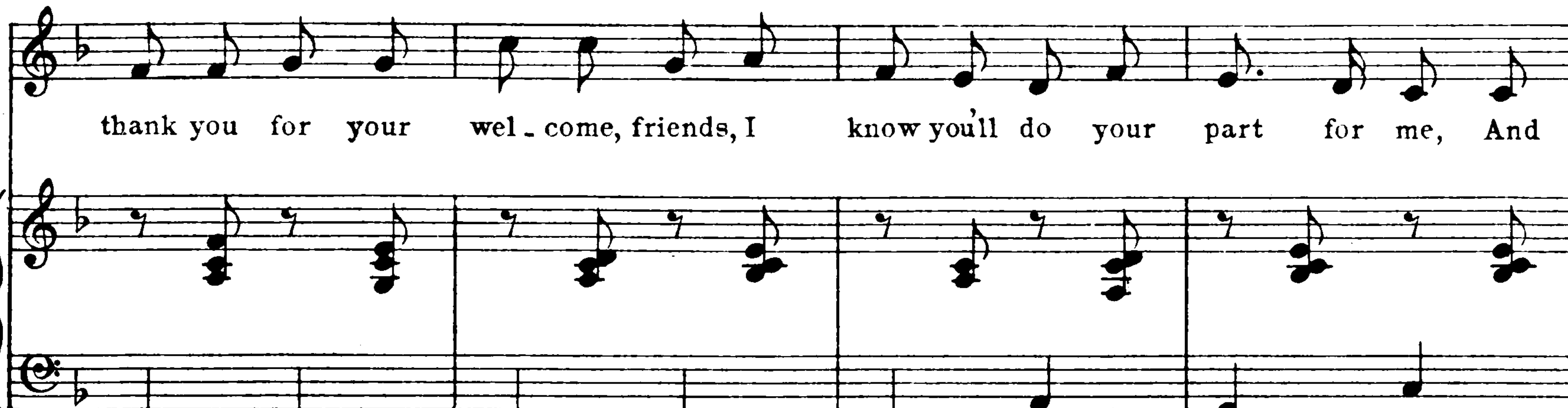
CHO.

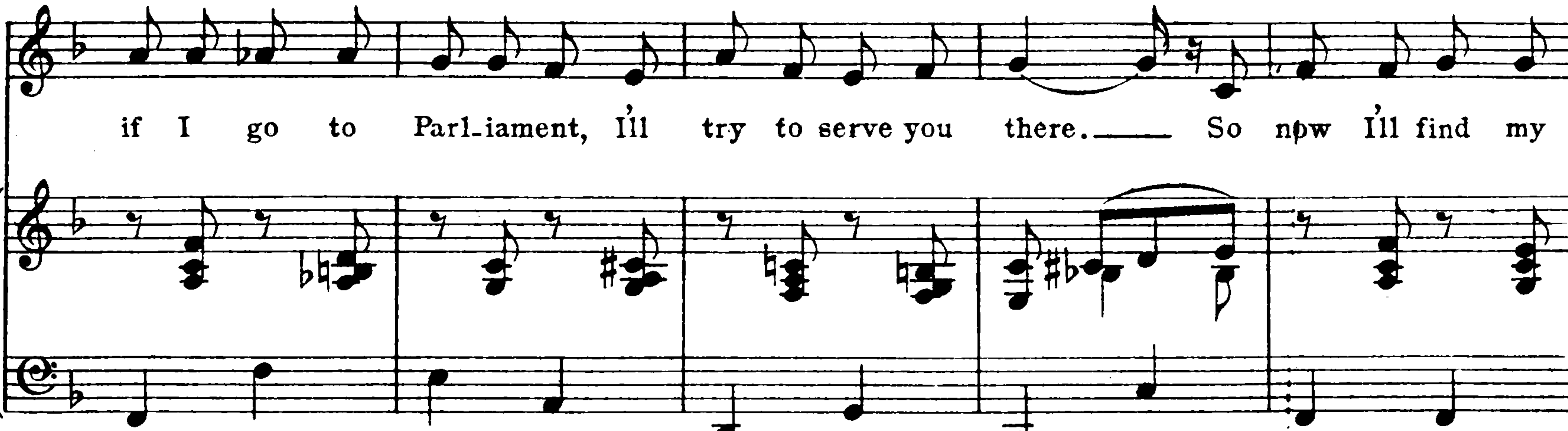
for ev - er!

for ev - er!

Moderato.

p

GEO.  thank you for your wel - come, friends, I know you'll do your part for me, And

GEO.  if I go to Parli-ament, I'll try to serve you there. — So now I'll find my

GEO.  love and ask if she has yet a heart for me, For I have fame and

GEO.  for - tune and a home for her to share!

rit. *a tempo*

Allegro.

PRINCESS.

I am

PRINCESS.

free, And can dis - cov - er All the love I bear my lo - ver. As the

p

PRINCESS.

deer that seeks the ri - ver, As the pil - grim at the shrine, I de -

PRINCESS.

-sire you, I a - dore you, And I lay my love be - fore you, Take the

PRSS. gift, take the gi-ver — Take gift and gi-ver, And be

The first system of music for the PRSS. part. The vocal line (treble clef) contains the lyrics "gift, take the gi-ver — Take gift and gi-ver, And be". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A *cresc.* marking is present at the end of the system.

PRSS. lord of me and

The second system of music for the PRSS. part. The vocal line (treble clef) contains the lyrics "lord of me and". The piano accompaniment (grand staff) continues with the eighth-note accompaniment. A *f* (forte) marking is present at the beginning of the system.

PRSS. — mine! Your ap -

GEOFFREY.

The third system of music for the PRSS. part. The vocal line (treble clef) contains the lyrics "— mine! Your ap -". The piano accompaniment (grand staff) continues with the eighth-note accompaniment. A *dim.* (diminuendo) marking is present in the middle of the system, and a *p* (piano) marking is present at the end.

GEO. - pro - val, fond and fer-vent, O - ver - pays your hum - ble ser - vant, And I

The first system of music for the GEO. part. The vocal line (treble clef) contains the lyrics "- pro - val, fond and fer-vent, O - ver - pays your hum - ble ser - vant, And I". The piano accompaniment (grand staff) continues with the eighth-note accompaniment.

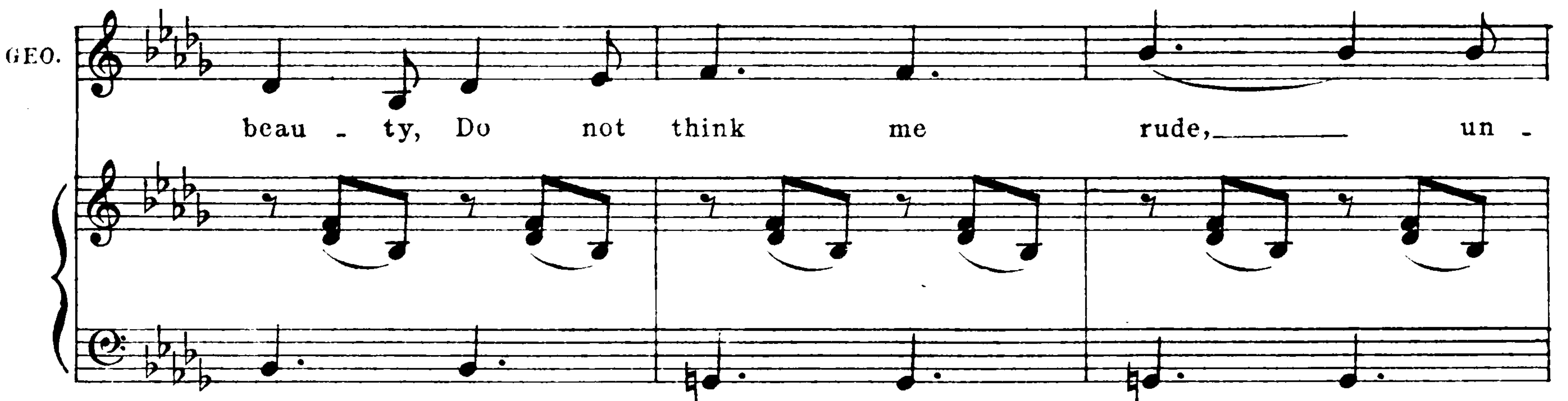
GEO. wish that I could ren - der such an an - swer as is due! But a -



GEO. - las! my pub - lic du - ty Calls me from the side of



GEO. beau - ty, Do not think me rude, un -



GEO. - ten - der, If I have to part from

rall.



a tempo

GEO.

you _____

CHORUS. *mp*

We can clear - - ly tell That she

We can clear - - ly tell That she

a tempo *mp*

CHO.

loves him well. Is it real - - ly true That he

loves him well. Is it real - - ly true That he

CHO.

loves her too?

loves her too?

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a *dim.* (diminuendo) marking.

Allegro vivace.

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a *f* (forte) marking.

NAN.

What does she mean By

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a *p* (piano) marking.

NAN:

com-ing be-tween A dear lit-tle lass and her lo-ver?— Let her go back And

Musical score for the fourth system, featuring a vocal line and piano accompaniment.

NAN.

pick up a black, A De - von - shire match is a - bove her!_____

PRINCESS.

Who may this be That's mock - ing at me? Pray si - lence this in - so - lent

PRINCESS.

pea - sant!_____ If I in - cline To a man, he is mine, And

PRINCESS.

no - bo - dy el - se's at pre - sent!_____

CHO.

What does she mean
What does she mean

CHO. Com - ing be - tween? Let her go back, Pick up a black!

Com - ing be - tween? Let her go back, Pick up a black!

PRINCESS. Who may this

CHO. *cresc.* What does she mean *cresc.* Com - ing be - tween? *mf* Let her go back,

What does she mean Com - ing be - tween? Let her go back,

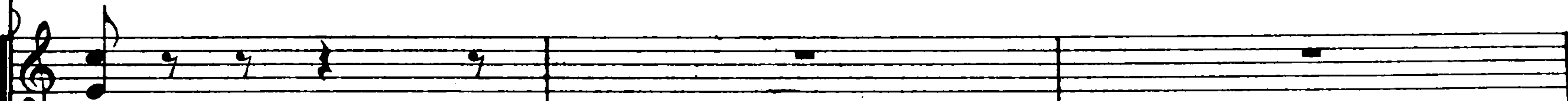
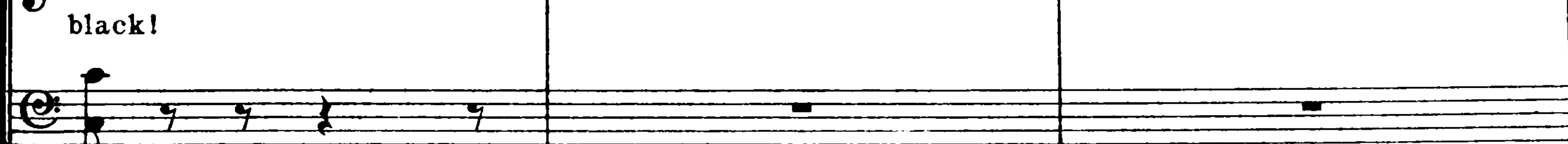
PRINCESS. be. Mock - ing at me, at

CHO. Pick up a black, Let her go back, Pick up a black, a

Pick up a black, Let her go back, Pick up a black, a

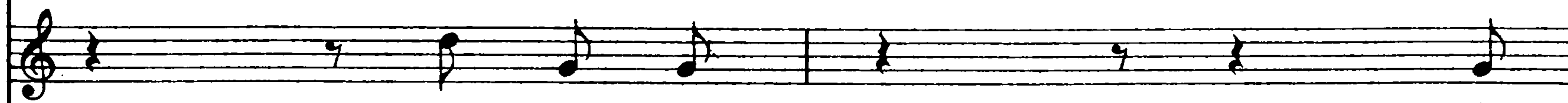
PRSS.  me? Be qui - et! I could

NAN.  He does_n't care for you, I will swear! I won't!

CHO.  black!
 black!



PRSS.  kill you now! Shame - less one, go!

NAN.  Will you now? I'll



NAN.  ne - ver do so For an - y black fo - reign - ers out of a show!



CHO. *f*
 That is the sort, You tell it her short, Don't let her go on do - mi -
f
 That is the sort, You tell it her short, Don't let her go on do - mi -

CHO. - neer - ing - ly, jeer - ing - ly, Each have your say, And we'll see fair play, For
 - neer - ing - ly, jeer - ing - ly, Each have your say, And we'll see fair play, For

CHO. "say what you mean" is the De - von - shire, De - von - shire way. That is the
 "say what you mean" is the De - von - shire, De - von - shire way. That is the

PRSS. Who may — this — per — son — be mock-ing at

NAN. What does — this — la — dy — mean com-ing be -

CHO. sort, Tell it her short, Each have your say, We'll see fair play, That is the

sort, Tell it her short, Each have your say, We'll see fair play, That is the

PRSS. me? Who may — this — per — son —

NAN. - tween? What does — this — la — dy —

CHO. sort, Tell it her short, Each have your say, We'll see fair

sort, Tell it her short, Each have your say, We'll see fair

PRSS. be mock_ing at me? Who may this be mock_ing at me? Who may this

NAN. mean com_ing be - tween? What does she mean com_ing be - tween? What does she

CHO. play, We'll see fair play. That is the sort, Tell it her short, That is the

play, We'll see fair play. That is the sort, Tell it her short, That is the

PRSS. be mock_ing at me? Who may this be that is mock_ing at,

NAN. mean com_ing be - tween? What does she mean with her com_ing be -

CHO. sort, Tell it her short! "Say what you mean" is the De_von_shire,

sort, Tell it her short! "Say what you mean" is the De_von_shire,

PRSS. *mock_ing at, mock_ing at me? _____ Who may _____*

NAN. *- tween, with her com_ing be - tween? _____ What does _____*

CHO. *De_von_shire, De_von_shire way! _____ Say what _____*

De_von_shire, De_von_shire way! _____ Say ' what _____

PRSS. *this be? _____*

NAN. *she mean? _____*

CHO. *you mean. _____*

you mean. _____

Cadenza lento

This section is a piano introduction. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is marked 'Cadenza lento'. The right hand plays a melodic line with a long, sweeping slur over several measures, while the left hand provides a simple harmonic accompaniment. The piece concludes with a double bar line.

Moderato.

MARJORIE.

Ah, now I

p

This block contains the first vocal line for Marjorie. The vocal line is on a single staff with a treble clef, one flat (Bb), and common time. The lyrics are 'Ah, now I'. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one flat and common time. It is marked with a piano dynamic (*p*) and features a steady eighth-note accompaniment. The music ends with a double bar line.

MAR.

see Why he was cold to

This block contains the second vocal line for Marjorie. The vocal line is on a single staff with a treble clef, one flat, and common time. The lyrics are 'see Why he was cold to'. The piano accompaniment continues on a grand staff with a key signature of one flat and common time, maintaining the eighth-note accompaniment. The music ends with a double bar line.

MAR.

me! I saw him stand _____ By

This block contains the third vocal line for Marjorie. The vocal line is on a single staff with a treble clef, one flat, and common time. The lyrics are 'me! I saw him stand _____ By'. The piano accompaniment continues on a grand staff with a key signature of one flat and common time. The music ends with a double bar line.

MAV. her and kiss her hand. He loves me not, and

MAV. I Have but to say good - bye! Fare -

rit.

p rit.

MAV. - well, old cot - tage door, And

CHO. She says fare_well!

She says fare_well!

p

p

Andante non troppo lento.

p

MAV. all I loved be - fore; With

CHO. She says fare_well!
She says fare_well!

MAV. heart grown sad and old - er, I

CHO. Fare -
Fare -

MAV. go and come no more.

CHO. - well. Ah! fare - well! Fare -
- well. Ah! fare - well! Fare

VAV. *mf* Ah! _____ now — I

CHO. - well, may life be fair _____ Be - -

- well, may life be fair _____ Be - -

mf

Ad. * *Ad.* *

VAV. see! _____ Ah! _____ now — I

CHO. - fore you ev - 'ry - where. _____ But

- fore you ev - 'ry - where. _____ But

Ad. * *Ad.* *

VAV. see! Ah! fare

CHO. *cresc.* if the world grows cold er, Come

if the world grows cold er, Come

cresc.

*And. * And. * And. * And. **

Detailed description: This system contains the first two systems of music. The first system has a vocal line (VAV.) with lyrics 'see! Ah! fare' and a piano accompaniment. The second system has a vocal line (CHO.) with lyrics 'if the world grows cold er, Come' and a piano accompaniment. The piano part includes a 'cresc.' marking and a series of chords marked with 'And.' and asterisks.

VAV. well. Fare

CHO. back our lot to share. Fare

back our lot to share. Fare

*And. * And. * And. * And. **

Detailed description: This system contains the last two systems of music. The third system has a vocal line (VAV.) with lyrics 'well. Fare' and a piano accompaniment. The fourth system has a vocal line (CHO.) with lyrics 'back our lot to share. Fare' and a piano accompaniment. The piano part includes a series of chords marked with 'And.' and asterisks.

MAV. *f* *dim.*
 - well, fare - well, _____ fare - well, _____

CHO. *f* *dim.*
 - well, _____ fare - well, _____ fare -
f *dim.*
 - well, _____ fare - well, _____ fare -

f *dim.*
ped. * *ped.* *

MAV. *rall.* *p* *f*
 fare - well, fare - well! _____

CHO. *p rall.* *f*
 - well, _____ fare - well!
p rall. *f*
 - well, _____ fare - well!

p rall. *f* *dim.*

Allegro moderato.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a 2/4 time signature. The piano accompaniment is written in two staves (treble and bass clefs) with a 2/4 time signature. The key signature has one flat (B-flat). The piano part begins with a dynamic marking of *mf* and includes various chordal textures and melodic lines.

The second system continues the piano accompaniment from the first system. It features similar chordal textures and melodic lines in the right and left hands, maintaining the 2/4 time signature and one-flat key signature.

BARRY.

The third system introduces the vocal line for the character Barry. The vocal line is written in a single treble clef staff with a 2/4 time signature. The lyrics are: "Come on, sir, ev - 'ry - -". The piano accompaniment continues in two staves (treble and bass clefs) with a 2/4 time signature and one-flat key signature. A dynamic marking of *p* is present in the piano part.

BAR.

The fourth system continues the vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a 2/4 time signature. The lyrics are: "- things' ar - ranged, You're sure of your e - lec - - - tion. The". The piano accompaniment continues in two staves (treble and bass clefs) with a 2/4 time signature and one-flat key signature.

BAR. fair Prin - cess her mind has changed, And of - fers her af -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics 'fair Prin - cess her mind has changed, And of - fers her af -'. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music is in a simple, melodic style.

