

252350

THE SPRING CHICKEN.

A Musical Play in Two Acts.

(Adapted from JAIME and DUVAL'S "COQUIN DE PRINTEMPS.")

BY

GEORGE GROSSMITH, JUN^R.

LYRICS BY

ADRIAN ROSS, PERCY GREENBANK,
AND GEORGE GROSSMITH, JUN^R.

MUSIC BY

IVAN CARYLL AND LIONEL MONCKTON.

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THE SPRING CHICKEN.

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Produced by Mr. GEORGE EDWARDES at the Gaiety Theatre.

THE SPRING CHICKEN.

CHARACTERS.

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

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

ACT I.

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

ACT II.

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

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

THE SPRING CHICKEN.

Act I.

No. 1.

OPENING CHORUS.

Words by
GEORGE GROSSMITH, JUNR

Music by
IVAN CARYLL.

Con spirito.

Piano.

First system of piano introduction. Treble and bass clefs. Time signature 2/4. Key signature three flats. Dynamics include *p* and *cres:*.

Second system of piano introduction. Dynamics include *f*.

Third system of piano introduction. Dynamics include *cres:* and *ff*.

SOPRANO.

TENOR.

BASS.

CHO.

Vocal introduction for Soprano, Tenor, and Bass. Lyrics: "If we live in the land we love, We must". Dynamics include *f*.

Piano accompaniment for the vocal introduction. Dynamics include *f*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

mf

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

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

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

f

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

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

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

ff

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

sa-tis-fy first,- An ex-cess we've all learnt to for-give. But when
 land of love, We must love in the
 land of love, We must love in the

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

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

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

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

CHO. ad-vo-cate.

ad-vo-cate.

ad-vo-cate.

ad-vo-cate.

Allegro moderato.

LADIES.

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

p

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

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

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

LA. *We're*

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

LADIES.

LA. clients of Ba - bo - ri, Who seek.ing an in - ter - view, Are

LA. told to re - turn at two, Per. haps or three.

Clerks The

The

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

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

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

L.A. known to wink At cli.ents but still they think Them très jo - lies, — jo -

Clerks wink — At cli.ents but still they think Them très jo - lies, — jo -

wink — At cli.ents but still they think Them très jo - lies, — jo -

L.A. - lies.

Clerks - lies.

- lies.

Allegro.

sfz *f* *dim.*

BONIFACE.

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

p

BON. nev - er fails to find a flaw, In ev - i - dence op - pos - ing. He'll

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

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

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

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

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

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

He'll

CHO. He'll

He'll

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

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

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

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

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

The first system of the musical score features a Soprano (BON.) and Chorus (CHO.) with piano accompaniment. The Soprano part begins with a rest followed by the lyrics 'While gra - ti - tude is heaped up - on, While'. The Chorus part follows with 'gra - ti - tude is heaped up - on, While'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, both in a key with one sharp (F#).

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

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

The second system continues the musical score. The Soprano part has the lyrics 'gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.' with an accent (>) over the final note. The Chorus part follows with the same lyrics. The piano accompaniment continues with chords and a bass line, ending with a fermata and a final chord marked with an accent (>).

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

The first system features a vocal line for the soloist (BON.) and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "His mien be - trays a Ne - o - phyte, His". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

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

The second system continues the vocal line with the lyrics "me - thod shows the mas - ter, By sim - ply prov - ing black is white, That". The piano accompaniment continues with similar chordal textures.

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

The third system continues the vocal line with the lyrics "clay is a - la - bas - ter. He'll place a ha - lo on the head of". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

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

The fourth system continues the vocal line with the lyrics "some mis - cre - ant wa - ry, Then wash his hands, and go to bed,".

CHO. Then
Then
Then

The choral part (CHO.) consists of three vocal lines (soprano, alto, and bass) and a piano accompaniment. Each vocal line has a rest followed by the word "Then". The piano accompaniment continues with the same texture as the previous systems.

The final system shows the piano accompaniment for the choral part, continuing the musical texture with chords and a bass line.

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

CHO.  wash his hands, and go to bed.

CHO.  wash his hands, and go to bed.

CHO.  wash his hands, and go to bed.

 *mf*

BON.  na - ry.

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

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

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

 *f* *tr*

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

wash his hands and go to bed. Then

CHO. wash his hands and go to bed. Then

wash his hands and go to bed. Then

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

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

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

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

CHO.

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

ff *f*

CHO.

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

CHO.

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

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

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

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

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

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

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

- cate.

CHO. - cate.

- cate.

No. 2.

SONG.— (Baron) and CHORUS.

“THE OLD NOBLESSE.”

Words by
GEORGE GROSSMITH, JUNR

Music by
LIONEL MONCKTON.

Allegro Commodo.

Baron. 

Piano. 

- 1. As
- 2. As
- 3. As

BAR. 

one of the Old No - blesse, ———— I'm ea - ger to seek re -
 one of the Old No - blesse, ———— My feel - ings I can't ex -
 one of the Old No - blesse, ———— Who mar - ried with no suc -



BAR. 

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



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

CHO. Yes!
 Yes!
 Yes!

mf *p*

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

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

BAR. *blesse.*
blesse.
blesse.