BAR. - fec - - tion. She's ve - ry nice, al - though as hot as

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics '- fec - - tion. She's ve - ry nice, al - though as hot as'. The piano accompaniment continues with the same instrumental parts. The key signature and time signature remain consistent with the first system.

BAR. O - ri - en - tal cur - - ry; So take her hand, You'll

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'O - ri - en - tal cur - - ry; So take her hand, You'll'. The piano accompaniment continues with the same instrumental parts. The key signature and time signature remain consistent with the first system.

BAR. save a lot of wor - ry, of wor - ry!

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'save a lot of wor - ry, of wor - ry!'. The piano accompaniment continues with the same instrumental parts. The key signature and time signature remain consistent with the first system. The system ends with a double bar line and a final chord.

Tempo di Valse.

CHO.

They'll make him King! Who ever heard of such a thing?—

They'll make him King! Who ever heard of such a thing?—

f *dim.*

NAN.

mf
Speak and tell us plain - ly, Let the truth be known!—

p

NAN.

— Will you choose a roy - al reign, Leave your

GEOFFREY.

NAN.

lit - tle love a - gain? No, they of - fer vain - ly

GEO. Beau - ty and a throne; — 'Tis the girl I loved be -

Ped. *

GEO. - fore I love for ev - er - more. —

CHO. That is plain. — Such a

mf

That is plain. — Such a

Ped. *

CHO. match, as this Could not give you bliss, Though you reign. In your

match, as this Could not give you bliss, Though you reign. In your

Ped. * Ped. *

CHO. *pomp and pride With a love - ly*

pomp and pride With a love - ly

CHO. *1. bride That is bride 2. bride That is bride*

1. bride That is bride 2. bride That is bride

mf PRINCESS. *bo*
Though I scorn to im - por - tune, I shall

CHO. *p*
p It is plain a
It is plain a

mf PRINCESS. *bo*
Though I scorn to im - por - tune, I shall

CHO. *p*
p It is plain a
It is plain a

PRS. still have my will

CHO. match like this

match like this

PRS. Why not welcome your fortune

CHO. Could not give

Could not give

PRS. While you can, Foolish man?

CHO. you marriage bliss.

you marriage bliss.

PRS. Fool - ish man! Fool - ish man!

PRS. Fool - ish man! Ah! Ah!

NAN. Ah! Ah!

PRS. Ah!

NAN. Ah!

GEOFFREY.

CHO. You may of - fer beau - - ty, And a crown and

You may of - fer beau - - ty, And a crown and

PRSS. I'm a queen to be o - beyed, He will

NAN. But the heart will be o - beyed, He will

GEO. throne. But the heart will be o - beyed, I will

CHO. throne. But the heart will be o - beyed, He will

PRSS. wed a De - von maid, He will come in du - - ty,

NAN. wed a De - von maid, De - von, do your du - - ty,

GEO. wed a De - von maid, De - von, do your du - - ty,

CHO. wed a De - von maid, De - von, do your du - - ty,

PRS. Back to me a - lone. Round the roll - ing

SAN. Leave the rest a - lone. Round the roll - ing

GEO. Leave the rest a - lone. Round the roll - ing

CHO. Leave the rest a - lone. Round the roll - ing

PRS. world we'll roam, And love — and reign at home.

SAN. world we'll roam, But love — and wed at home.

GEO. world we'll roam, But love — and wed at home.

CHO. world we'll roam, But love — and wed at home.

scen

do

PRSS.

NAN.

GEO.

CHO.

Love and reign, Love and
 Love and wed, Love and
 Love and wed, Love and
 Love and wed, Love and

scen *do*

scen

do

PRSS.

NAN.

GEO.

CHO.

reign at home, at
 wed at home, at
 wed at home, at
 wed at home, at

f *allargando*

f *allargando*

f *allargando*

f *allargando*

accel.

PRSS. home.

NAN. home.

GEO. home.

accel.

CHO. home.

ff accel.

The musical score consists of five systems. The first system contains vocal staves for PRSS., NAN., and GEO., each with a treble clef and a key signature of two flats. They all sing the word 'home.' with a long note and a horizontal line indicating the rest of the phrase. Above the PRSS. staff is the marking 'accel.'. The second system contains a choral staff (CHO.) with a treble clef and a key signature of two flats, also singing 'home.' with a long note and a horizontal line. Above this staff is the marking 'accel.'. Below the choral staff is a piano accompaniment staff with a grand staff (treble and bass clefs) and a key signature of two flats. It features a melody in the right hand and chords in the left hand, with the marking 'ff accel.'. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment and ends with a double bar line and a fermata over the final notes. Above the piano accompaniment staff in the fifth system are several 'V' markings.

Act II.



Nº 13.

OPENING CHORUS.

Allegro.

Piano.



f *mf* *f* *mf* *cres:* *f* *p*

cres:

CHO.

From se - ven - teen - nine - ty

From se - ven - teen - nine - ty

CHO.

- five To se - ven - teen - nine - ty - nine Re - pub - li - can France would

- five To se - ven - teen - nine - ty - nine Re - pub - li - can France would

mf

CHO.

dress for a dance In fash - ions ex - treme - ly fine And

dress for a dance In fash - ions ex - treme - ly fine And

f

CHO.

keep - ing their style a - live, — Ar - rayed in the garb we are — The

keep - ing their style a - live, — Ar - rayed in the garb we are — The

CHO.

brave and the fair would prob.ab - ly wear In days of the Di - rec - toire, — The

brave and the fair would prob.ab - ly wear In days of the Di - rec - toire, — The

CHO.

brave and the fair would prob . ab . ly wear In days of the Di . rec - toire. —

brave and the fair would prob . ab . ly wear In days of the Di . rec - toire. —

Tempo di Valse.

LADIES (in Greek Dress.)

The la-dies ac-count-ed the smart-est _____ Would

Ladies.

put on a garb that was Greek, _____ As planned by some pa-tri-ot ar-tist _____

Ladies.

_____ Whose class-ics were sad-ly to seek _____ And some of the beau-ties, be-

Ladies.

tween us, _____ Who dressed by the class-i-cal rule _____ AS-

Ladies

sumed a cos - tume à la Ve - nus, Con - sist - ing of tights and of

Ladies

tulle ——— We have - n't the cheek To be so an - tique — So

p

Ladies

this is our style of Di - rec - to - ry Greek. **TUTTI.** They have - n't the cheek To

mf

CHO.

be so an - tique, So this is their style of Di - rec - to - ry Greek!

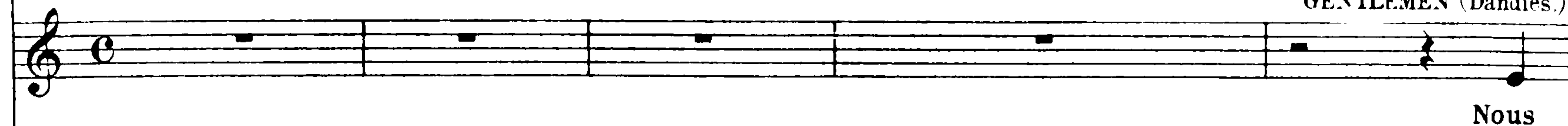
Moderato.

LADIES. (Incroyables)



Nous sommes les In - croy - a - bles, —

GENTLEMEN (Dandies.)



Nous



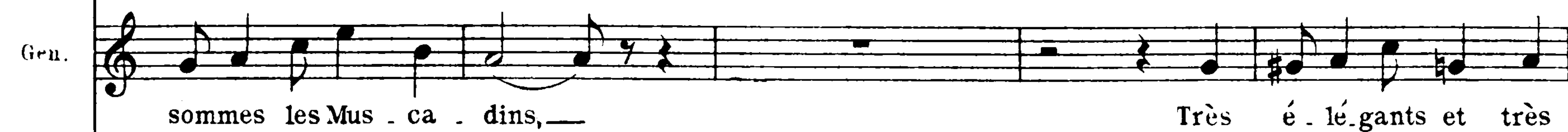
dim: *p* *grazioso*

Ladies.



Très bel.les et très ai - ma - bles,

Gen.



sommes les Mus - ca - dins, — Très é - lé.gants et très

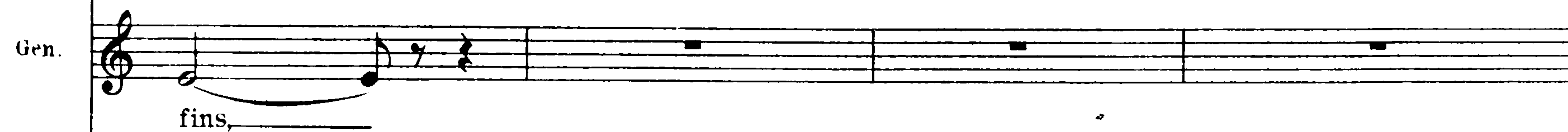


Ladies.



Dou - ces com - me Cy - the - ré - e, — Nous char.mons les ci - ta -

Gen.



fins, —



Ladies. *dins.*

Men. Nous, la jeunes . se do . re . e, — As . som . mons les Ja . co .

Ladies. *f* Par les dieux et les di . a . bles, — *p rall.* Nous som . mes les In . croy .

Men. *f* . bins. Par les dieux et les di . a . bles, —

Ladies. . a . bles!

Men.

Allegro marziale.

SOLDIERS.

mf

When the Fa - ther - lands' in dan - ger From the

f

p

SOL.

le - gions of the foe, We will go to face the stran - ger, You will cheer us as we go, As we

SOL.

p ALL.

We come, we come To the drum As it rat - tles rat - tat -

tramp to the camp and the - foe! We come, we come To the drum As it rat - tles rat - tat -

ALL. *f*

- tat - a - tat - a - tat! And

- tat - a - tat - a - tat! We're a sol - dier band in heart and hand, And

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the rhythmic phrase '- tat - a - tat - a - tat!' and ends with 'And'. The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano part includes a dynamic marking of *f* (forte) at the end of the system.

ALL. *mf*

we in our heart and hat — So march to war and glo - ry — And a

you in your heart and hat — So march to war and glo - ry — And a

The second system continues the musical score. The vocal line includes the lyrics 'we in our heart and hat — So march to war and glo - ry — And a' and 'you in your heart and hat — So march to war and glo - ry — And a'. The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) in the middle of the system.

ALL.

name in song and sto - ry — That was the road that the sol.dier showed In the

name in song and sto - ry — That was the road that the sol.dier showed In the

The third system concludes the musical score. The vocal line includes the lyrics 'name in song and sto - ry — That was the road that the sol.dier showed In the' and 'name in song and sto - ry — That was the road that the sol.dier showed In the'. The piano accompaniment continues with the same key signature and time signature.

ALL.

days of the Di . rec . to . . ry! So march to war and glo . ry— And a

days of the Di . rec . to . . ry! So march to war and glo . ry— And a

Red. *

ALL.

name in song and sto . ry— That was the road that the sol . dier showed In the

name in song and sto . ry— That was the road that the sol . dier showed In the

ALL.

rall.
days of the Di . rec . to . . ry.

days of the Di . rec . to . . ry.

rall.

allegro

SONG. (Sophie.)

"MY PARTNERS."

Words by
ADRIAN ROSS.

Music by
ARTHUR BRUHNS.

Tempo di Polka.

Sophie.

Piano.

SOPH.

1. I'm
2. I

SOPH.

quite the most at - trac - tive Of all the girls they say; I've
looked so smart and pret - ty, I caught a mil - lion - aire, A

SOPH. part-ners young and ac-tive, I've part-ners old and gay, A
 mon-arch in the ci-ty, A lord of stock and share, We

SOPH. few min-utes since I polked with a Prince, Who told me such a sto-ry! And
 danc'd for a bit and then had to sit, He tore my skirt so bad-ly; But

stacc.

SOPH. *poco a poco cresc. e ritard - ando.*
 then a young peer made love in my ear, In that con-ser-va-
 - I did -n't fret, he said he would get An o-ther for me

poco a poco cresc. e ritard - ando.

SOPH. *rit. Tempo rit.*
 - tor - y! And he said, yes, he said, oh! He said "We're hav-ing
 glad - ly! And he said, yes, he said, oh! He said "I dink you're

mf p stacc. rit.

a tempo

SOPH. aw - filly, beast - ly, rot - ten sort of wea - ther, What
quite as nice a girl I ne - ver spoke to, I

Very light

SOPH. wea - ther! Oh, rot!
dink so, You see! I think the summer's gone and got for -
You call at mine ho - tel at eight pre -

SOPH. - got - ten, I call it reg - ul - ar - ly jol - ly,
- cise - ly, I have some di - a - monds that fit you

SOPH. rot - ten! I say, we seem to get on ra - ther well to -
nice - ly, I fall in love with you, I say it is no

SOPH. *ge - ther, To - ge - ther, why*
joke, too, As hot as can

SOPH. *poco a poco cres - cen - do e*
not? Sup - pose we say we'll go and both get
be, So come and dine with me at eight, - the

SOPH. *ac - cel - er - an - do*
mar - ried, It would be rip - ping fun, eh
Carl - ton, - You ask for Mos - en - stein, dot's

SOPH. **1.** *CHO. pp* **2.** *D. C. $\text{\textcircled{S}}$*
what? We're hav - ing what?
me! I dink you're me!

sf molto staccato

D. C. $\text{\textcircled{S}}$

SOPH. *mf*

3. I waltzed with some - one late - ly, Of
 4. A French - man begged and prayed me To
 5. To sup - per I was ta - ken; The

SOPH.

quite an - o - ther sort, A youth who went in
 give him just a dance; The com - pli - ments he
 man with whom I went, Was ab - so - lute - ly

SOPH.

great - ly For ev' - ry kind of sport! He
 paid me Are on - ly made in France. He
 sha - ken With end - less mer - ri - ment; He

SOPH.

swung me a-round And quite off the ground, So ve-ry en-er-get-ic, And
 said I was *chic* And quite *mag-ni-fique*, All Pa-ris would in-form us; My
 spilt ev-'ry thing He start-ed to bring, And begged my par-don af-ter, And

stacc.

SOPH.

talked, all a-long, Of Bridge and Ping-pong, And ev-'ry-thing ath-
 face and my dress Had made a suc-cess, So great but most e-
 sent cham-pagne All o-ver my train By burst-ing in-to

poco a poco cresc. e ritard - ando.

SOPH.

rit. *Tempo* *rit.*
 - let - ic! And he said- yes, he said- oh! he said- "I say do
 - nor - mous, And he said- yes, he said- oh! he said- "I can-not
 laugh - ter, And he said- yes, he said- oh! he said- "Ha ha ha

mf *p stacc. rit.*

a tempo

SOPH

you like rub - ber fill - ing for a golf ball, I'm on it I
 tell ze grand A - mour of vich I love you, It makes me to
 ha ha ha ha ha, I can't help laugh - ing! Beg par - don, you

Very light.

SOPH

am! I use a Has - kell and I've got quite
 die! I love you ter - ri - bly too much, yes
 know; I'm aw - f'ly sor - ry, did - n't see you

SOPH

clas - sy, I take the hole in three without a bras - sy Did you see
 ra - zer! I ask your hand to Mis - ter Sir your fa - zer! Zo I am
 near it! Just heard a fun - ny sto - ry, did you hear it? You know, a

Trim - per when I caught him off an off ball, He faint - ed, no
 Count and my fa - mille is far a - bove you, All zat is my
 fel - low, ha ha ha ha ha, a fel - low, Was go - ing just

poco a poco cres - cen - do e ac - cel - er - an -

SOPH.
 sham! Just lend your fan, I'll show you how he hit it, I say, I've
 eye! Your fa - zer give ze mon - ey and we mar - ry, You 'ave no
 so, When, ha ha, met a girl, it's aw - f'ly fun - ny! And said, ha,

SOPH. *do*

bro - ken it, I - oh!" I say, do oh!
 mon - ey! oh! good - bye!" I can - not - bye!
 ha, ha, ha, ho, ho!" Ha, ha, ha, ho!

pp *sf molto staccatto* *sf*

1 & 2. (CHO) *pp* 3. *D. S. ⊕*

D. S. ⊕

Nº 15.

OCTET.— (Nan, Princess, Marjorie, Sophie, Geoffrey, Rajah, Douglas and Renac.)

“THE SEASON.”

LIONEL MONCKTON.

Allegro.

Rajah.

Piano.

RAJAH.

We are in - vit - ed ev - e - ry - where By peo - ple we can't say

RAJ.

GEOFFREY.

“No” to! We are de - light - ed you will be there For

MARJORIE.

GEO. we shall be sure to go too! We'll have a dai - ly

NAN.

MAR. ride in the morn And let our e - lec - tric car be Then we will gai - ly

ALL.

NAN. too - tie the horn And drive to the Oaks or Der - by! The

ALL. Der - by, The Der - by, We'll drive to the Oaks or Der - by!

NAN. & PRIN. *mf*
The sea - son, the sea - son, We'll

MAR. & SOPH. *mf*
The sea - son, the sea - son, We'll

RAJ. & REN. *p*
Der - by, Der - by, Der - by, The sea - son, the sea - son, We'll

GEOF. & DOU. *p*
Der - by, Der - by, Der - by, Der - by, Der - by, Der - by, Der - by, We'll

NAN. & PRIN.
get in a set and we'll freeze on, Nev.er stop.ping nev.er slow.ing, Set the

MAR. & SOPH.
get in a set and we'll freeze on, Nev.er stop.ping nev.er slow.ing, Set the

RAJ. & REN.
get in a set and we'll freeze on, Nev.er stop.ping nev.er slow.ing, Set the

GEOF. & DOU.
get in a set and we'll freeze on, Nev.er stop.ping nev.er slow.ing, Set the

NAN. & PRIN.
 pace and keep it go . ing! Ah!

MAR. & SOPH.
 pace and keep it go . ing! *f* The sea . son, the sea . son, You'll be

RAJ. & REN.
 pace and keep it go . ing! *f* The sea . son, the sea . son, You'll be

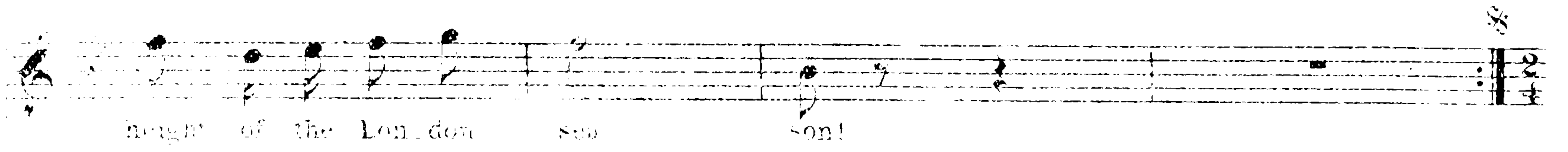
GEOF. & DOU.
 pace and keep it go . ing! *f* The sea . son, the sea . son, You'll be

NAN. & PRIN.
 Don't ev . er wait for a rea . son, For it's fash . ion's whim To be in the swim At the

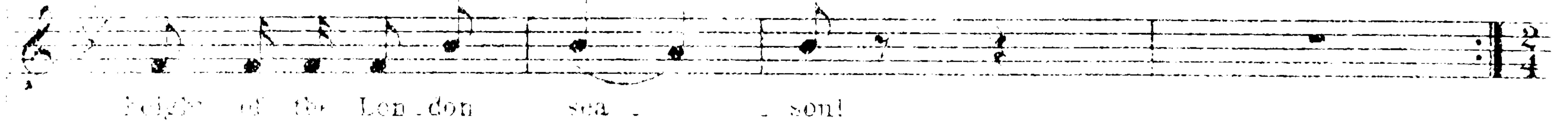
MAR. & OPH.
 late if you wait for a rea . son, For it's fash . ion's whim To be in the swim At the

RAJ. & REN.
 late if you wait for a rea . son, For it's fash . ion's whim To be in the swim At the

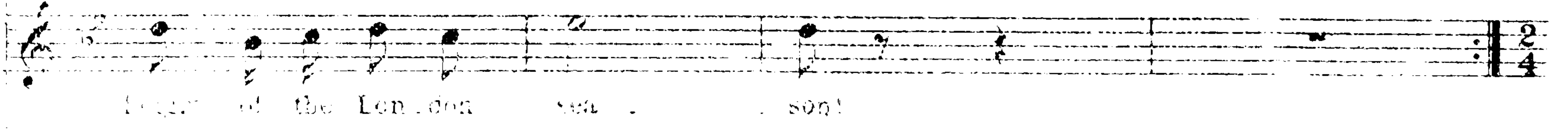
EOF. & DOU.
 late if you wait for a rea . son, For it's fash . ion's whim To be in the swim At the



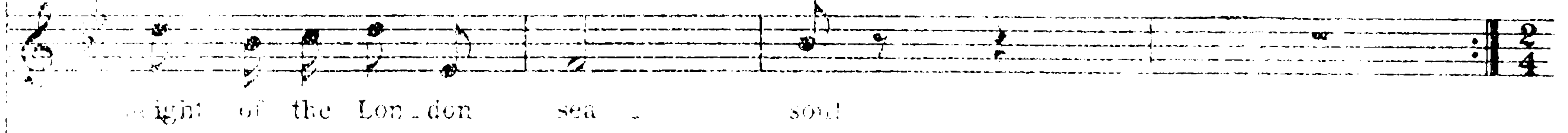
height of the London sea son!



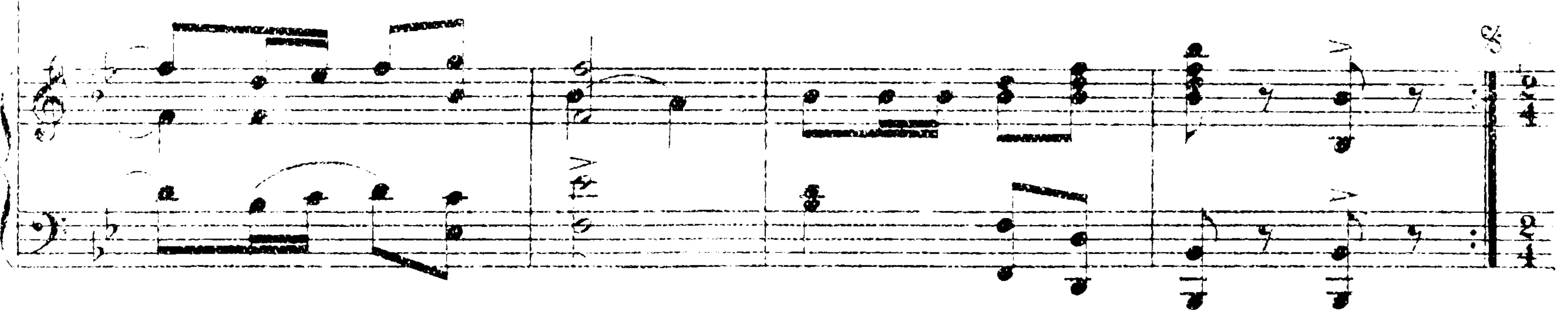
height of the London sea son!



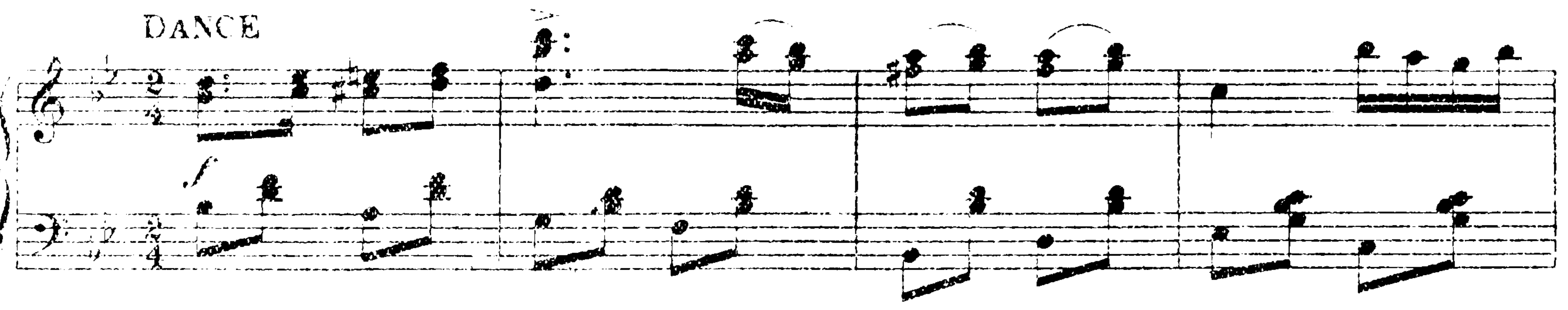
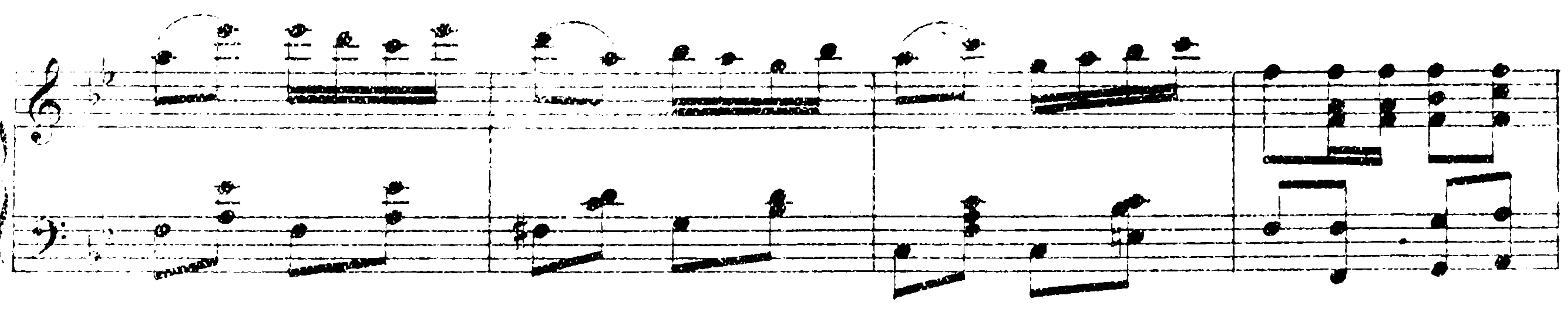
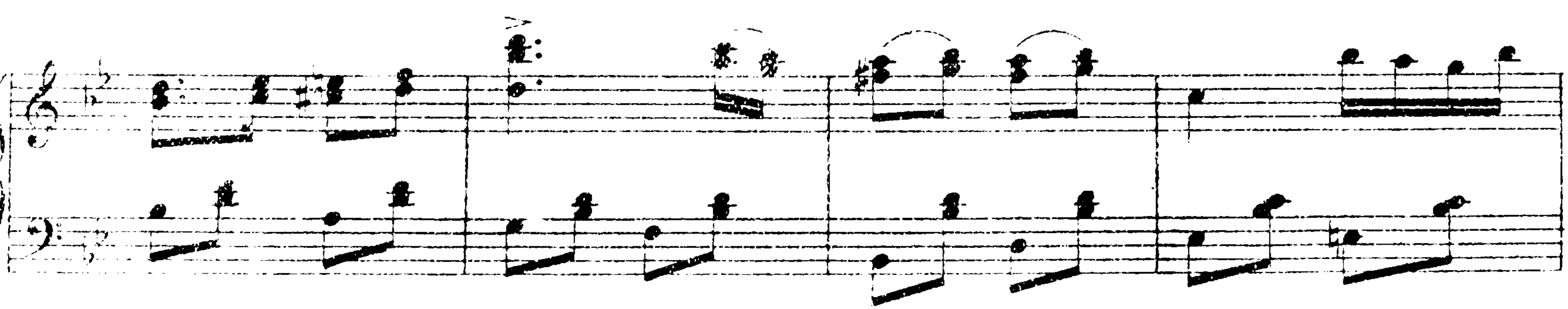
height of the London sea son!



height of the London sea son!



DANCE

NAN
&
FRIN

MAR
&
SOPH

RAJ
&
REN

GEOF
&
DOU

NAN
&
FRIN

MAR
&
SOPH

RAJ
&
REN

GEOF
&
DOU

NAN. & PRIN.
 stop - ping, nev - er slow - ing, Set the pace and keep it go - ing!

MAR. & SOPH.
 stop - ping, nev - er slow - ing, Set the pace and keep it go - ing! The

RAJ. & REN.
 stop - ping, nev - er slow - ing, Set the pace and keep it go - ing! The

GEOF. & DOU.
 stop - ping, nev - er slow - ing, Set the pace and keep it go - ing! The

NAN. & PRIN.
 Ah! Don't ev - er wait for a

MAR. & SOPH.
 sea - son! The sea - son! You'll be late if you wait for a

RAJ. & REN.
 sea - son! The sea - son! You'll be late if you wait for a

GEOF. & DOU.
 sea - son! The sea - son! You'll be late if you wait for a

NAN.
&
PRIN.

rea . . son, For it's fash . ion's whim To be in the swim At the

MAR.
&
SOPH.

rea . . son, For it's fash . ion's whim To be in the swim At the

RAJ.
&
REN.

rea . . son, For it's fash . ion's whim To be in the swim At the

GEOF.
&
DOU.

rea . . son, For it's fash . ion's whim To be in the swim At the

NAN.
&
PRIN.

height of the Lon . don sea . . son!

MAR.
&
SOPH.

height of the Lon . don sea . . son!

RAJ.
&
REN.

height of the Lon . don sea . . son!

GEOF.
&
DOU.

height of the Lon . don sea . . son!

SONG (Barry)

"ME AND MRS BROWN"

Words and Music by

PAUL A. RUBENS.

Allegretto commodo.

Barry.

2. She

Piano.

Slowly.

BAR.

1. Mis - sis Brown's a won - der, She's fif - ty - six or more, You'd
 loves to tell your for - tune By the tea - leaves in your cup: And
 3. Mis - sis Brown's a wo - man With most per - sua - sive pow'rs, And

BAR.

think that she was thir - ty If you did - nt know be - fore; She's
 if she does - nt like you I be - lieve she makes it up! She knows
 once she starts to ar - gue She will talk to you for hours. She

BAR.



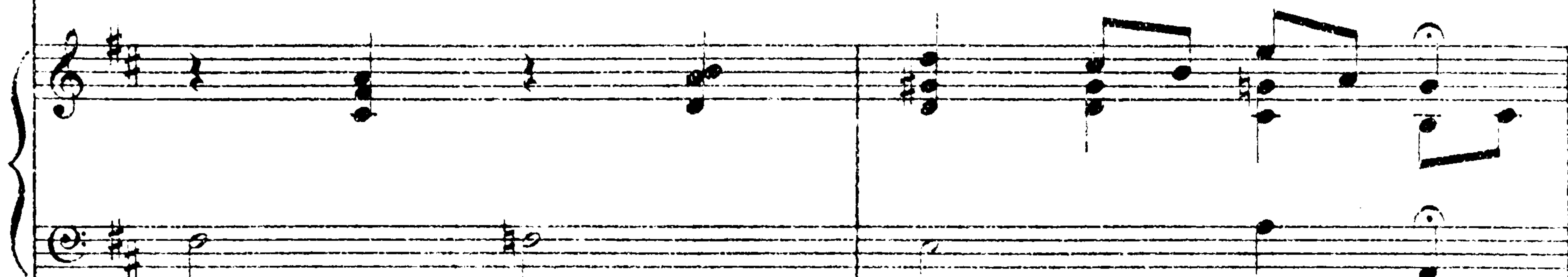
such a one for scan-dal, That's a thing in which she re-vels, And when
 ev-ry-bo-dy's in-come And ev-ry-bo-dy's past, And she
 thinks that Mis-ter Cham-ber-lain Is on-ly roll-ing logs, And that



BAR.

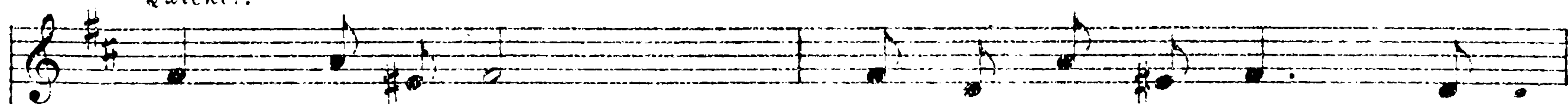


we two get to-ge-th-er, Why, we're "per-fect lit-tle dev-il!"
 knows what Mis-sis Tom-lin-son Is going to call "her last!"
 thro' him, Not-ting Hill Is sim-ply go-ing to the dogs!

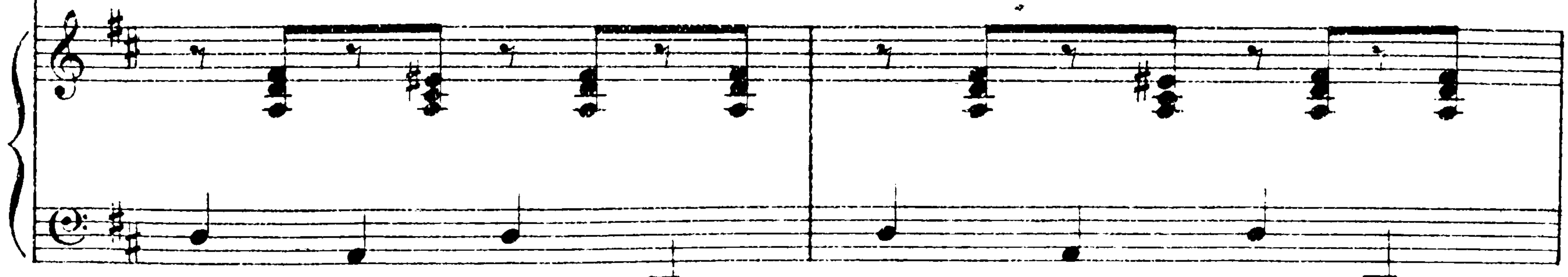


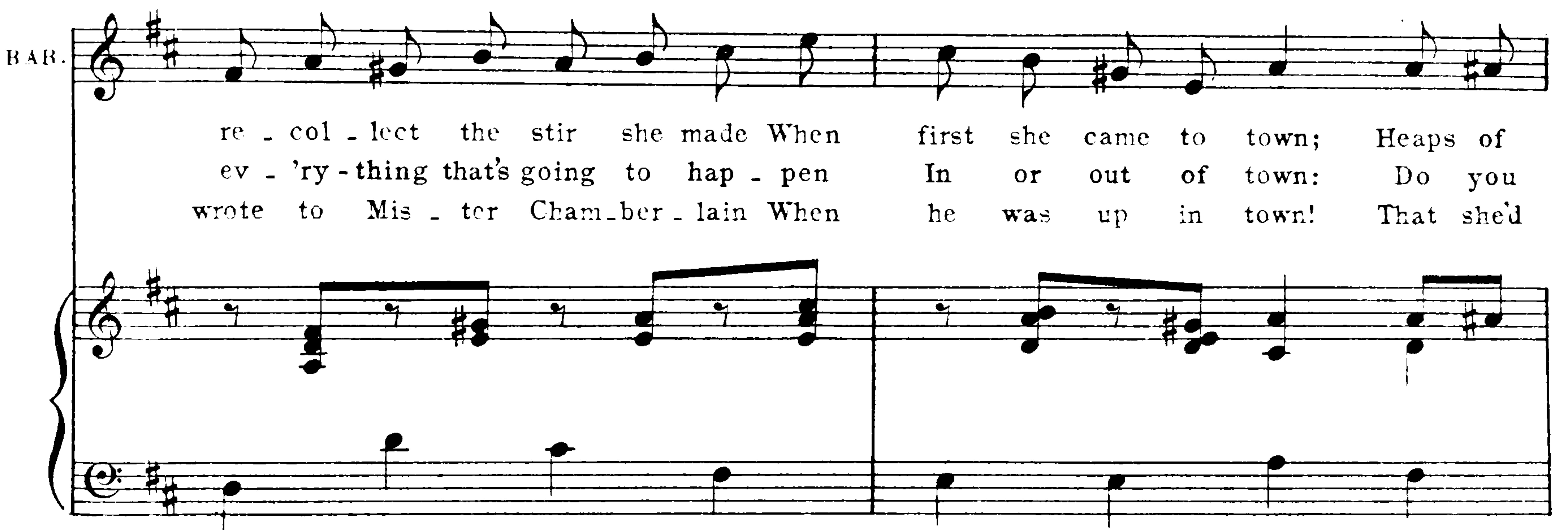
Quicker.

BAR.