CHO. *mf*

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

BAR. **BARON.**

Oh,
 Oh,
 Oh,

CHO.

one of the Old No - blesse! _____
 one of the Old No - blesse! _____
 home for the Old No - blesse! _____

f *mf*

BAR.

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

p

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

CHO. —————
 Oh
 Oh
 Oh

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

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

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

The image displays six systems of musical notation for piano, each consisting of a treble and bass staff. The notation is dense, featuring a variety of note values, rests, and dynamic markings. The first system shows a complex rhythmic pattern with many eighth and sixteenth notes. The second system continues this pattern with some triplet markings. The third system features a more melodic line in the treble staff with some slurs. The fourth system includes dynamic markings: *f* (forte), *dim:* (diminuendo), and *mf* (mezzo-forte). The fifth system has a *f* marking. The sixth system concludes the piece with a final cadence. The overall style is characteristic of early 20th-century piano music.

No. 3.

TRIO. (Baroness, Babori and Baron.)

"VICE VERSA"

Words by
PERCY GREENBANK.Music by
IVAN CARYLL.

Allegretto moderato.

Piano.

BABORI.

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

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

BARONESS.

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

BAR^S

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

BABORI.

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

BAB.

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

BAB.

BARON.

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

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "bad of you, It is - n't true, I ne - ver was close -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line is marked *BABORI.* and contains the lyrics: "- fist - - ed! I might go on to show that he was". The piano accompaniment continues with a similar rhythmic pattern.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "get - ting worse and worse, ah! But he's my cli - ent,". The piano accompaniment features a more complex rhythmic pattern with some grace notes.

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

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "don't you see, So all is vi - ce ver - sa." The piano accompaniment features a final rhythmic pattern with some grace notes.

BARONESS.

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

BABORI.

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

BARON.

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

BARONESS.

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

BABORI.

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

BARON.

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

BAR. strictly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

BAB. strictly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

BAR. strictly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

BAB. BABORI.

Now

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

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

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

BARONESS.

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

BABORI.

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

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

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

BARON.

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

BABORI.

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

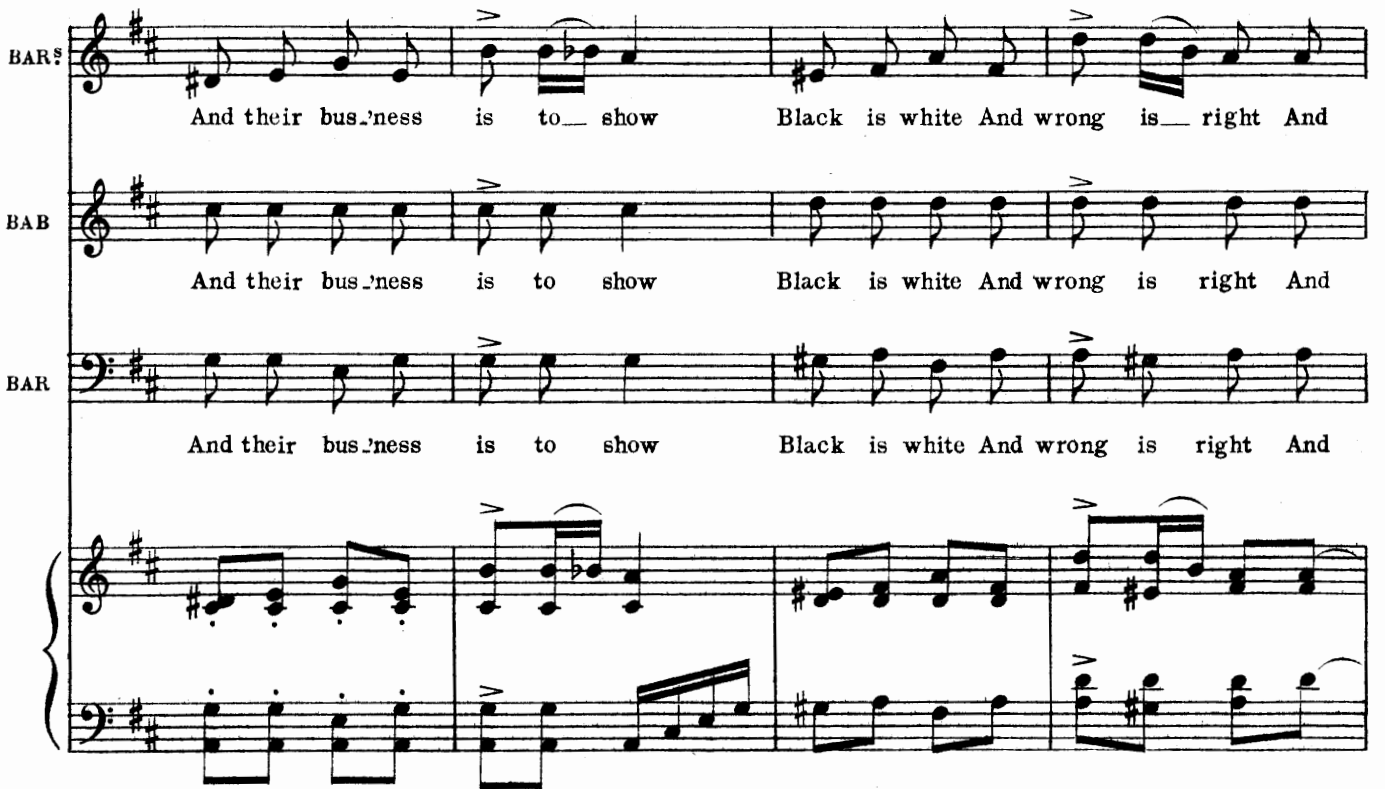
BAB. curse, ah! But in my cli - ent's case you see, The