Oh! Mis-sis Brown, Wick-ed Mis-sis Brown. l
 Oh! Mis-sis Brown, Shock-ing Mis-sis Brown. She hears
 Oh! Mis-sis Brown, Naugh-ty Mis-sis Brown. She

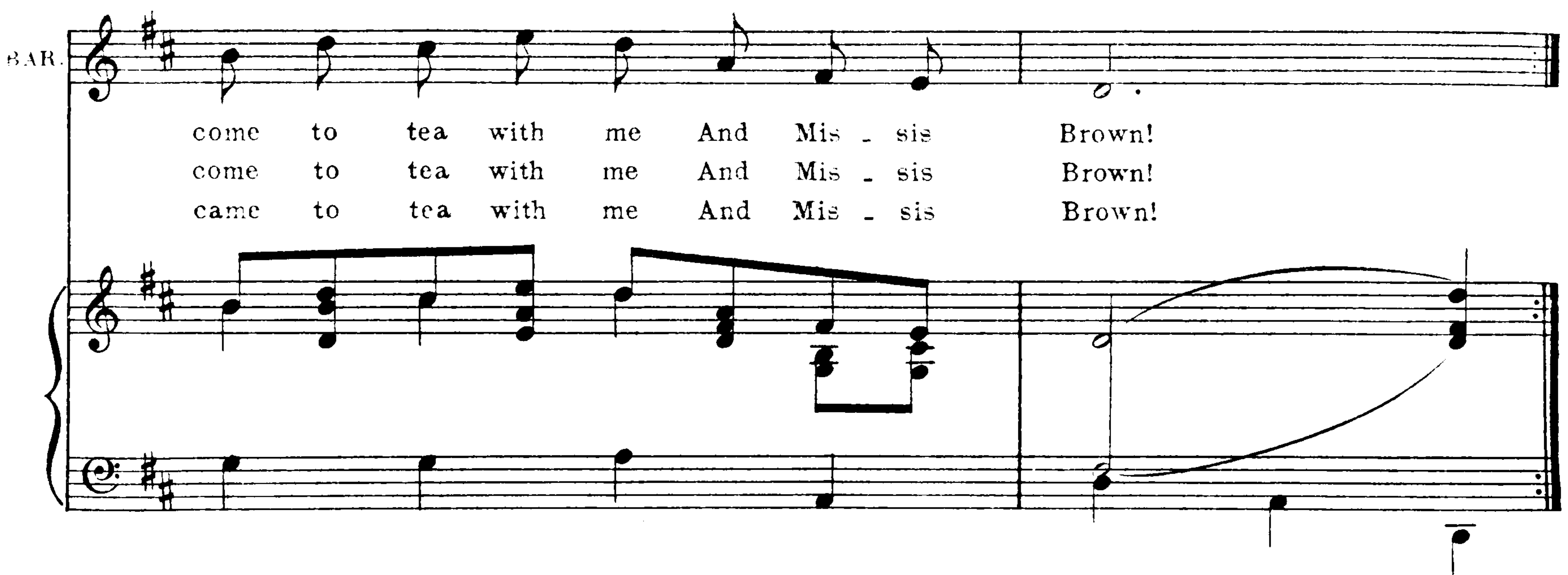


BAR. 

re - col - lect the stir she made When first she came to town; Heaps of
 ev - 'ry - thing that's going to hap - pen In or out of town: Do you
 wrote to Mis - ter Cham - ber - lain When he was up in town! That she'd

BAR. *rall.*  *a tempo*

se - crets she has got, And she'll tell you "all the lot" If you
 know why Mis - sis Smythe Took that lit - tle place in Hythe? You must
 bet an e - ven pound We two girls could talk him round! If he

BAR. 

come to tea with me And Mis - sis Brown!
 come to tea with me And Mis - sis Brown!
 came to tea with me And Mis - sis Brown!

BAR.

4. A
5. You've

Slowly.

BAR.

week a - go last Sun - day A young man came to tea: And
 heard of La - dy - - - - - Oh! my! And
 6. Mis - sis Brown i - ma - gines Her fi - gure's ve - ry fine. She

p

BAR.

ev - ry - bo - dy no - ticed He was quite é - pris with me So
 young Sir Char - lie - - - He's al - ways pass - ing by - He
 told me quite in ear - nest Hers was twice as good as mine! - It

BAR.

Mis - sis Brown got fu - ri - ous - And made me feel so small; By
 call'd the oth - er eve - ning And stay'd for — Oh! no! Mis - sis
 stung me to the quick And since that day I've not for - got it; For I

BAR.

tell - ing me that when he left He kiss'd her in the - hall! —
 Brown says she thinks — But that's a bit too far to go! —
 from the fig - ure that she's got, And the shop at which she got it!

Quicker.

BAR.

Oh! Mis - sis Brown, Cru - el Mis - sis Brown! Of -
 Oh! Mis - sis Brown, Drea - ful Mis - sis Brown! She
 Oh! Mis - sis Brown, Bump - ous Mis - sis Brown! Re -

BAR.

course I don't be - lieve it, But I feel so tired down. If you
 sent it to the Daily Mail and got ten shillings about She will
 mem - ber I have seen her in Her lit - tle dress - ing - gown If you

BAR.

rall. *a tempo*

think her sto - ry's true, Well, the best thing you can do Is to
 tell you all the facts In twelve scenes and sev - en acts, If you
 think her fi - gure's real, Talk a - bout a "skin - ny eel!" Just you

BAR.

go. and have a look at Mis - sis Brown!
 come to tea with me And Mis - sis Brown!
 come to tea with me And Mis - sis Brown.

No. 23.

SONG. (Barry.)

"A DANCE FOR JACK."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Tempo di Marcia.

Barry.

Piano.

The instrumental introduction consists of two staves. The top staff is for the vocal line (Barry) and the bottom two staves are for the piano accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand.

BAR.

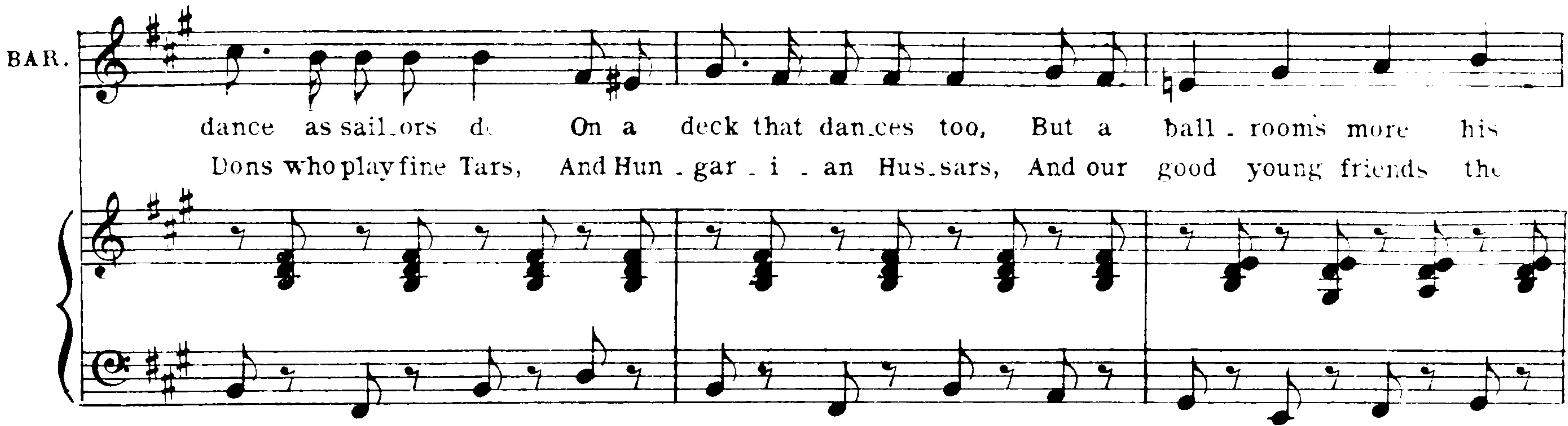
1. Oh! a sail or loves a chance of a
2. When the girls are at the ball, there are

The first verse of the song is shown with two systems of notation. The top system includes the vocal line (labeled 'BAR.') and the piano accompaniment. The lyrics are: "1. Oh! a sail or loves a chance of a" and "2. When the girls are at the ball, there are". The piano part continues with the same rhythmic accompaniment as the introduction.

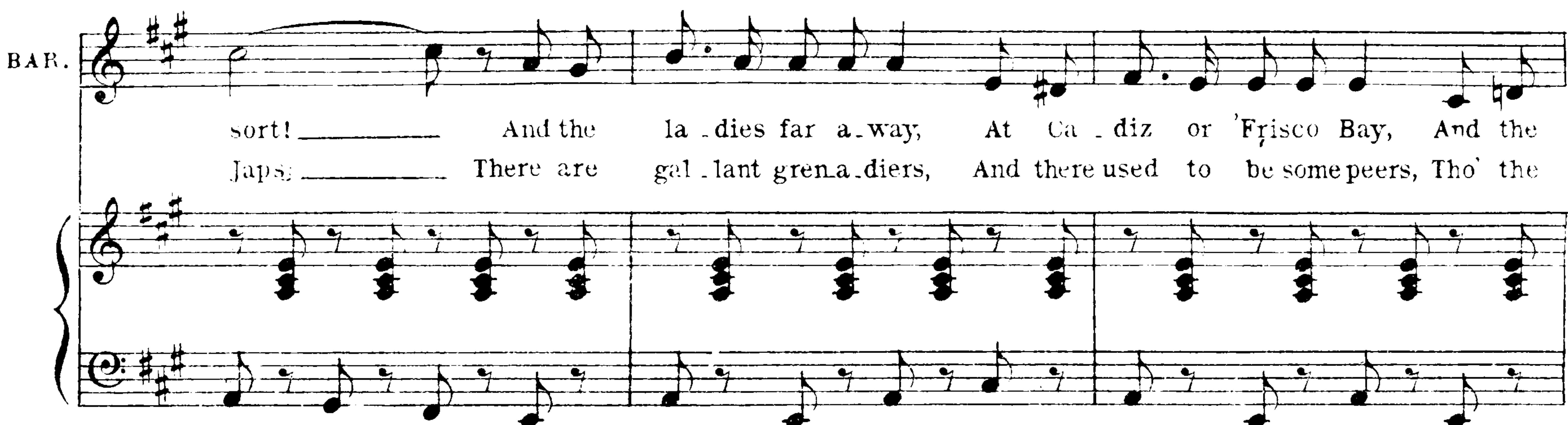
BAR.

part ner and a dance, When his ship comes in to port; _____ He can
men to court them all, And they're not so bad per haps; _____ There are

The second verse of the song is shown with two systems of notation. The top system includes the vocal line (labeled 'BAR.') and the piano accompaniment. The lyrics are: "part ner and a dance, When his ship comes in to port; _____ He can" and "men to court them all, And they're not so bad per haps; _____ There are". The piano part continues with the same rhythmic accompaniment as the introduction.

BAR. 

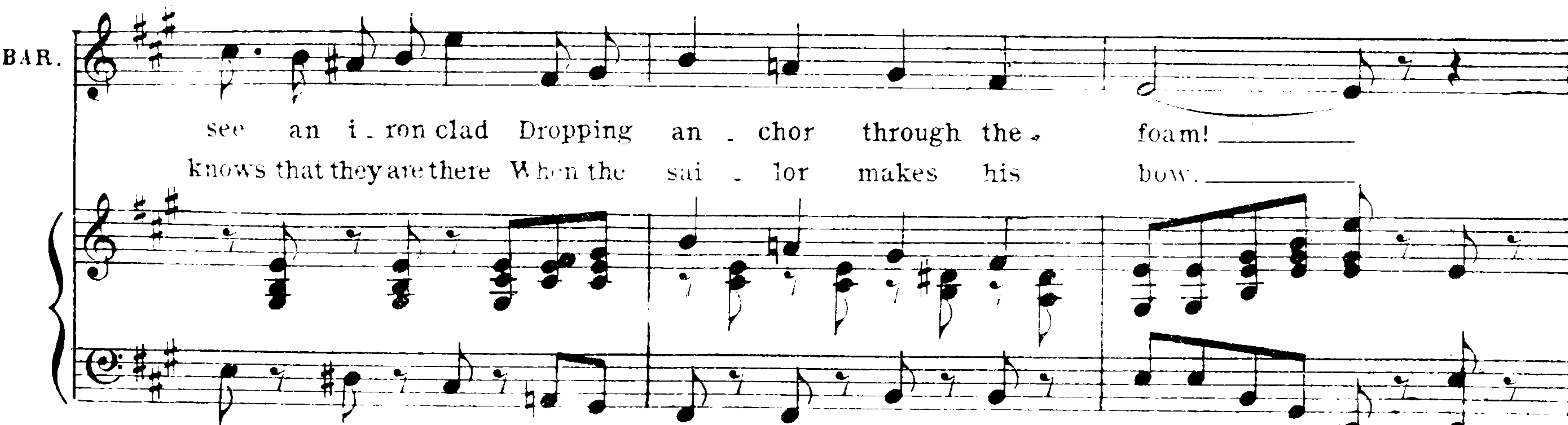
dance as sail-ors do On a deck that dances too, But a ball-rooms more his
 Dons who play fine Tars, And Hun-gar-i-an Hus-sars, And our good young friends the

BAR. 

sort! _____ And the la-dies far a-way, At Ca-diz or 'Frisco Bay, And the
 Japs: _____ There are gal-lant grena-diers, And there used to be some peers, Tho' the

BAR. 

Eng-lish girls at home, _____ Are par-tic-u-lar-ly glad when they
 Yan-kees own them now; _____ But a la-dy you'd de-clare; nev-er

BAR. 

see an i-ron clad Dropping an-chor through the foam! _____
 knows that they are there When the sai-lor makes his bow. _____

They will keep a dance for
She will keep her smile for

mf *p* *f*

Jack, _____ For there's none can take the floor, Like the
Jack, _____ For there's no body can score, Like the

BAR. sail - lor come a - shore, And the danc - ing girl, Nev - er knows such joy, As to
sail - lor come a - shore, And the fair - est maid, Tho' she looks so coy, Nev - er

BAR. waltz and whirl with a jol - ly sai - lor boy! They will
feels a - fraid of a jol - ly sai - lor boy! She will

f CHORUS. *f*

CHO.

keep a dance for Jack For there's
keep her smile for Jack For there's

CHO.

none can take the floor, Like the sailer come a shore, And the
no body can store, Like the sailer come a shore, And the

CHO.

danc - ing girl nev - er knows such joy, As to
fair - est maid, tho' she looks so coy, Nev - er

CHO.

waltz and whirl with a jol - ly sailer boy!
feels a - fraid of a jol - ly sailer boy!

D.C.

BAR.  3. But with all the girls a-bout, Jack will keep a sharp look out, For a



BAR.  face he can't for - get; _____ Tho' he makes a pret-ty speech, And he



BAR.  takes a turn with each, There is one he waits for yet. _____ When his



BAR. 

lit - tle girl ap - pears then a - way to her he steers, Through the

BAR. 

dance that sur - ges past, _____ And the la - dies all in vain try to

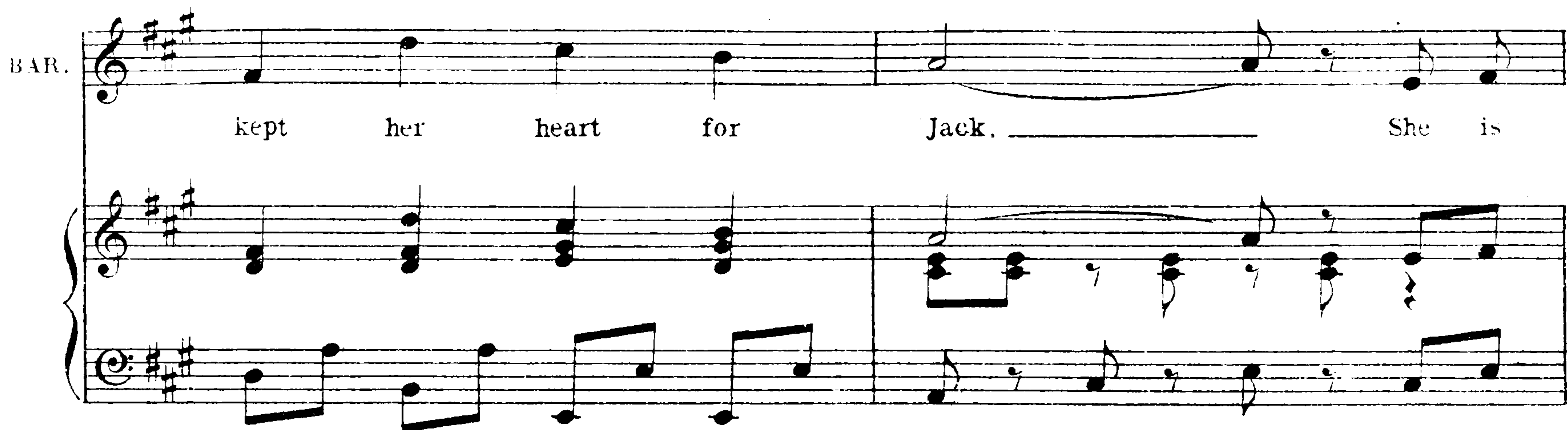
BAR. 

win him back a - gain, For he's found his port at

BAR. 

last! _____ She has

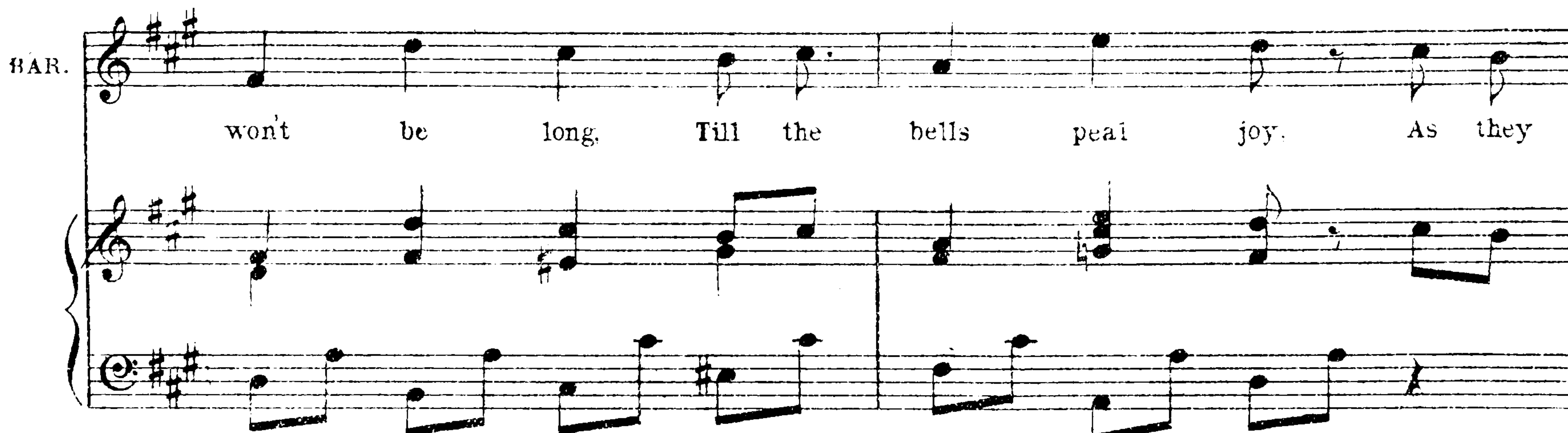
mf *p*

BAR. 

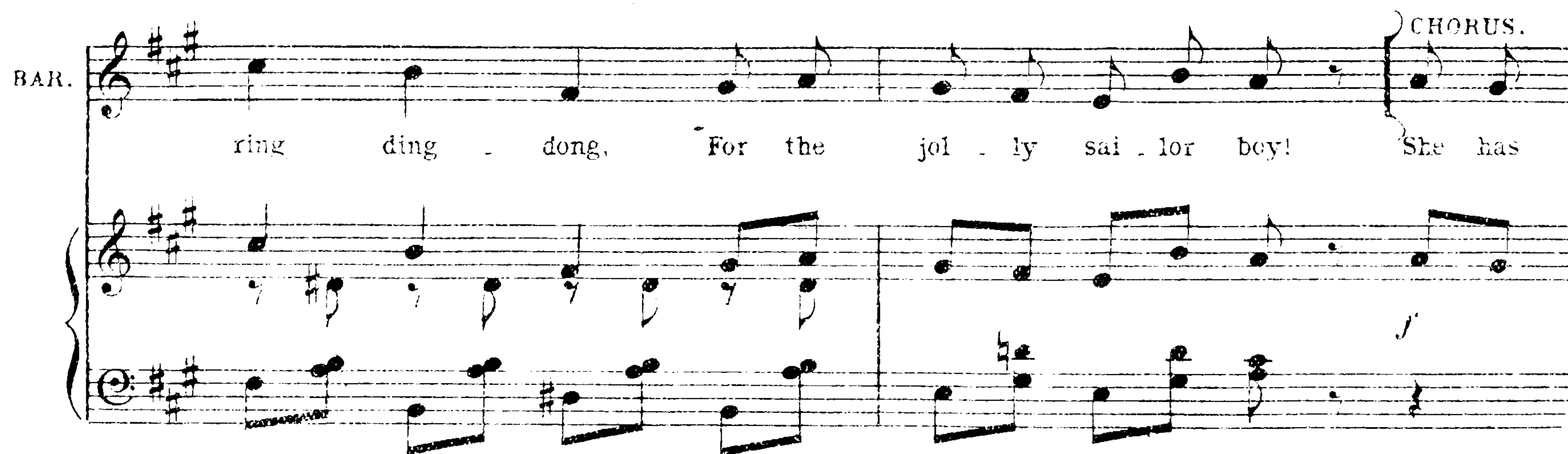
kept her heart for Jack. _____ She is

BAR. 

true for ever more, To her sai - lor come a - shore; So it

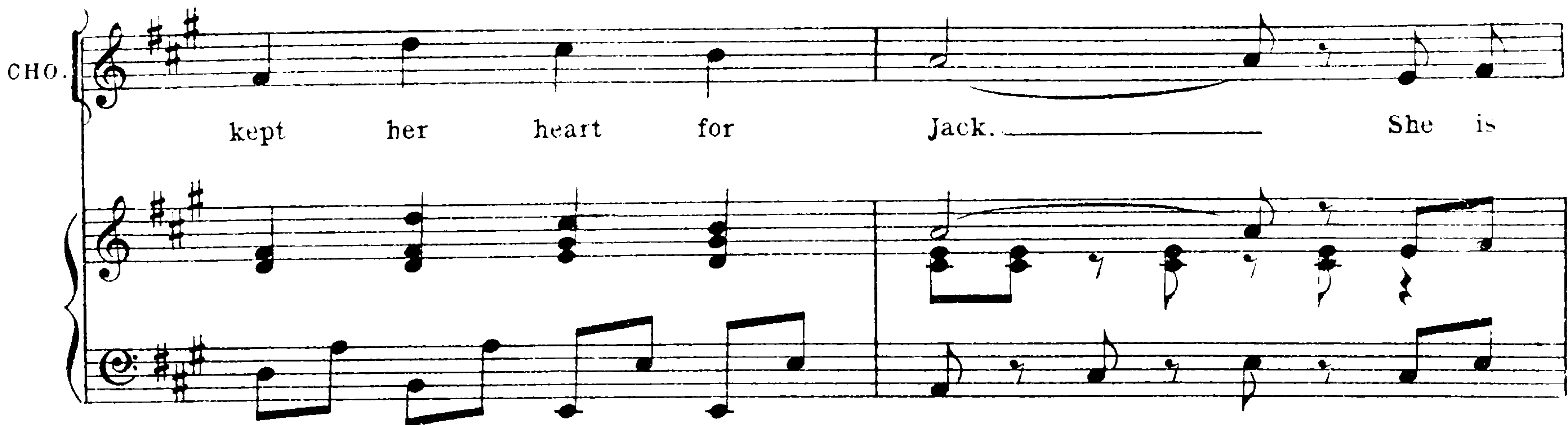
BAR. 


won't be long. Till the bells peal joy. As they

BAR. 

ring ding - dong, For the jol - ly sai - lor boy! She has

CHORUS.

CHO.  kept her heart for Jack. She is

CHO.  true for ev - er - more, To her sai - lor come a - shore, So it

CHO.  won't be long, Till the bells peal joy, As they

CHO.  ring ding - dong, For the jol - ly sai - lor boy! *Fine.*

No. 18.

SONG. (Marjorie.)

"SHE'S ACTING"

Words and Music by

PAUL A. RUBENS.

Piano. *Moderato.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It begins with a half note chord (F3, B-flat2) followed by a series of eighth notes: F3, G3, A3, B-flat3, C4, D4, E4, F4. The left hand starts with a bass clef and a half note chord (F3, B-flat2) followed by a series of eighth notes: F3, G3, A3, B-flat3, C4, D4, E4, F4. The tempo is marked 'Moderato' and the dynamics are 'mf' and 'p'.

MAR.

1. An act - ress smiles and an act - ress sighs, An
 2. An act - ress sups and an act - ress dines, And

The vocal line for the first line of lyrics is on a treble clef staff. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "1. An act - ress smiles and an act - ress sighs, An" and "2. An act - ress sups and an act - ress dines, And".

MAR.

act - ress hopes and fears or cries, But ev - 'ry thought and
 some - times takes most ex - pen - sive wines; But that you must not

The vocal line for the second line of lyrics is on a treble clef staff. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "act - ress hopes and fears or cries, But ev - 'ry thought and" and "some - times takes most ex - pen - sive wines; But that you must not".

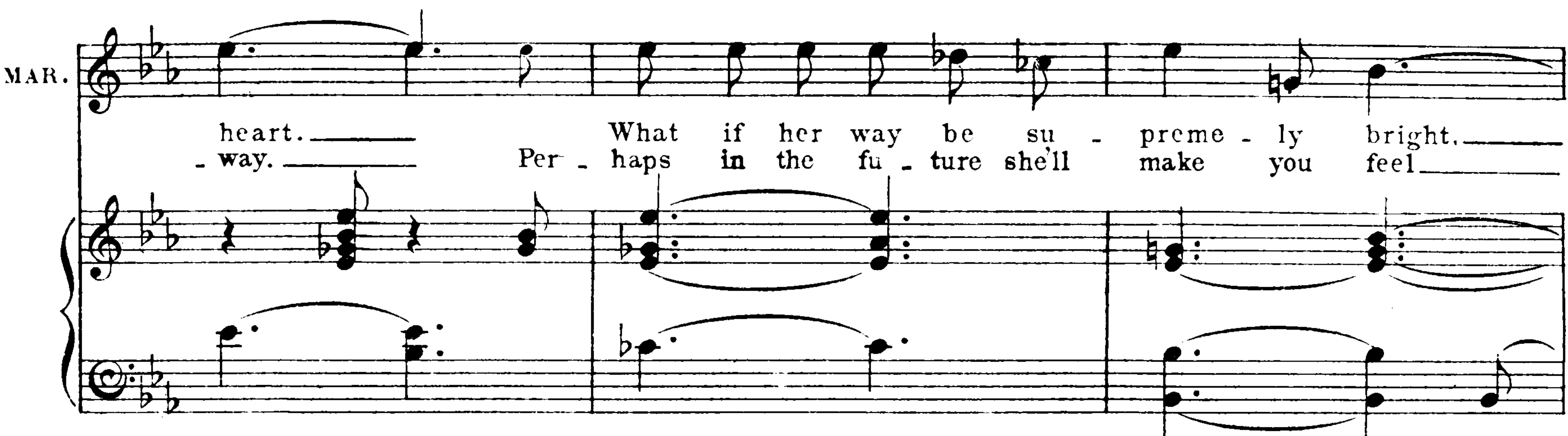
MAR.

look mind, Is de - fined in her book.
 Af - ter all, she is kind.

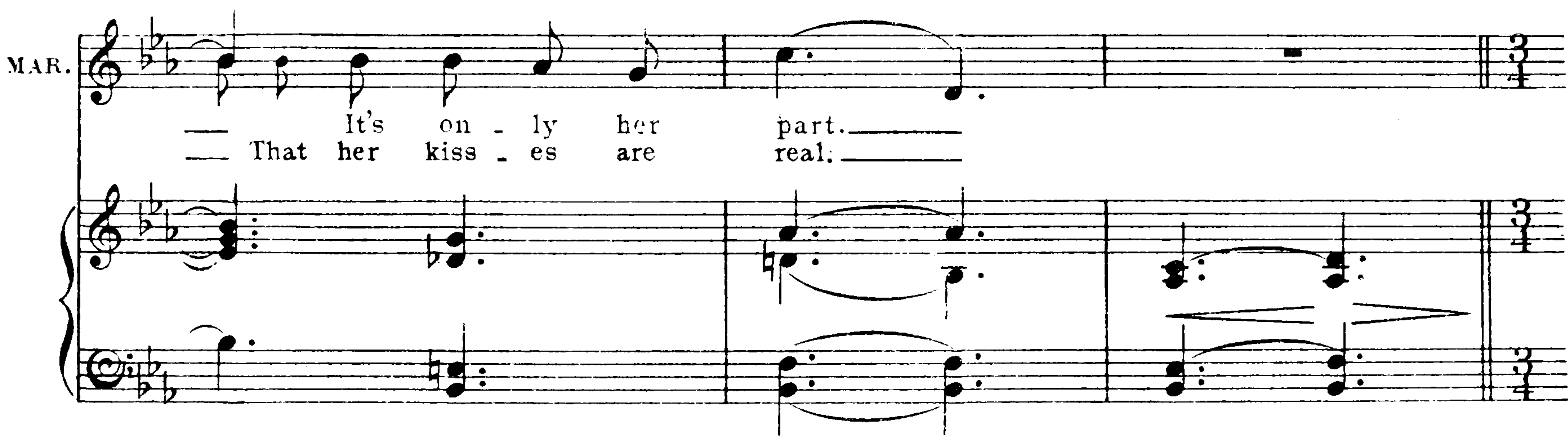
The vocal line for the third line of lyrics is on a treble clef staff. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "look mind, Is de - fined in her book." and "Af - ter all, she is kind.".

MAR. 

What then if she should be sad as night,— 'Tis not the mood of her
 She'll hear your trou - bles, and then some day — She'll kiss your tears — a -

MAR. 

heart. ———— What if her way be su - preme - ly bright. ————
 - way. ———— Per - haps in the fu - ture she'll make you feel ————

MAR. 

— That It's on - ly her part. ————
 — That her kiss - es are real: ————

REFRAIN.
 Slowly and with feeling.

MAR. 

1. Don't trust her smiles, Don't trust her wiles, You men must not
 2. If from her smile Just for a while You - think that her

MAR.

be too ex - act - - ing, Don't trust her sighs,
heart you're at - tract - - ing, Ques - tion her eyes,

MAR.

Don't trust those eyes. She's on - ly an act - ress, She's act - - ing.
And love re - plies, But she's on - ly an act - ress, She's act - - ing.

MAR.

act - - ing. act - - ing. She's act - - ing. She's act - - ing.

p rall.

D. C.

MAR.

Tempo I?

mf *p*

MAR. 3. But when the curtain at night rings down, It brings her freedom to

The first system of music features a vocal line for 'MAR.' and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are '3. But when the curtain at night rings down, It brings her freedom to'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

MAR. smile or frown; Her self she may reveal, Her thoughts need not con-

The second system continues the vocal line and piano accompaniment. The lyrics are 'smile or frown; Her self she may reveal, Her thoughts need not con-'. The vocal line has a long note with a slur over it, indicating a sustained sound.

MAR. - ceal. Then if she greets you with tender tone

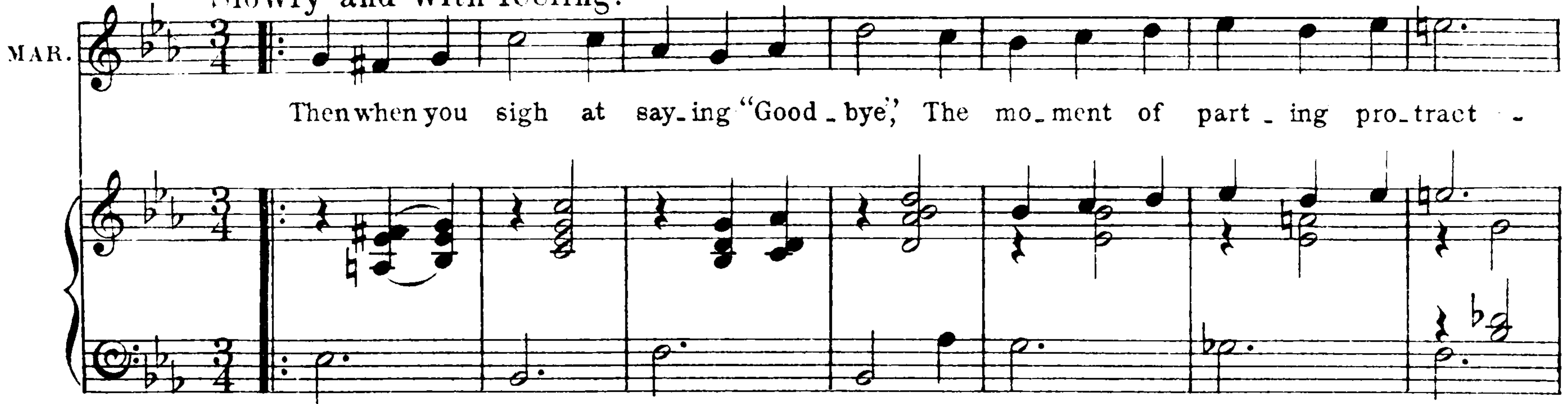
The third system continues the vocal line and piano accompaniment. The lyrics are '- ceal. Then if she greets you with tender tone'. The piano accompaniment features a long note in the right hand with a slur, mirroring the vocal line.

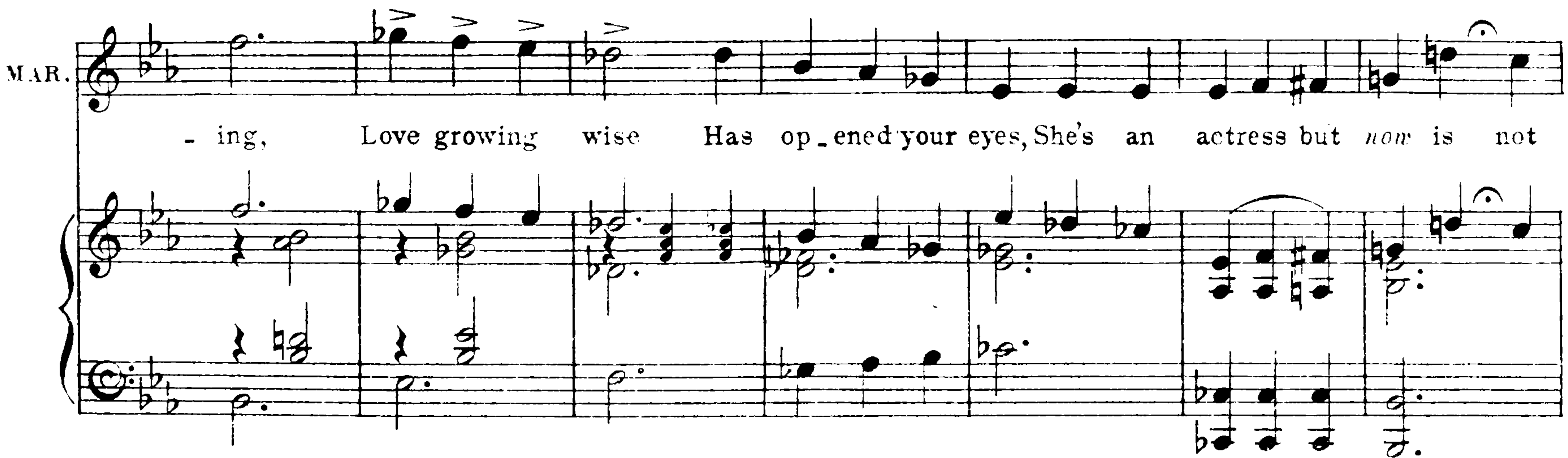
MAR. You will gladly own, Now that she lays a

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'You will gladly own, Now that she lays a'. The piano accompaniment has a long note in the right hand with a slur, mirroring the vocal line.

MAR.  side her part, _____ You have found _____ her heart, _____

REFRAIN.
Slowly and with feeling.

MAR.  Then when you sigh at say-ing "Good-bye," The mo-ment of part-ing pro-tract -

MAR.  - ing, Love growing wise Has op-ened your eyes, She's an actress but now is not

MAR.  act - ing. act - ing. not act - ing.

p rall.

No. 19.

SONG. (Geoffrey.)

"MY LITTLE GIRLIE?"

Words by
LEEDHAM BANTOCK.

Music by
FRANK E. TOURS.

Andante.

Geoffrey.

Piano.

The piano accompaniment for the first system consists of two staves. The treble staff begins with a *mf* dynamic and features a melodic line with a slur and a fermata. The bass staff provides a harmonic accompaniment with chords and a steady eighth-note pattern. The tempo is marked *Andante*. There are asterisks and the word *Ad.* (Adagio) at the end of the system.

GEO.

1. Time pas - ses slow - ly by, My lit - tle Girl - ie - No
 2. You've left me all a - lone, My lit - tle Girl - ie - I

The piano accompaniment for the second system continues the melody and accompaniment from the first system. It features a *p* (piano) dynamic. The treble staff has a melodic line with a slur and a fermata. The bass staff continues the harmonic accompaniment.