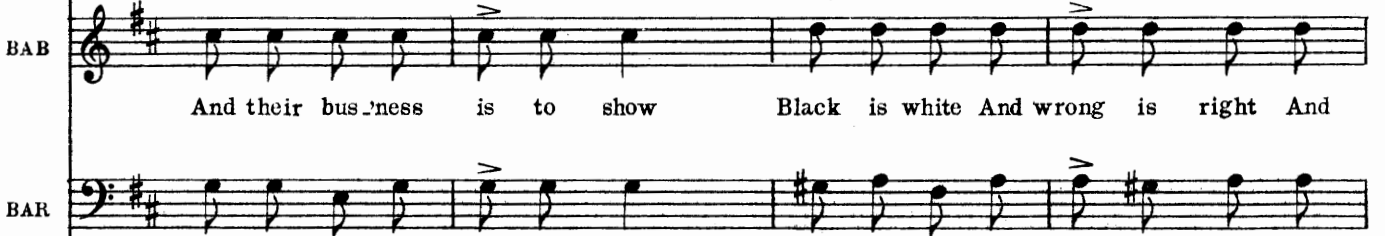
BAB. facts are vi - ce ver - sa.

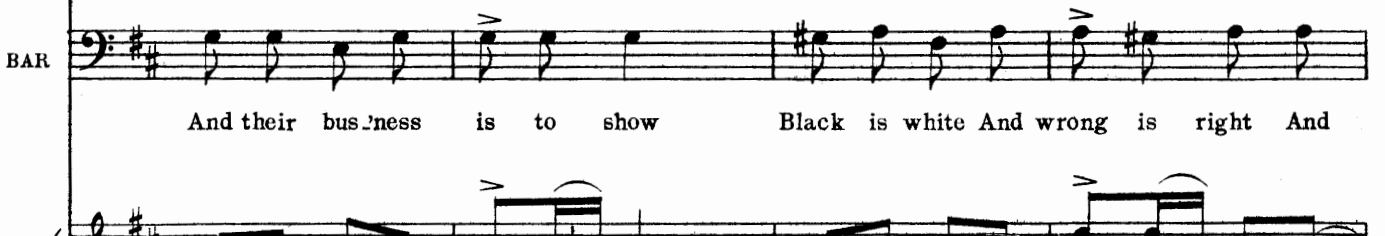
BARONESS.
Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!


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

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

BAR^s 
 And their bus-ness is to show Black is white And wrong is right And

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

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



BAR^s 
 strict - ly vi - ce, vi - ce ver - sa, Strict - ly vi - ce ver - sa!

BAB 
 strict - ly vi - ce, vi - ce ver - sa, Strict - ly vi - ce ver - sa!

BAR 
 strict - ly vi - ce, vi - ce ver - sa, Strict - ly vi - ce ver - sa!



DANCE.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The first system begins with a piano (*p*) dynamic marking. The second system continues the piece. The third system features a forte (*f*) dynamic marking. The fourth system includes a flat (*b*) symbol above the treble staff. The fifth system concludes the piece with a repeat sign at the end of the bass staff. Various musical notations such as slurs, accents, and dynamic markings are used throughout the score.

No. 4.

SONG.—(Dulcie.)

“THE MOON OF MAY.”

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Moderato.

Dulcie.

Piano.

mf dolce

Red. * Red. * Red. *

DULCIE.

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

p

Red. *

DUL.

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

DUL.

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

DUL.

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

DUL.

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

DUL.

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

p *rall.*

colla voce

REFRAIN.
Tempo di Valse moderato.

DUL. Come back my May - time, Bring - ing the time of

DUL. old. When for us two hea - vens were blue, Ev - 'ry

cres: *mf poco rit:*

DUL. hour was gold. Dear dawn of day - time,

dim: *p a tempo*

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

cres: *mf*

DUL. *dim:* leav . ing us one, *rit:* Un . der the moon of May! **1.** **2. a tempo** May.

dim: *rit:* *a tempo*

red. *

DUL. Un . der the moon!

DUL. Un . der the moon! *cres:* Un . der the moon of May, —

cres:

DUL. of May. —

f *dim:* *mf* *mp*

Nº 5. QUARTET. (M^r & M^{rs} Girdle, Emmy-Lou and Stephen-Henry.)

“THE BRITISH TOURIST.”

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Piano.

The first system of the piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass accompaniment.

The second system continues the piano introduction, maintaining the 2/4 time and F# key signature. The musical texture remains consistent with the first system, featuring a mix of chords and melodic fragments.

GIRDLE.

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

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The dynamic is marked piano (*p*). The lyrics are: "1. It seemed a dread-ful bore To leave our na-tive shore, Far be-".

GIR.

- hind! Far be - hind! But

ALL. EMMY.

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The dynamic is marked mezzo-forte (*mf*). The lyrics are: "- hind! Far be - hind! But". Above the vocal line, the tempo is marked "ALL." and the name "EMMY." is written.

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

EM. mind!" ALL. Nev - er mind! M^{rs} GIRDLE. Ex -

M^{rs} G. - pe - ri - ence has taught us that it's much the bet - ter plan, When

M^{rs} G. ve - ry far a - way we have to roam, To

MRS G. GIRDLE.

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

GIR. STEPHEN.

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

STE. EMMY. GIRDLE.

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

GIR. MRS GIRDLE.

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

GIRDLE.

ME'S G.

plenty of things like these— So happy indeed were we. The

ME'S GIRDLE. EMMY & STEPHEN.

GIR.

British Tourist, And his wife, And all his family!

GIRDLE.

2. We'd

GIR. *p*
 bun - dies large and small, Just twen - ty - three in all, Such a

This system features a vocal line for GIR. and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "bun - dies large and small, Just twen - ty - three in all, Such a". The piano accompaniment is in G major and includes a piano (*p*) dynamic marking.

GIR. ALL. STEPHEN.
 joke! _____ Such a joke! _____ Pa -

This system continues the vocal line for GIR. and includes a piano accompaniment. The lyrics are "joke! _____ Such a joke! _____ Pa -". The tempo is marked "ALL." and the dynamic is *mf*. The piano accompaniment continues with a steady bass line.

STE. *p*
 - pa was dressed in checks That some - how seemed to vex For - eign

This system features a vocal line for STE. and a piano accompaniment. The lyrics are "- pa was dressed in checks That some - how seemed to vex For - eign". The piano accompaniment is in G major and includes a piano (*p*) dynamic marking.

STE. ALL. MRS GIRDLE.
 folk. _____ For - eign folk. _____ We

This system continues the vocal line for STE. and includes a piano accompaniment. The lyrics are "folk. _____ For - eign folk. _____ We". The tempo is marked "ALL." and the dynamic is *mf*. The piano accompaniment continues with a steady bass line.

MRS G.

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

sfz *p*

MRS G.

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

cresc. *marcato*

MRS G.

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

GIRDLE.

sfz *p*

GIR.

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

STEPHEN.

mf

EMMY. GIRDLE.

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

MRS GIRDLE.

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

GIRDLE.

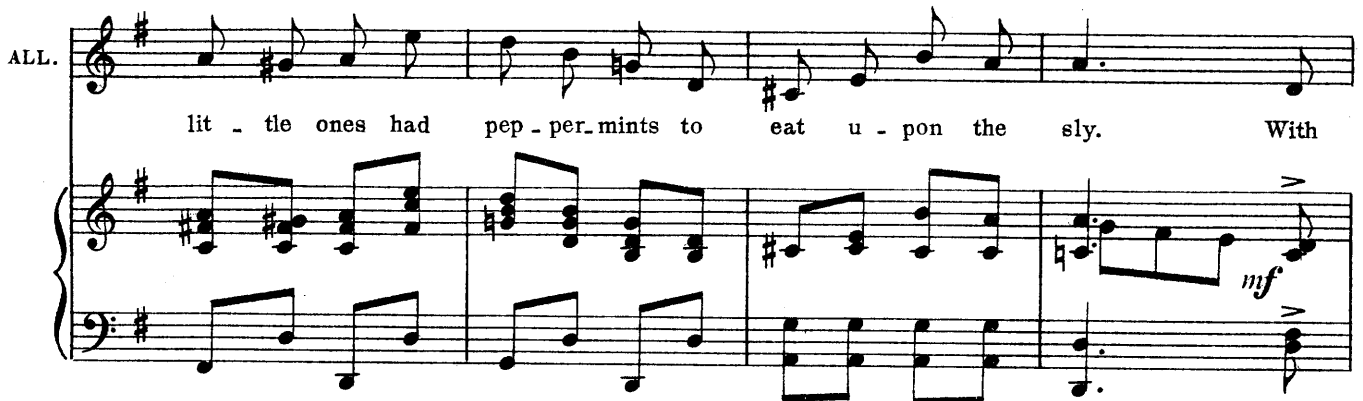
MRS G. plen - ty of things like these, So hap - py in - deed were we — The

MRS GIRDLE. EMMY & STEPHEN. ALL.


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

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

p *mf* *p*

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

mf

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

p *mf*

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

f

DANCE.

The first system of musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes. Dynamic markings include *p*, *mf*, and *p* again. There are several accents (*>*) over the notes.

The second system continues the piece with similar rhythmic patterns. Dynamic markings include *mf*, *p*, *mf*, and *p*. Accents (*>*) are used throughout the system.

The third system shows a progression of the melody. A fortissimo (*ff*) dynamic marking appears towards the end of the system. Accents (*>*) are present.