GEO.

rall. *a tempo*
 mat - ter how I try, My lit - tle Girl - ie - I can't for - get the days when we, To -
 want you for my own, My lit - tle Girl - ie - You seem to be so far a - way, I

The piano accompaniment for the third system concludes the piece. It features a *rall.* (rallentando) dynamic followed by a *a tempo* section. The treble staff has a melodic line with a slur and a fermata. The bass staff continues the harmonic accompaniment.

GEO.

- ge - ther used to al - ways be - I won - der if you still love me, My darl - ing. I
 count the hours un - til the day, When you will come to me and say "My darl - ing" I

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

GEO.

don't know what to do, My lit - tle Girl - ie - I love no one but you, My lit - tle
 don't know what to do, My lit - tle Girl - ie - No - bo - dy else but you, My lit - tle

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with harmonic support for the vocal melody.

GEO.

Girl - ie - I want you al - ways near, Your voice to al - ways hear - You
 Girl - ie - In my arms I want to take, And my wife I want to make. I

Musical notation for the third system, including vocal line and piano accompaniment. A *cresc.* marking is present above the vocal line. The piano part features a more active accompaniment.

GEO.

don't know how I love you, dear, My pret - ty lit - tle Girl - ie -
 oft - en think my heart will break, My pret - ty lit - tle Girl - ie -

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part concludes with a final chord.

GEO.

As through the world I go, Seeking for my love in vain, I miss my Girlie so.
 As through the world I go, Seeking for my love in vain, I miss my Girlie so.

GEO.

Come back a - gain. I am so lone - ly,
 Come back a - gain. I am so lone - ly,

GEO.

You I want on - ly, My lit - tle Girl - ie
 You I want on - ly.

GEO.

a tempo 2.
 Girl. My lit - tle Girl - ie Girl.

No. 20.

SONG (Nan.) and CHORUS.

"COME TO DEVONSHIRE."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro commodo.

Piano.

f pesante

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The tempo is marked 'Allegro commodo' and the dynamics are 'f pesante'.

NAN.

1. Oh, Lon - don girls are all — So haugh - ty, proud, and chil - ly, —
2. A Lon - don lass that's won — Will stay en - gaged for ev - er. —

The first vocal part for 'NAN.' is written on a single staff. It includes two verses of lyrics. The piano accompaniment is shown on two staves below the vocal line, with a dynamic marking of 'p'.

CHOR.

Chil - ly, chil - ly! Haugh - ty, and proud, and chil - ly! In
Ev - er, ev - er! Wait for a man for ev - er! We

The chorus is written on a single staff for the voice. The piano accompaniment is shown on two staves below, with a dynamic marking of 'mf'.

NAN.

De - von - shire we call — That sort of maid a sil - ly, —
don't think wait - ing fun, — Our word is "now or nev - er," —

The second vocal part for 'NAN.' is written on a single staff. The piano accompaniment is shown on two staves below.

CHO. *mf*

Sil - ly, sil - ly! Call such a maid a sil - ly! A
 Nev - er, nev - er! Mar - ry him now or nev - er! And

NAN.

NAN.

man may come to woo, ——— The la - dy likes him too, ——— She
 when a maid's a wife, ——— She stays so all her life; ——— She

NAN.

looks as if her neck was stiff, And says, "How do you do?" ——— A
 is - n't forced to get di - vorced Be - fore you can say "knife!" ——— In

NAN. *rit.*

girl would stay A - lone all day, If she did that down De - von - shire way!
 town, they say, "Wives go — and play," We do some work down De - von - shire way!

rit.

NAN.

Come down to De - von - shire, When it's
 Come down to De - von - shire, If it's

a tempo

NAN.

court - ing you re - quire; If you
 wives that you de - sire; For a

NAN.

want the place to find Where a maid will speak her mind,
 wife that does - n't flirt, And will wash your Sun - day shirt,

NAN.

Come a - long to De - von - shire!
 Come a - long to De - von - shire!

CHO.

1. Come down to De - von - shire, — When it's court - ing
 2. Come down to De - von - shire, — If it's wives that

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a bass clef and a key signature of two flats. The music is in 4/4 time and includes various note values, rests, and dynamic markings.

The piano accompaniment for the first system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 4/4 time and features a steady bass line with chords in the upper register.

CHO.

you re - quire; — If you want the place to find Where a
 you de - sire; — For a wife that does - n't flirt, And will

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line continues with a treble clef and a key signature of two flats. The piano accompaniment continues with a bass clef and a key signature of two flats. The music is in 4/4 time and includes various note values, rests, and dynamic markings.

The piano accompaniment for the second system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 4/4 time and features a steady bass line with chords in the upper register.

CHO.

maid will speak her mind, — Come a - long to De - von - shire!
 wash your Sun - day shirt, — Come a - long to De - von - shire!

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a bass clef and a key signature of two flats. The music is in 4/4 time and includes various note values, rests, and dynamic markings.

The piano accompaniment for the third system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 4/4 time and features a steady bass line with chords in the upper register.

NAN.

3. Oh,

f pesante

p

NAN.

De - von-shire's the sort — To come and live a - while in,

CHO.

While in, while in! Where you may live a while in! We

mf

p

NAN.

wear a frock that's short — E - nough to cross a stile in,

CHO. *mf* NAN.

Stile in, stile in! Jump-ing a - cross a stile in! Your

NAN.

Lon - don gowns are wide, — I feel I'm lost in - side: — They

NAN.

hide your toes where no one knows, And that's just all they hide! — Our

NAN. *rit.*

dress - es may Be not - so gay, We keep them on down De - von - shire way!

rit.

NAN. Come down to De - von - shire, For the

a tempo

Detailed description: This system contains the first two staves of music. The top staff is a vocal line for 'NAN.' in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'Come down to De - von - shire, For the'. The bottom two staves are piano accompaniment in a grand staff (treble and bass clefs). The tempo marking '*a tempo*' is placed above the piano part.

NAN. girls that you'll ad - - mire; If you

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics 'girls that you'll ad - - mire; If you'. The piano accompaniment continues with chords and melodic lines in the right and left hands.

NAN. want a maid like me, With an an - kle fit to see,

Detailed description: This system contains the third two staves of music. The vocal line continues with the lyrics 'want a maid like me, With an an - kle fit to see,'. The piano accompaniment continues with chords and melodic lines.

NAN. Come a - long to De - von - shire!

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics 'Come a - long to De - von - shire!'. The piano accompaniment concludes with chords and melodic lines.

CHO.

Come down to De - von - shire, For the girls that

Come down to De - von - shire, For the girls that

CHO.

you'll ad - mire; If you want a maid like me, With an

you'll ad - mire; If you want a maid like me, With an

CHO.

an - kle fit to see, Come a - long to De - von - shire!

an - kle fit to see, Come a - long to De - von - shire!

Nº 21.

SONG. (Rajah) and CHORUS.

"IT WILL ALL COME RIGHT."

Words by

ADRIAN ROSS and RUTLAND BARRINGTON.

Music by

LIONEL MONCKTON.

Tempo di Valse.

Piano.

When once I was given to
When a Statesman proposes a

dances, No doubt I committed some faults, But
measure, He'll carry it through if he can. And it

nev - er it en - tered my fan - cies _____ That I did - nt
 gives us a great deal of plea - sure _____ To sup - port such an

know how to waltz. _____ The style that they waltz in this
 ex - cel - lent plan. _____ If to bring it to per - fect fru -

new time, _____ Is ut - ter - ly no - vel to me, _____
 - i - tion, _____ He thinks it is best to re - sign, _____

I used to per - form it in two - time, _____ And
 Then the height of his loft - y am - bi - tion, _____ Is

now I must do it in three! _____ It will all come
 crowned with a sen - ti - ment fine! _____ It will all come

right in the fu - ture, _____ Though I can - not quite man - age it
 right in the fu - ture, _____ Though we can - not at pres - ent see

now, _____ For it goes ra - ther quick, with two glides and a
 how, _____ But it's bound to be so, as our won - der - ful

CHORUS.

kick, And I'm try - ing to find out how, _____ It will
 Joe, Is at work on the pro - blem now, _____ It will

all come right in the fu - ture, — Tho' I can - not quite man - age it
 all come right in the fu - ture, — Tho' we can - not at pre - sent see

now, — I am full of re - grets when my part - ner up - sets, And I
 how, — He is bound to get back, for he ne - ver will lack The sup -

ne - ver can make out how.
 - port that we give him now.

D.C.

3. We hear a good deal of "Pro - tec - tion," _____ At meetings that fin - ish in
 4. When peo - ple are talk - ing to - geth - er, _____ You know it's a thous - and to

scenes! _____ But I fan - cy, on care - ful re - flec - tion, _____ That
 one _____ They'll grum - ble con - cern - ing the wea - ther, _____ And

few of us know what it means. _____ We ar - gue with great an - i -
 men - tion the spots on the Sun. _____ They say that a cli - mate that's

- ma - tion, _____ Some say it will bring us to grief! _____ For
 stea - dy _____ Is all they are an - xious to get, _____ But they

what shall we be as a na - tion _____ If we can't af - ford mut - ton and
 real - ly have got it al - rea - dy, _____ For it's stead - i - ly sett - ling to

beef? _____ It will all come right in the fu - ture, _____ Tho' we
 wet! _____ It will all come right in the fu - ture, _____ Or at

can - not ex - act - ly see how. _____ But if ox - en are dear, it is
 least we are hop - ing it now. _____ But if ev - er the rain should in -

CHORUS.

per - fect - ly clear We shall have to re - ly on Cow! _____ It will
 - tend to re - frain, It had bet - ter be start - ing now! _____ It will

all come right in the fu - ture, — Tho' we can - not ex - act - ly see
 all come right in the fu - ture, — Or at least we are ho - ping it

how; — And if bread we don't boast, we must live up - on toast, And be
 now! — If the mis - chief is done by the spot - ty old sun, It's no

thin - ner, per - haps, than now! —
 won - der he's hi - ding now! —

5. Just now there's a lot of dis - cus - sion ——— A - way in the East which is

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "5. Just now there's a lot of dis - cus - sion ——— A - way in the East which is". The piano accompaniment starts with a piano dynamic marking (*p*) and features a steady rhythmic pattern of chords in the right hand and a more active bass line in the left hand.

Far! ——— The Jap is - nt fond of the Rus - sian, ——— Which

The second system continues the musical score. The vocal line has a long note on "Far!" followed by the lyrics: "The Jap is - nt fond of the Rus - sian, ——— Which". The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

trou - bles the ex - cel - lent Czar! ——— He shuns a - ny war - like bra -

The third system of the musical score. The vocal line continues with the lyrics: "trou - bles the ex - cel - lent Czar! ——— He shuns a - ny war - like bra -". The piano accompaniment remains consistent with the previous systems.

- va - do, ——— For peace is the dream of his soul, ——— So,

The fourth and final system of the musical score. The vocal line concludes with the lyrics: "- va - do, ——— For peace is the dream of his soul, ——— So,". The piano accompaniment provides a final harmonic resolution.

he and the gen - tle Mi - ka - do, ——— Are lay - ing in can - non and

coal. ——— It will all come right in the fu - ture, ——— So the

Rus - sians at pre - sent de - clare, ——— For their claims they will drop, And an -

CHORUS.
- nex - ing will stop, Tho' they have - n't yet told us where. ——— It will

all come right in the fu - ture, — So the Rus - sians at pre - sent de -

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a half note 'all', followed by quarter notes 'come', 'right', and 'in'. A half note 'fu' is followed by a half note 'ture', which is then followed by a full rest. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand, with various slurs and ties.

- clare. — And they must put it right, As the Jap - py will' fight, In a

The second system continues the vocal line with a half note 'clare.', followed by quarter notes 'And', 'they', 'must', 'put', 'it', 'right,'. The piano accompaniment includes a piano dynamic marking 'p' and continues with chords and a melodic line.

way that will make them stare. —

The third system shows the vocal line with a half note 'way', quarter notes 'that', 'will', 'make', and a half note 'stare.', followed by a full rest. The piano accompaniment features a forte dynamic marking 'f' and concludes with a double bar line.

Fine.

The fourth system contains only the piano accompaniment, which concludes with a double bar line and the word 'Fine.' written in italics.

No. 22.

DUET. (Sophie and Barry.)

"QUARRELLING."

Words and Music by

PAUL A. RUBENS.

Allegro.

Sophie.

SOPHIE.

You're a

Piano.

ff

p

BARRY.

SOPH.

ve - ry fun - ny man! Oh! real - ly? You're a ve - ry cur - ious

SOPHIE.

BARRY.

SOPHIE.

BAR.

girl! Oh! Am I? Dont you sneer behind your fan! Oh! dear me!

SOPH. BARRY. SOPHIE.

I've been sup-ping with an ear! Oh! have you! Don't you

SOPH. BARRY.

think you're going to ir - ri - tate me! You do all you can to

BAR. SOPHIE.

ag - gra - vate me! Can't you go and leave me, if you

SOPH. BARRY.

hate me? I can please my self, I s'pose!

SOPHIE.

BARRY.

Don't talk to me! d'you hear me speak? — I real-ly ne-ver heard

SOPHIE.

BAR.

such fear-ful cheek! One word more, and— Leave me a -

rit. - *a tempo*

BARRY.

SOPH.

- lone, I beg you pray! — Oh! quite de-light-ed, I'm sure,— good

SOPHIE.

BAR.

day! I sup- pose you think you're smart? You

SOPH. BARRY.

think so? Well, sup - pos - ing that I do? Oh! no - thing! I know

BARR. SOPHIE.

your re - marks by heart! Thank good - ness! I can't say the same of

SOPH. BARRY. SOPHIE.

you! Oh! tem - per! All I say is, you an - noy me great - ly.

SOPH. BARRY. SOPHIE.

Once you liked to know me tête - à - tête - ly - That was

BARRY

SOPH. sev'ral years a - go, not late - ly, My re - ply is sim - ply "Rats!"

SOPHIE. BARRY

BAR. Don't talk to me! d'you hear me speak?— I real - ly never heard—

rail. *a tempo*
SOPHIE.

BAR. — such fear - ful cheek! One more word, and—Leave me a - lone, I

BARRY

SOPH. beg you, pray!— Oh! quite de - light - ed, I'm sure - good day!

DANCE.

First system of musical notation for a piano piece. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The music begins with a dynamic marking of *mf*. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation. The treble clef melody continues with some grace notes and slurs. The bass clef accompaniment remains consistent with eighth-note patterns.

Third system of musical notation. The treble clef melody shows some chromatic movement. The bass clef accompaniment includes some chords and rests.

Fourth system of musical notation. The treble clef melody continues with eighth-note patterns. The bass clef accompaniment features a mix of eighth and sixteenth notes.

Fifth system of musical notation. The treble clef melody includes some dotted rhythms. The bass clef accompaniment continues with eighth-note patterns.

Sixth system of musical notation, the final system on the page. It concludes with a dynamic marking of *ff* (fortissimo) and a fermata over the final notes. The treble clef melody has a more active eighth-note pattern, while the bass clef accompaniment features some chords and rests.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music begins with a forte (*f*) dynamic marking. The right hand contains a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand features a more active melodic line with slurs and ties, while the left hand maintains a consistent eighth-note accompaniment.

Third system of musical notation. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment, including a few chords with flats.

Fourth system of musical notation, marked with a fortissimo (*ff*) dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

Sixth system of musical notation, concluding the piece. The right hand features a melodic line with a final cadence, and the left hand provides a steady accompaniment.

No. 23.

FINALE ACT II.

Allegro.

Chorus.

Yo - ho! lit - tle girls, yo - ho! That's

Piano.

f

This system contains the first system of music for the Chorus and Piano. The Chorus part is on a single staff in 2/4 time, starting with a whole rest followed by a series of eighth and sixteenth notes. The Piano part is on a grand staff (treble and bass clefs) in 2/4 time, starting with a forte dynamic marking and a rhythmic accompaniment of eighth and sixteenth notes.

CHO.

so, lit - tle girls, that's so; Then a dance to end and a - way we'll whirl With a

This system contains the second system of music for the Chorus and Piano. The Chorus part continues with eighth and sixteenth notes. The Piano part continues with a similar rhythmic accompaniment.

CHO.

sai - lor boy And his coun - try girl. Heave a - head my hear - ties And

This system contains the third system of music for the Chorus and Piano. The Chorus part continues with eighth and sixteenth notes. The Piano part continues with a similar rhythmic accompaniment.

CHO. foot it all you know, We've end - ed the ball. Good -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. The lyrics are "foot it all you know, We've end - ed the ball. Good -". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady rhythmic accompaniment with chords and moving lines.

CHO. - night to you all, Yo - ho! lit - tle girls boys yo - ho!

The second system of music continues the vocal line and piano accompaniment. The lyrics are "- night to you all, Yo - ho! lit - tle girls boys yo - ho!". The piano accompaniment includes a prominent melodic line in the right hand and a supporting bass line in the left hand.

MEN. Take your pret - ty part - ner to the

The third system of music is for the men's part. It begins with a double bar line and a key signature change to one flat. The lyrics are "Take your pret - ty part - ner to the". The piano accompaniment features a more active and rhythmic accompaniment, with a strong bass line.

GIRLS. Take your part - ner!

MEN. ball _____ Take your pret - ty part - ner to the

The fourth system of music features vocal lines for both girls and men, along with piano accompaniment. The girls' part has the lyrics "Take your part - ner!". The men's part has the lyrics "ball _____ Take your pret - ty part - ner to the". The piano accompaniment continues with a rhythmic accompaniment.

GIRLS
 Take your part - ner! I am glad to have the chance

MEN.
 ball I am glad to have the chance

GIRLS
 All through life with you to dance, For I love my part - ner at the

MEN.
 All through life with you to dance, For I love my part - ner at the

GIRLS
 1. ball 2. ball

MEN.
 ball ball

SONG.—(Nan.) and CHORUS.

"I CAN LAUGH, I CAN LOVE."

Words and Music by

PAUL A. RUBENS.

Allegretto.

Nan.

Piano.

The
Our

NAN.
world was not for pain, Not for re - morse; But
life is short (and man a poor con - ceit). So

NAN.
though we strive in vain, Grief will run its course. For
let's do all we can to ren - der it sweet, If

NAN.
me no cloud shall come my way, The sun a - lone shall fill the day, A
trou - ble comes, as trou - ble will, We'll glad - ly see it through, but still I'd

REFRAIN.

NAN.

reck - less, glo - ri - ous game I mean to play. _____
 soon - er far that the pi - per paid the bill! _____ } Then

accel. *rall.*

NAN.

hey! _____ for a life _____ of be - wil - der - ing mad - ness!

mf

NAN.

All _____ that the fren - zy of plea - sure can give; Ah!

NAN.

fling _____ to the wind _____ ev' - ry sha - dow of sad - ness,

f

NAN.

Give me the earth, Steep me in mirth, So I shall

accel.