The fourth system continues with a steady rhythm. Accents (*>*) are used to emphasize certain notes.

The fifth system features a more complex rhythmic texture with many beamed notes. Accents (*>*) are used.

The sixth system concludes the piece. It includes a repeat sign with a first ending bracket and a double bar line. Dynamic markings include *mf* and *p*. Accents (*>*) are used.

Nº 6.

SONG.—(Girdle.) and CHORUS.

"NOT SO VERY OLD."

Words by
GEORGE GROSSMITH, JUNRMusic by
IVAN CARYLL.

Moderato.

Girdle.

Piano.

GIR.

1. I'm

mf

GIR.

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

GIR.

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

GIR.

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

GIR.

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

GIR.

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

GIR.

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

GIR.

this dears. "Oh, I can't be so ve-ry
-lite-ly. "Oh! It can't be so ve-ry

GIR.

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

GIR.

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

GIR.

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

GIR.

feels, A girl re-marked the oth-er
made, In Punch, some five-and-twenty

GIR.

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

GIR.

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

GIR. old."

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

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

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

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

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

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

CHORUS

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

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

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

CHORUS

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

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

CHO.

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

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

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

CHO.

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

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

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

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

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

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

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

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "wear - ing in my coat some sweet mi - mo - sa, And I". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line and a more active treble line with some grace notes.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "drew the fra - grant sprig a tri - fle clo - ser, And the". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "shop - man then I told, Not to send me one too old, He said". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

GIR. "No sir!" "Now

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "No sir!" and "Now". The piano accompaniment includes a dynamic marking of *f* (forte) in the bass line. The system ends with a final chord in the piano part.

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

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

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

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

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

GIR. keep it - - self free from cold, Just

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

GIR. can't be — ve - ry old!"

HO. Now
Now
Now

cresc. *f*

CHO. this cant be so ve - ry old," said he, "Its feeling ve - ry well and
 this cant be so ve - ry old," said he, "Its feeling ve - ry well and
 this cant be so ve - ry old," said he, "Its feeling ve - ry well and

CHO. strong, And its look.ing nice and brown, Af - ter sev - en months in town, It 'll
 strong, And its look.ing nice and brown, Af - ter sev - en months in town, It 'll
 strong, And its look.ing nice and brown, Af - ter sev - en months in town, It 'll

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

CHO. *cise you know, To keep it - self free from*

cise you know, To keep it - self free from

cise you know, To keep it - self free from

CHO. *cold, Just now it's pract - is - ing the - cake - walk, so It -*

cold, Just now it's pract - is - ing the - cake - walk, so It -

cold, Just now it's pract - is - ing the - cake - walk, so It -

cold, Just now it's pract - is - ing the - cake - walk, so It -

CHO. *cant be - ve - ry old.*

cant be - ve - ry old.

cant be - ve - ry old.

cant be - ve - ry old.

8 sfz

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. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a series of chords and melodic lines, with some notes marked with a 'y' symbol, possibly indicating grace notes or specific articulation. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature remains D major. The music includes various rhythmic patterns and chordal textures, ending with a double bar line.

The third system of musical notation shows further development of the piece. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is D major. There are some dynamic markings and phrasing slurs present. The system ends with a double bar line.

The fourth system of musical notation continues the composition. It consists of a treble clef staff and a bass clef staff in D major. The music features a mix of chords and moving lines, with a double bar line at the end of the system.

The fifth and final system of musical notation on this page. It features a treble clef staff and a bass clef staff in D major. The music includes a variety of rhythmic and melodic elements, concluding with a double bar line.

Nº 7.

SONG. (Rosalie)

"I'VE COME ALONG TO PARIS."

Words by
LESLIE MAYNE.

Music by
LIONEL MONCKTON.

Moderato.

Rosalie.

Piano.

ROS.

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

ROS.

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

ROS.

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


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

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

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

rall: REFRAIN.

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

ROS. 

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

ROS. 

come a - long to Pa - ris for a change! —

mf

Red. * *Red.* *

ROS. 

2. Down at home it's work all

p

Red. * *Red.*

ROS. 

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

f

ROS. What's a girl to do, I say, When she wants to go sweet-heart-ing?

ROS. Jo-seph is my young man's name, Now and then he talks quite

ROS. pleasant; But a girl is not to blame, If she likes to get a pres-

ROS. ent. Oh! it puts a las-sie out, When her lov-er brings her nowt! So 'I

ROS. *a tempo*
thought I'd come to Pa - ris for a change! — Is - n't it strange! — Aw - ful - ly

ROS. strange! — Jo - seph's pockets arn't of cash full, And he's real - ly much too bashful! So I've

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

No. 8.

CONCERTED NUMBER.

"THE BEAUTIFUL SPRING."

Words by
GEORGE GROSSMITH, JUN^rMusic by
IVAN CARYLL.

Allegro moderato.

Piano.

f very brightly

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro moderato'. The first system includes the instruction 'f very brightly'. The music features a bright, rhythmic melody in the right hand and a supporting bass line in the left hand. The piece concludes with a final cadence in the fourth system.

SOPRANO.

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

TENOR.

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

BASS.

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

CHO.

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

CHO.

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

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

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

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

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "Paint and po - lish, scour and clean, Where the fire was stand a - screen,". Below the vocal line, there are two staves for the piano accompaniment, with a bass clef on the left and a treble clef on the right. The piano part features a steady accompaniment with chords and moving lines in both hands.


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

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

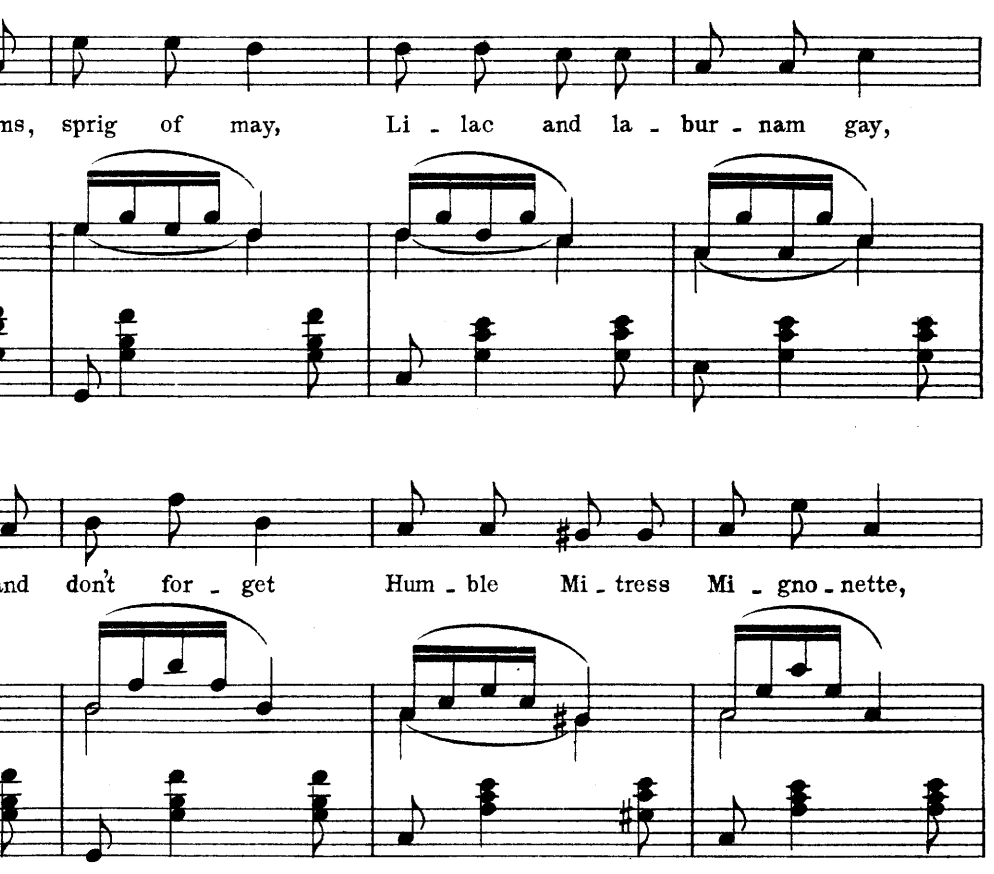
Di - mi - ty u - pon the stair, Flow - ers, flow - ers ev - 'ry - where.

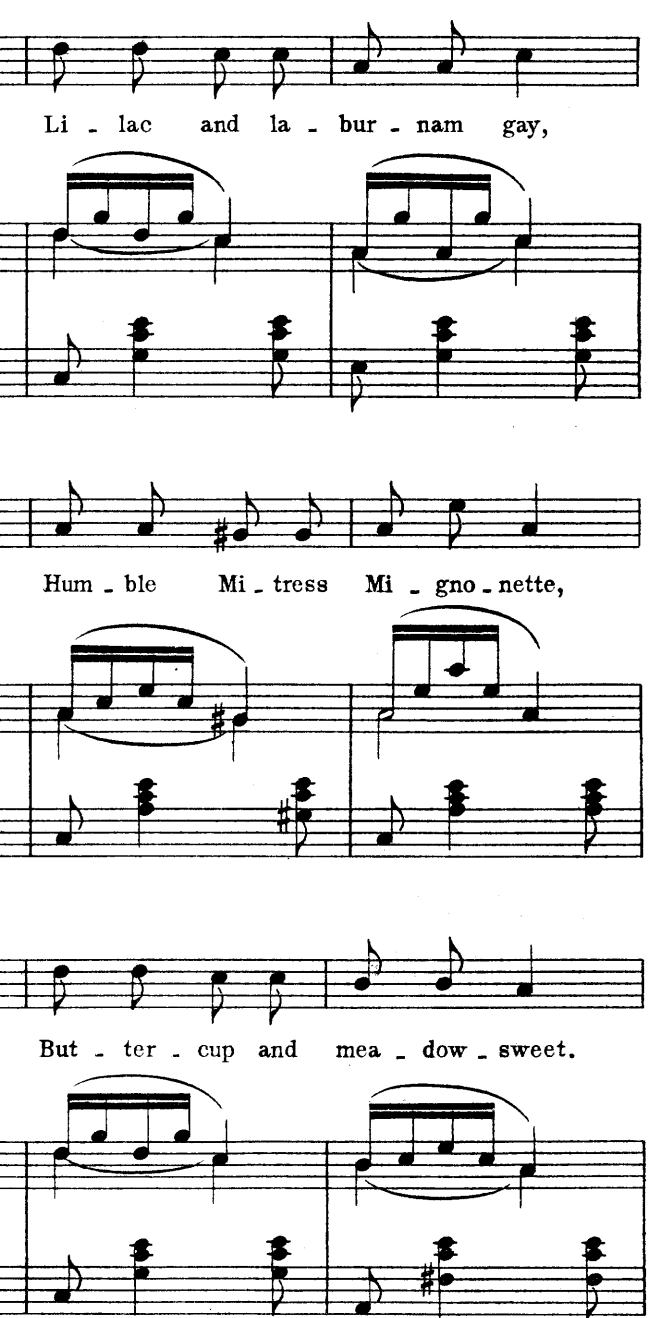
The second system of the musical score continues with a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "Di - mi - ty u - pon the stair, Flow - ers, flow - ers ev - 'ry - where.". Below the vocal line, there are two staves for the piano accompaniment, with a bass clef on the left and a treble clef on the right. The piano part continues with a steady accompaniment, featuring chords and moving lines in both hands.