NAN.

rit.

love, I shall laugh, I shall live! —

CHORUS IN UNISON. *a tempo*

Hey! — for a life — of be-wil-der-ing

rit.

1st SOPRANOS.

mad-ness! All — that the fren-zy of plea-sure can give; Ah!

2nd SOPRANOS.

mad-ness! All that plea-sure can give; Ah!

TENORS & BASSES.

mad-ness! All that plea-sure can give; Ah! —

fling to the wind ev'ry shadow of sadness,

fling to the wind ev'ry shadow of sadness,

fling to the wind ev'ry shadow of sadness,

Give me the earth, Steep me in mirth,

Give me the earth. Steep me in mirth,

Give me the earth, Steep me in mirth,

So I shall love, I shall laugh, I shall live!

So I love, laugh, I shall live!

So I love, laugh, I shall live!

D.S.

SEXTET.—(Marjorie, Nan, Sophie, Rajah, Douglas and Grasmere.)

"TAKE YOUR PRETTY PARTNER."

Piano. *mf* ♩ Allegro.

MARJORIE.

1. When
2. Per -

MAR.

rush . ing round the whirl _____ Of par . ties in So . ci . e . ty— To
happ . s her chap . er . on _____ May show some con . tra . ri . e . ty— As

MAR.

GRASMERE.

flirt with an . y girl _____ Is not an im . pro . pri . e . ty— You
fre . quent . ly is known _____ In ve . ry good so . ci . e . ty! NAN. You

GRAS.
NAN.

smile at her, she laughs at you. You make a lit - tle joke or two: It
take the chap - er - on to sup And char - it - ab - ly keep her up With

GRAS.
NAN.

may be old, it may be new, There's noth - ing like va - ri - e - ty — But
iced champagne and clar - et cup, There's noth - ing like va - ri - e - ty! — SOPHIE. Your

NAN.

NAN.
SOPH.

when you're go - ing to a ball There's one you think of first of all. And you
part - ner longs for cool and calm, You find them both be - hind a palm. And you're

RAJAH.

RAJ.

feel that the world has be - come more gay When your lit - tle pet part - ner
ut - ter - ly lost for an hour or two With your lit - tle pet part - ner

RAJ

comes there your with way! you! Take your pret - ty
Kiss your pret - ty

mf *p*

MARJORIE, NAN & SOPHIE.

MEN

Take your part - ner!
Kiss your part - ner!

part - ner at the ball Take your pret - ty
part - ner at the ball Kiss your pret - ty

GIRLS.

Take your part - ner!
Kiss your part - ner!

part - ner at the ball part - ner at the ball

GIRLS
 She who dances best of all,
 Then up on your knees you fall.
 She whose charms will never pall, Is your
 Vow you love her best of all, And you've

MEN
 She who dances best of all
 Then up on your knees you fall.
 She whose charms will never pall, Is your
 Vow you love her best of all, And you've

GIRLS
 own pet partner for the ball.
 won your partner at the ball.

MEN
 own pet partner for the ball.
 won your partner at the ball.

GIRLS
 Who's your pretty partner at the ball?

MEN
 You're my

GIRLS
Who's your pret - ty part - ner at the ball?

MEN.
part - ner! You're my

GIRLS
I should love to have the chance All through life with

MEN.
part - ner! I should love to have the chance All through life with

GIRLS
you to dance, For I like my part - ner at the ball.

MEN.
you to dance, For I like my part - ner at the ball.

cresc.

GIRLS

MEN.

DANCE.

SONG. (Geoffrey.)

"MY OWN LITTLE GIRL!"

Words by
PERCY GREENBANK.

Andante ma non troppo.

Geoffrey.

Piano.

Dear lit - tle maid, I

GEO.

can re - call her clear - ly; Sweet was her smile And ten - der was her glance.

GEO.

Where has she strayed? For oh! I love her dear - ly. Af - ter a while Once

GEO. *p*
 more we'll meet, perchance; Fate may be - stow Such joys on us to - ge - ther

GEO. *p*
 As we have known In days that used to be— Days long a - go When,

GEO. *rit.*
 roaming o'er the hea - ther, She, she a - lone, Was all the world to me. For I

Moderato.

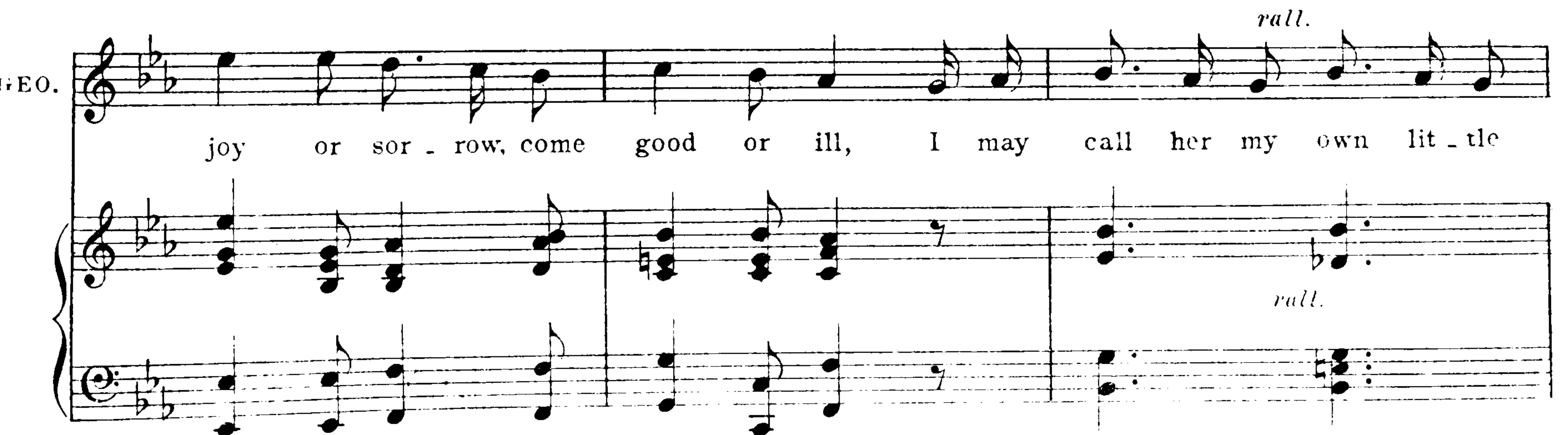
GEO. *p*
 loved her then, And I love her still, And I'm ho - ping yet, as in

GEO.  days long past, Come joy or sor - row, come good or ill, I may

GEO.  call her my own lit - tle girl at last! I love her

mf

GEO.  still, ——— And I'm ho - ping yet, as in days long past, Come

GEO.  joy or sor - row, come good or ill, I may call her my own lit - tle

rall.

GEO. *girl at last!*

Andante ma non troppo.

GEO. *When far a - part From*

mf rit. p

GEO. *her I had to wan - der, Sad did it seem To one who loved so well.*

GEO. *Still in my heart I kept on growing fon - der; Still I would dream, And*

GEO. *p*
fu - ture joys foretell. And, af - ter all, My faith was never bro - ken;

GEO. *p*
Why should I fear Or won - der at my choice?

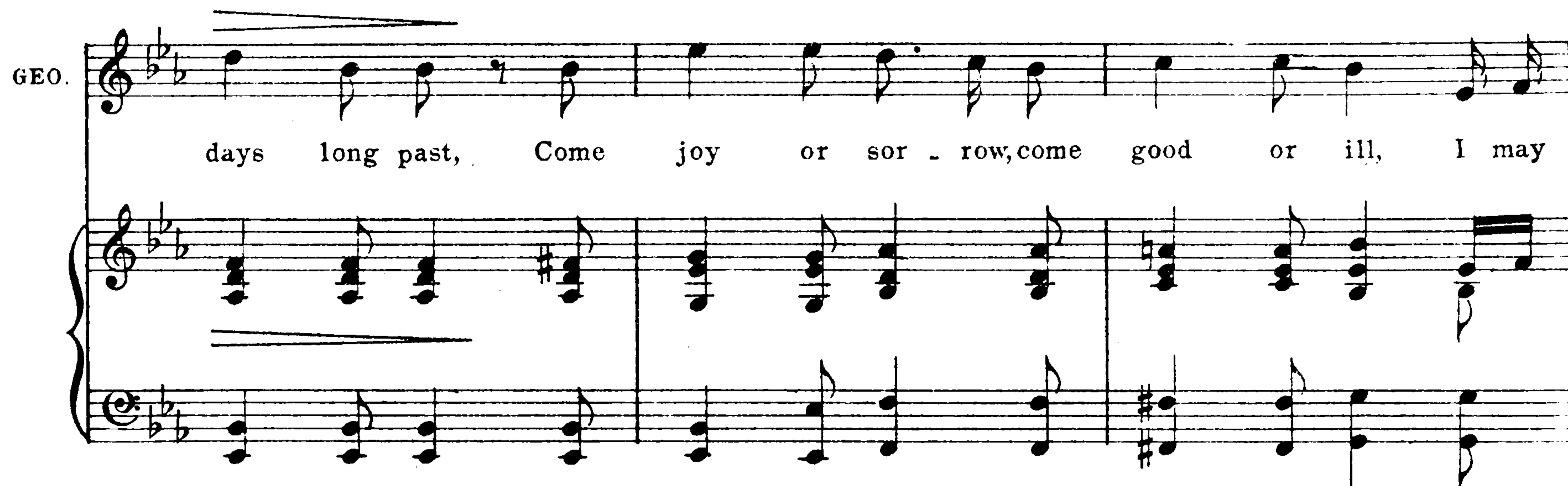
GEO.
Oft I re - call Some word that she has spo - ken,

GEO. *rit.*
Long - ing to hear The mu - sic of her voice. For I


Moderato.

GEO.  loved her then, and I love her still, And I'm ho - ping yet, as in

p

GEO.  days long past, Come joy or sor - row, come good or ill, I may

p MARJORIE.  He loved me then and he

GEO.  call her my own lit - tle girl at last! I love her

mf

MAR. loves me still, And he's ho - ping yet as in days long past, Come *mf*

GEO. still And I'm ho - ping yet as in days long past, Come *f*

MAR. joy or sor - row. *rall.*

GEO. joy or sor - row, come good or ill, I may call her my own lit - tle

MAR. at last!

GEO. girl at last!

SONG.—(Rajah) and CHORUS.

"PEACE! PEACE!"

Tempo di Valse.

Rajah.

Piano.

RAJAH.

1. When I've quit - ted my wife for a bach - e - lor life, In a
 2. If a rul - er you are of some coun - try a - far, Though per -

RAJ.

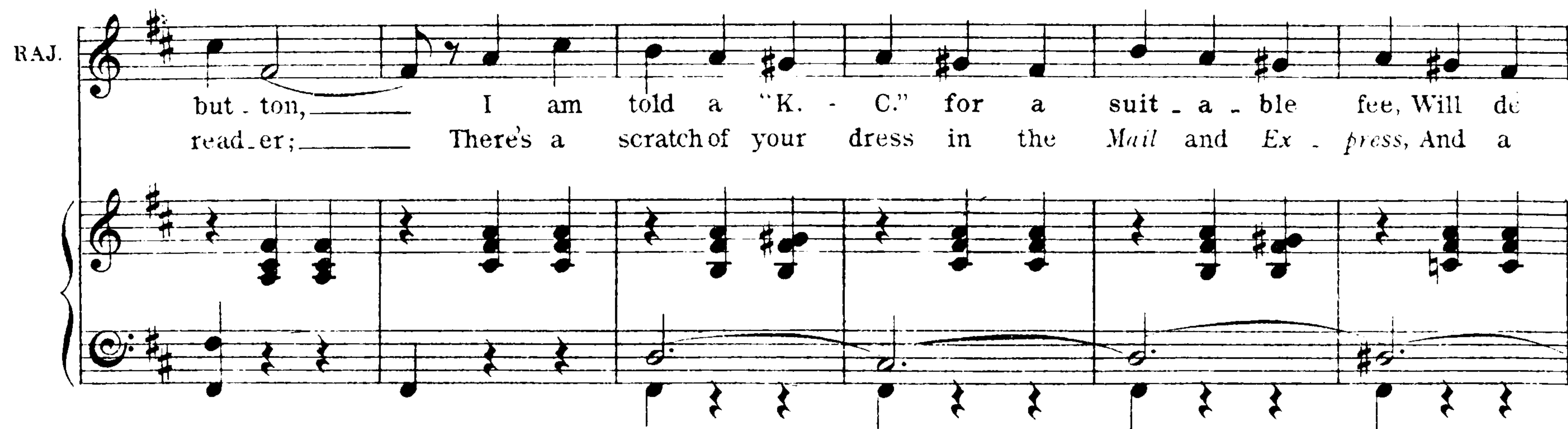
pas - tor - al East - ern do - min - ion ——— It's a shock to my nerves when the
 - haps it is quite mi - cro - scop - ic, ——— When the pa - pers re - port you are

RAJ.

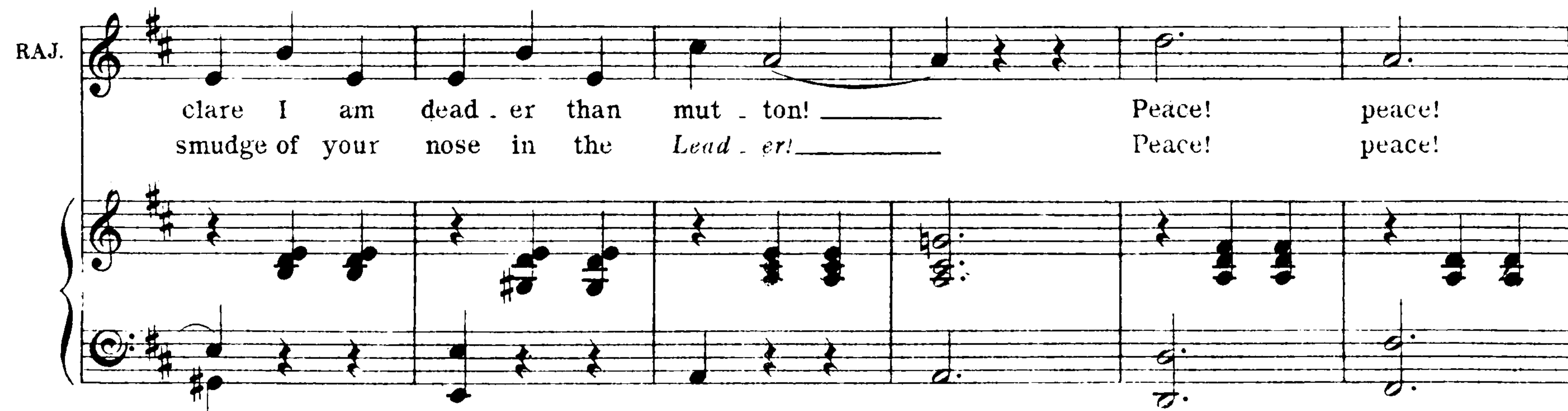
la - dy ob - serves, She is tak - ing a coun - sel's o - pin - ion ——— And al -
 com - ing to Court, You be - come a So ci - e - ty top - ic! ——— For the

RAJ. 

- though I am well and as sound as a bell, And as bright as a Bir-ming-ham
Times will des-cribe all the ways of your tribe, For the good of the cas-u-al

RAJ. 

but-ton, I am told a "K. - C." for a suit-a-ble fee, Will de
read-er; There's a scratch of your dress in the Mail and Ex-press, And a

RAJ. 

clare I am dead-er than mut-ton! Peace! peace!
smudge of your nose in the Lead-er! Peace! peace!

RAJ. 

oh, for some peace! I think all this bus-tle is wrong And I'd
oh, for some peace! A-way from the cur-i-ous throng; For the

RAJ.

like to re - pose in the sight of the snows Of the beau - ti - ful val - ley of
 per - son - al par. we de - cide - ed - ly bar In the beau - ti - ful val - ley of

RAJ.

mf CHORUS.

Bhong! _____ Peace! peace! oh, for some peace! We
 Bhong! _____ Peace! peace! oh, for some peace! A -

CHO.

RAJAH.

think all this bus - tle is wrong; _____ For a trou - ble - some wife has a
 - way from the cu - ri - ous throng; _____ For the half - pen - ny press is - nt

RAJ.

ve - ry short life In the beau - ti - ful val - ley of Bhong! _____
 quite a suc - cess In the beau - ti - ful val - ley of Bhong! _____

RAJAH.

3. There's a la - dy to - day in the great U. S. A., Who de -
 4. There's a wri - ter of rhymes that ap - pear in the *Times*, Who is

RAJ.

clares she is rea - dy to take on _____ An - y crit - ics who try to dis -
 down up - on foot - ball and cric - ket, _____ And he pours out his soul on the

RAJ.

pute or de - ny That our Bakespeare is writ - ten by Sha - con! _____ For if
 oaf at the goal, Or the flan - nel - ette fool at the wic - ket! _____ There was

RAJ.

on . ly you look at the page of a book, Where the er . rors of print . ing are
vi . o . lence feared when his ver . ses ap . peared. But the po . et was hard . ly a

RAJ.

ri - fer, _____ You will find that they veil some im - prob . a - ble tale In the
dreamer; _____ When the oafs in the mud came to look for his blood, He was

RAJ.

Ba . con Bi - lit . er . al Cy - pher! _____ Peace! peace!
off to the Cape on a steam . er! _____ Peace! peace!

RAJ.

leave them in peace! I know both o - pin . ions are wrong; _____ I can
leave him in peace! Al - though he may pitch it too strong; _____ We'll for

RAJ. prove if I please by the cap . i . tal B's That the plays are im . port . ed from
 - get how he rails if he'll tell us some tales Of the beau . ti . ful val . ley of .

RAJ. *mf* CHORUS
 Bhong! Peace! peace! leave them in peace! We
 Bhong! Peace! peace! leave him in peace! Al .

CHO. RAJAH.
 know both o - pin - ions are wrong! It is plain to the wise by the
 - tho' he may pitch it too strong! Let his vers . es re . pose if he

RAJ. dots on the i's, They were done in the val . ley of Bhong!
 Ki - ples in prose On the beau . ti . ful val . ley of Bhong!

SONG (Barry.)

"WHEN I WAS A GIRL?"

Words and Music by

PAUL A. RUBENS.

Allegretto

Piano.

First system of piano introduction. Treble and bass clefs, key signature of one sharp (F#), time signature of 2/4. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of piano introduction. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A repeat sign is visible at the beginning of the system.