SOPRANO.

SOP.  Ap - ple - blos - oms, sprig of may, Li - lac and la - bur - nam gay,

mf con express

SOP.  Hy - a - cinth, and don't for - get Hum - ble Mi - tress Mi - gno - nette,

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

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

cresc.

f

Ap-ple_blos_soms, sprig of may, Li_lac and la - bur_nam gay, Hy - a - cinth, and

CHO.

Ap-ple_blos_soms, sprig of may, Li_lac and la - bur_nam gay, Hy - a - cinth, and

f

Ap-ple_blos_soms, sprig of may, Li_lac and la - bur_nam gay, Hy - a - cinth, and

The first system of the musical score consists of four staves. The top staff is a vocal line with a dynamic marking of *f*. The second staff is labeled 'CHO.' and also has a dynamic marking of *f*. The third staff is a bass line with a dynamic marking of *f*. The fourth staff is a piano accompaniment, with a dynamic marking of *f* and a slur over the first five measures.

don't for_get Hum_ble Mis_tress Mi_gno_nette, Gil_ly-flower, and mar_gue_rite, *cresc.*

CHO.

don't for_get Hum_ble Mis_tress Mi_gno_nette, Gil_ly-flower, and mar_gue_rite, *cresc.*

don't for_get Hum_ble Mis_tress Mi_gno_nette, Gil_ly-flower, and mar_gue_rite, *cresc.*

cresc.

The second system of the musical score consists of four staves. The top staff is a vocal line with a dynamic marking of *cresc.*. The second staff is labeled 'CHO.' and also has a dynamic marking of *cresc.*. The third staff is a bass line with a dynamic marking of *cresc.*. The fourth staff is a piano accompaniment, with a dynamic marking of *cresc.* and a slur over the first five measures.

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

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

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

ff

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are for a choir (labeled 'CHO.') and feature the lyrics 'But - ter - cup and mea - dow - sweet. These the pre - sents she will'. The piano accompaniment is in G major and includes a fortissimo (*ff*) dynamic marking.

bring, That is why we wel - come Spring. _____

CHO. bring, That is why we wel - come Spring. _____

bring, That is why we wel - come Spring. _____

Detailed description: This system continues the musical score with three vocal staves and a piano accompaniment. The vocal staves are for a choir (labeled 'CHO.') and feature the lyrics 'bring, That is why we wel - come Spring. _____'. The piano accompaniment includes a crescendo hairpin and a fermata over the final chord.

f

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

CHO.

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

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

f

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

CHO.

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

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

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

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

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "Paints and pol - ish, scour and clean, Where the fire was stand a__ screen." The piano accompaniment is written in two staves, with a treble and bass clef, and a key signature of one sharp. The music is in a 4/4 time signature.

Di - mi - ty up - on the stair, Flow_ers, flow_ers ev-'ry - where.

CHO. Di - mi - ty up - on the stair, Flow_ers, flow_ers ev-'ry - where.

Di - mi - ty up - on the stair, Flow_ers, flow_ers ev-'ry - where.

The second system of the musical score continues with a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "Di - mi - ty up - on the stair, Flow_ers, flow_ers ev-'ry - where." The piano accompaniment is written in two staves, with a treble and bass clef, and a key signature of one sharp. The music is in a 4/4 time signature.

Moderato.

mf.

GIRLS.

CLERKS.

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

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

p

GIRLS.

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

fast - ed.

fast - ed.

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

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

p

Girls. Here's a

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

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

CLERKS. Thanks!

The first system of music includes a vocal line for 'Girls' with lyrics 'slice with such a nice big piece on, Now come and see the mon - keys'. Below it are two staves for 'CLERKS' with the lyrics 'Thanks!'. At the bottom is a piano accompaniment consisting of a treble and bass clef staff.

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

CLERKS.