Vocal line, first system. The melody is written on a single staff in treble clef. The lyrics are: "You wo - men now-a - days Are a mass of af - fec - ta - tion, With It makes me sim - ply tired To watch your mo - dern move - ments; We When I was quite a tot, We were held in stern sub - mis - sion, But"

First system of piano accompaniment for the vocal line. The dynamic is piano (*p*). The right hand has a melodic line with some rests, and the left hand has a steady accompaniment.

Vocal line, second system. The lyrics are: "all your pret - ty ways, And your i - cy res - er - va - tion; When ne - ver then re - quired All your up - to - date im - prove - ments; We now you girls have got To such a swell po - si - tion, Some"

Second system of piano accompaniment for the vocal line. The right hand continues with a melodic line, and the left hand maintains the accompaniment.

men pro - pose a kiss, And stroke your wa - vy
 ne - ver had "bou - doirs." Or man - sions with a
 wo - men now to - day Are doc - tors they as -

hair, you Re - ply "Sir, what is this? Now,
 por - ter, Lin - o - leum on the floors, Or
 - sure me, In spite of that I say, "Give

Al - fred Jones, how dare you?" When I was a
 bath - rooms with hot wa - ter. When I was a
 me a man to cure me." When I was a

rall. *a tempo.*

girl, A sweet, ten - der girl, If
 girl, An old - fa - shion'd girl, E -
 girl, A lan - guish - ing girl, No

some young man came round one week And dared to kiss my
 - lec - tric light we ne - ver knew, A pen - ny dip would
 wo - men doc - tors came to me, They on - ly ask your

li - ly cheek, I ne - ver look'd shy Or
 have to do; Though can - dles were bright We
 tongue to see, They don't un - der - stand How to

start - ed to cry, No, I smack'd his face, when
 made that all right, We blew them out, when
 toy with your hand, I'd such a pulse, when

I was a girl!
 I was a girl!
 I was a girl!

CHORUS.
 When
 When
 When

I was a girl! A sweet, ten - der girl, If
 I was a girl! A pure, pi - quante girl, E -
 I was a girl! A lan - guish - ing girl, No

some young man came round one week And dared to kiss my li - ly cheek, I
 - lec - tric light we ne - ver knew, A pen - ny dip would have to do; Though
 wo - men doc - tors came to me. They on - ly ask your tongue to see, They

ne - ver look'd shy Or start - ed to cry, I
 can - dles were bright We made that all right, I
 don't un - der - stand How to toy with your hand, I'd

BARRY.

BAR. used dumb - bells, when I was a girl!
 lov'd the dark, when I was a girl!
 Span - ish blood, when I was a girl!

D.C.

4. You're mad a - bout new things; You've
 5. A mo - tor in full swing Will
 6. Of course I go a - bout To

things for "press - ing clothes things," You've nap - kin things with
 cause no end of fuss - es, It up - sets ev - 'ry -
 all the ni - cest hou - ses, But I real - ly can't make

rings, And o - ther things and those things; You've
 - thing, From nerves to om - ni - bus - es. And
 out How they stand those sum - mer blou - ses; I

things to make you fat, And things to make you
 then the folk in - side, The pas - sen - gers and
 call it a dis - grace, I can't think how they

thin - ner, And kind of things "like that," To
 dri - vers, They may be dig - ni - fied, But they
 do it, It's just a scrap of lace With some

pick up things at din - ner! When I was a
 look to me like div - ers! When I was a
 rib - bons show - ing through it. When I was a

rull. *a tempo*

girl, A plain, home - ly girl, We
 girl, A Burne - Jones - ey girl, Of
 girl, A nice - mind - ed girl, A

ne - ver made that fear - ful fuss When swal - low - ing as -
 mo - tor cars we'd ne - ver heard, That dread - ful pace we
 - cross the fields we'd ne - ver go In o - pen-work - y stock - ings,

- par - a - gus, And if it should bend , When
 thought ab - surd; We'd ne - ver com - plain Of a
 no, no, no! We'd more com - mon - sense, We

bit - ing one end, We ate the lot, when
 South - East - ern train, We thought *that* fast, when
 saved that ex - pense, We went with - out when

I was a girl!
 I was a girl!
 I was a girl!

CHORUS.
 When
 When
 When

I was a girl, A plain, home - ly girl, We
 I was a girl, A Burne - Jones - ey girl, Of
 I was a girl, A nice - mind - ed girl, A -

ne - ver made that fear - ful fuss When swal - low - ing as - par - a - gus, And
 mo - tor - cars we'd ne - ver heard, That dread - ful pace we thought ab - surd; We'd
 - cross the fields we'd ne - ver go In o - pen - work - y stock - ings, no, no, no! We'd

if it should bend When bit - ing one end, Yes!
 ne - ver com - plain Of a South - East - ern train, Oh!
 more com - mon - sense, We saved that ex - pense, We

BARRY.

BAR. white and all, when I was a girl!
 we were dogs when I was a girl!
 took them off when I was a girl!

Fine. *f*

D.C.

SONG.- (Nan.)

"PIXIES!"

Words and Music by

LIONEL MONCKTON.

Allegro non troppo.

Piano.

mp

NAN.

1. Down a - long the val - ley by the wil - lows and the stream
2. I am just as fond of fun as an - y lit - tle lass;

NAN.

There's a lit - tle fai - ry that I know. _____
Why should fai - ries al - ways dance a - lone? _____

NAN.

Watch a - cross the mea - dows for a ti - ny pix - y gleam,
I should like to learn the way to flit a - bove the grass,

NAN.

That is where she's fly - ing to and fro!
With a pix - y lan - tern of my own.

NAN.

Near - ly ev - 'ry night I can see her light,
Once, you know, I thought I should her have caught,

NAN.

Flick - er in the sha - dows ev - 'ry - where;
Creep - ing up be - fore she was a - ware!

NAN.

Af - ter her I race, Just to see her face,
Then I made a leap; Oh, the pond was deep!

NAN.

poco rit *a tempo*
But there is - n't an - y fai - ry there!
But there was - n't an - y fai - ry there!

poco rit *a tempo* *mf*

Leg. *

NAN.

When I try to
When I try to

dim. *p*

REFRAIN.
Leggiero.

NAN.

catch my lit - tle fai - ry, She's too quick and wa - ry,
catch my lit - tle fai - ry, She's too quick and air - y,

NAN.

Just a fig - ure air - y! On her wings that
 Just a fig - ure air - y! On her wings that

NAN.

oh! so gai - ly glit - ter, She will al - ways flit - ter
 oh! so gai - ly glit - ter, She will al - ways flit - ter

NAN.

on! She's gone! gone!
 on! She's gone! gone!

DANCE.

First system of musical notation, featuring a treble and bass clef. The treble clef contains chords with dynamic markings *v* and *v*. The bass clef contains a melodic line with eighth notes.

Second system of musical notation, featuring a treble and bass clef. The treble clef contains chords with dynamic markings *v* and *v*. The bass clef contains a melodic line with eighth notes.

Third system of musical notation, featuring a treble and bass clef. The treble clef contains chords with dynamic markings *mf* and *f*. The bass clef contains a melodic line with eighth notes.

Leggiero.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains chords with dynamic markings *dim.* and *mf*. The bass clef contains a melodic line with eighth notes.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains chords with dynamic markings *mf*. The bass clef contains a melodic line with eighth notes.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef contains chords with dynamic markings *mf*. The bass clef contains a melodic line with eighth notes.

SONG.—(Nan.)

"MY CRINOLINE."

Words and Music by

LIONEL MONCKTON.

Piano. *Moderato.* mf

NAN.

1. I'm just a sim - ple
2. A crin - o - line is

NAN.

coun - try girl And look - ing so well and heart - y; But
grand in Town, Though may - be a bit a - larm - ing; But

NAN.

yet my head's all in a whirl At com - ing out to a part - y. They
if at home I wore this gown, It would-n't quite do for farm - ing. I

NAN.

said I'd make a big suc - cess, Such com - pli - ments too they paid me: *S*!
 might get through a gate in time, Al - though I'm in - clined to doubt it; But

NAN.

went and bought a brand new dress, And this is the one they made me!
 if a stile I had to climb, Well, what do you think a - bout it!

REFRAIN.

NAN.

They've put me in - to a crin-o - line, They've put me in - to
 That can't be done in a crin-o - line, That can't be done in a

NAN.

hoops! When you stand up - right, it's a ve - ry pret - ty sight, But it's
 hoop! If I climbed up just as there came a lit - tle gust, I should

NAN.

awk - ward when one stoops! Down at my home in Dev - on - shire
 sim - ply loop the loop! Down at my home in Dev - on - shire

NAN.

Such a thing can't be seen! How the vil - lage boys would cheer, And the
 Such a thing's not been seen! There's our cur - ate Mis - ter Gush - Oh, my

NAN.

oth - er girls would sneer, If they saw me in a crin - o - line!
 goodness, how he'd blush! If he saw me in a crin - o - line!

NAN.

3. Now

NAN.

down at home while I'm a - way The fel-lows are sure to miss me; And

The first system of music features a vocal line for 'NAN.' and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are 'down at home while I'm a - way The fel-lows are sure to miss me; And'. The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The right hand plays a series of chords, while the left hand plays a simple bass line. A piano dynamic marking 'p' is present at the beginning of the piano part.

NAN.

when I get back, oh, I say, They'll all of them want to kiss me! A

The second system of music continues the vocal line and piano accompaniment. The lyrics are 'when I get back, oh, I say, They'll all of them want to kiss me! A'. The musical notation follows the same format as the first system, with a vocal line and a two-staff piano accompaniment.

NAN.

walk with one who calls you "dear" There's real-ly a bit of sport in; but

The third system of music continues the vocal line and piano accompaniment. The lyrics are 'walk with one who calls you "dear" There's real-ly a bit of sport in; but'. The musical notation follows the same format as the previous systems.

NAN.

if your sweetheart can't get near, There is-n't much fun in court-in'!

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are 'if your sweetheart can't get near, There is-n't much fun in court-in!'. The musical notation follows the same format as the previous systems.

REFRAIN.

NAN. That is the worst of a crin-o-line, That is the worst of a hoop So I

p

NAN. think this dress, will be more of a suc-cess As a nice big chic-ken coop!

f

NAN. Down at my home in Dev-on-shire Such a thing's not been seen! With my

p *rit.*

NAN. fun-ny lit-tle "trows" I should frighten all the cows, If they saw me in a crin-o-line!

a tempo. *mf*

DANCE.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a rhythmic pattern of eighth and sixteenth notes in the bass line, with chords and single notes in the treble line.

Second system of musical notation, continuing the piece with similar rhythmic and melodic elements.

Third system of musical notation, including a dynamic marking of *f* (forte) in the treble line.

Fourth system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) in the treble line.

Fifth system of musical notation, including dynamic markings of *f* and *mf* in the treble line.

Sixth system of musical notation, including a tempo marking of *a tempo.* and a dynamic marking of *fz* (forzando) in the treble line.

SONG.—(Princess.)

"THERE'S PLENTY OF LOVE IN THE WORLD!"

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro moderato.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It begins with a melodic line of eighth notes, followed by a series of chords. The left hand starts with a bass clef and plays a steady accompaniment of chords. Dynamics include *mf* and *dim.*

PRIN.

Some girls weep when a love goes by;— What care I? what care I?
Some girls sor - row and mope and sigh— What care I? what care I?

The piano accompaniment for the first vocal line consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The music features chords and some melodic lines in the right hand, with a steady accompaniment in the left hand. Dynamics include *p*.

PRIN.

Love has wings, so I let him fly, It's fool - ish to fol - low af - ter.
I'm not go - ing to pine and die, If some - bo - dy does not love me!

The piano accompaniment for the second vocal line consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The music features chords and some melodic lines in the right hand, with a steady accompaniment in the left hand.

PRIN.

He has gone and I don't know why— What care I? what care I?
When a fan - cy has gone a - wry, What care I? what care I?

The piano accompaniment for the third vocal line consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The music features chords and some melodic lines in the right hand, with a steady accompaniment in the left hand.

PRIN. *cresc.*

Life is hap - py and hope is high, hope is high, — With
I've the earth and the sea and sky, sea and sky. — And

cresc. *mf*

PRIN. *rall.* *dim.* REFRAIN. *a tempo*

all of the days for laugh - ter! Heigh - ho, let Love go, With his
laugh to the sun a - bove me!

rall. *dim.* *P a tempo*

PRIN.

ro - sy wings un - fur'd, Soon there will be O - thers for me, - There is

PRIN. *f*

plen - ty of love in the world. Ah! — Let him

cresc. *mf* *p*

PRIN. *dim. rit. a tempo*

go with his wings un - furl'd, Soon there will be O - thers for me - There is

PRIN. *rit.*

plen - ty of love in the world, in the world, in the

PRIN. *a tempo*

world! in the

PRIN. *a tempo*

world!

SONG.—(Geoffrey.) and CHORUS.

“THE SAILOR-MAN.”

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro comodo.

Geoffrey.

1. Tom - my At - kins is a chap, that is
2. Jack is up to an - y sport, when his
3. Now you - may have heard that Jack has a

Piano.

GEOF.

use - ful in a scrap, He will stick to eith - er en - e - my or friend; ——— On pa -
ship is back in port, He will race you up - on an - y - thing that runs, ——— He can
way of look - ing back, When he pass - es an - y pret - ty girl a - shore; ——— If she

GEOF.

-rade he's like an im - age, but he's live - ly in a scrim - mage, When his
make his deck a ball - room that will give the " la - dies all room, With the
likes to stop and chat - ter, why of course it does - n't mat - ter, It's the

GEOF.

ri - fle's got a pen - knife on the end! But there's
 co - sy cor - ners all a - mong the guns! He'll have
 kind - ness of his heart, and noth - ing more! There's a

GEOF.

one as good as he, though a bet - ter could - n't be And his
 crick - et when he lands, if he plays it on the sands, And he'll
 girl he left be - hind, that the sail - or keeps in mind, She'll be

GEOF.

name is Jack the jol - ly boy in blue; And wher -
 try if he can be a sail - or too; He's as
 wait - ing when his ship is com - ing in And he'll

GEOF.

- ev - er we have tried him, there are few you'd put be - side him, For there's
 good at dig - ging trench - es, as the Tom - mies or the French - ies, For there's
 tell his fu - ture Mis - sis, he's for - got - ten what a kiss is, For there's

rit.

REFRAIN.

GEOF.

no - thing that a sail - or can - not do! Oh! he's
 no - thing that a sail - or can - not do! Oh! he's
 no yarn that a sail - or can - not spin! Oh! he's

rit.

GEOF.

a tempo

all right in the ball - room, And he's all right at the
 all right at a sing - song, And he's all right at a
 all right with his sweet - heart, And he's all right with his

a tempo

GEOF.

goal; He can have some fun with a twelve inch gun, Or he's
 rag; You should see him smile on a South - Sea Isle, When he
 wife; And it can't much hurt if her Jack did flirt, Now and

GEOF.

off to the old South Pole! He can
 runs up the good old flag! He can
 then in his rov - ing life, There are

GEOF.

fly round in a sea - plane, Or an ar - mour'd mo - tor -
 knock holes in a Dread - nought, Or he'll try hard if he
 fair girls up in Nor - way, There are dark girls in Ja -

GEOF.

-van, Sea, land or air, If there's an - y trou - ble there, Why
 can, Big games or small, If you've an - y job at all, Why
 -pan, He'll drop all those for the lit - tle lass he knows, Who

cresc.

cresc.

GEOF.

send for the Sail - or - man! Oh! he's all right in the
 send for the Sail - or - man! Oh! he's all right at a
 waits for the Sail - or - man! Oh! he's all right with his

CHORUS. *atempo*

rit. *f* *atempo*

CHO.

ball - room, And he's all right at the goal; He can
 sing - song, And he's all right at a rag; You should
 sweet - heart, And he's all right with his wife; And it

CHO. have some fun with a twelve inch gun, Or he's off to the old South
 see him smile on a South - Sea Isle, When he runs up the good old
 can't much hurt if her Jack did flirt, Now and then in his rov - ing

CHO. Pole! _____ He can fly round in a sea - plane, Or an
 flag! _____ He can knock holes in a Dread - nought, Or he'll
 life, _____ There are fair girls up in Nor - way, There are

CHO. ar - mour'd mo - tor - van, _____ Sea, land or air, If there's
 try hard if he can, _____ Big games or small, If you've
 dark girls in Ja - pan, _____ He'll drop all those for the

cresc.

CHO. an - y trou - ble there, Why send for the Sail - or - man! _____
 an - y job at all, Why send for the Sail - or - man! _____
 lit - tle lass he knows, Who waits for the Sail - or - man! _____

rit. *pause last time* *1st & 2nd* *last time.* *f* *ritempo* *fz*

D.C.

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I AM A PIRATE KING.
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THE POLICEMAN’S SONG.
AH, LEAVE ME NOT TO PINE ALONE.

“H.M.S. PINAFORE”

I AM THE CAPTAIN OF THE PINAFORE.
I’M CALLED LITTLE BUTTERCUP.
HE IS AN ENGLISHMAN.
SING HEY, THE MERRY MAIDEN.
THINGS ARE SELDOM WHAT THEY SEEM.
NEVER MIND THE WHY AND WHEREFORE.

“PATIENCE”

WHEN FIRST I PUT THIS UNIFORM ON.
PRITHEE, PRETTY MAIDEN.
I CANNOT TELL WHAT THIS LOVE MAY BE.
SING “HEY TO YOU, GOOD-DAY TO YOU.”
SILVER’D IS THE RAVEN HAIR.
THE MAGNET AND THE CHURN.

“PRINCESS IDA”

OH, DAINTY TRIOLET.
SING HOITY-TOITY.
THE MAIDEN AND THE APE.
SUCH A DISAGREEABLE MAN.
NOTHING WHATEVER TO GRUMBLE AT.
THIS HELMET, I SUPPOSE.

“TRIAL BY JURY”

HARK, THE HOUR OF TEN IS SOUNDING.
THE JUDGE’S SONG.
NOW, JURYMEN, HEAR MY ADVICE.
OH, JOY UNBOUNDED.
OH, GENTLEMEN, LISTEN I PRAY.
COMES THE BROKEN FLOWER.

“THE GONDOLIERS”

THE GAVOTTE.
THE MERRIEST FELLOWS ARE WE.
THERE LIVED A KING.
A REGULAR ROYAL QUEEN.
NO POSSIBLE DOUBT WHATEVER.

“YEOMEN OF THE GUARD”

WHEN OUR GALLANT NORMAN FOES.
I HAVE A SONG TO SING, O!
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WELCOME TO OUR HEARTS AGAIN.
WHEN BRITAIN REALLY RULED THE WAVES.
NOTHING VENTURE, NOTHING WIN.

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I KNOW A YOUTH.
THE HORNPIPE.
HAPPILY COUPLED ARE WE.
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