The second system of music includes a vocal line for 'Girls' with lyrics 'fed! Please don't eat so fast! Your man - ners are the worst!' and a dynamic marking of *mf*. Below it are two staves for 'CLERKS'. At the bottom is a piano accompaniment with a dynamic marking of *mf*.

Girls.

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

mf

CLERKS.

Don't stand talk - ing: get a corks - screw,

mf

Don't stand talk - ing: get a corks - screw,

Girls.

cresc.

f

CLERKS.

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

cresc.

f

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

cresc.

f

mf

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

CLERKS.

mf

Girls. - par - ty! Thanks!

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

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

Girls.

CLERKS.

rea_dy for de_sert now, please.

rea_dy for de_sert now, please.

mf

mf

mf

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

"SWALLOWS."

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Allegro grazioso.

Piano. *mf*

ROSALIE.

1. The

ROS.

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

ROS.

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

ROS.
 dart-ing a - bout on the wing.
 EMMY. BONIFACE & STEPHEN.
 Up high, he's dart-ing a - bout on the

EM.
 BON.
 STE.
 BONIFACE.
 wing! _____ Just now with a fuss that's ab - surd, _____ On

BON.
 build - ing a nest he is bent, _____ I think he be - lieves in a

BON.
 home in the eaves, Where he has - nt to pay an - y

BON.

rent!

ROSALIE. EMMY & STEPHEN.

Oh, my! oh, my! How

STE.
EM.
ROS.

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

ALL.

mf

ALL.

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

ALL.

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

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

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

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

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

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

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

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including trills.

ROSALIE.
2. The

Piano accompaniment for the second system, including the vocal line for ROSALIE and piano accompaniment.

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

Vocal line and piano accompaniment for the first part of the second system.

ROS.
last? _____ For have-nt I heard that this dear lit-tle bird is

Vocal line and piano accompaniment for the second part of the second system.

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

The musical score for ROS. consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "thought to be aw - ful - ly fast!" followed by "Oh, no! he's swift, but he's not a bit". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

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

The musical score for EM. BON. STE. consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats. The lyrics are: "fast! Just watch an - y pair tête - a - tête; There". The piano accompaniment is written in a grand staff and continues the accompaniment from the previous system.

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

The musical score for STE. consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats. The lyrics are: "real - ly is no - thing a - miss. She gets a bit peck'd, but she". The piano accompaniment is written in a grand staff and continues the accompaniment.

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

The musical score for STE. consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats. The lyrics are: "does - nt ob - ject, For it's on - ly the same as a". The piano accompaniment is written in a grand staff and continues the accompaniment.

STE. kiss. _____

ROSALIE. EMMY & STEPHEN.

That's so! _____ that's so! _____ A

The first system of music includes a vocal line for Stephen (STE.) with the lyrics "kiss." followed by a long horizontal line. Below it, a vocal line for Rosalie, Emmy, and Stephen (ROSALIE. EMMY & STEPHEN.) has the lyrics "That's so!" followed by a long horizontal line, then "that's so!" followed by another long horizontal line, and finally a single note "A". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

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

The second system features vocal lines for Rosalie (ROS.), Emmy (EM.), and Stephen (STE.). The lyrics are "peck is as good as a kiss!" followed by a long horizontal line, and "Swal - low!". The word "ALL." is written above the vocal line. The piano accompaniment continues with two staves, including a dynamic marking of *mf* (mezzo-forte).

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

The third system features a vocal line for all characters (ALL.) with the lyrics "swal - low! Dear lit - tle in - no - cent swal - low!". The piano accompaniment continues with two staves.

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

The fourth system features a vocal line for all characters (ALL.) with the lyrics "Do - ing your best to get rea - dy a nest, And flut - ter - ing to and". The piano accompaniment continues with two staves.

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

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

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

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

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

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

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a *mf* dynamic marking. The first two measures feature a series of chords in the right hand, with a slur over the first two. The right hand then plays a melodic line of eighth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece. The right hand plays a melodic line with eighth notes and some slurs. The left hand continues with a consistent eighth-note accompaniment. The dynamics remain consistent with the first system.

The third system shows the continuation of the melodic and accompanimental lines. The right hand has a slur over the first two measures. The left hand maintains the eighth-note accompaniment.

The fourth system features a change in the right hand's melody, with a *mf* dynamic marking appearing in the final measure. The left hand accompaniment remains steady.

The fifth system introduces trills in the right hand, marked with 'tr' above the notes. The left hand accompaniment continues with eighth notes.

The sixth system concludes the piece with trills in the right hand. The final measure features a double bar line and a fermata over the notes. The left hand accompaniment ends with a final chord.

No. 10.

SONG (M^{rs} Girdle) and CHORUS.

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

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro moderato.

M^{rs} Girdle.

Piano.

M^{rs} G.

1. I don't say that hus_bands are all of them bad, But
2. I've mar_ried my girl to an ex_cel_lent youth, A

M^{rs} G.

I don't put ve_ry much trust in them;— I've pret_ty good eyes, as I
law_yer of note is my son - in - law;— Of course he can't al_ways go

Mrs G.

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

Mrs G.

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

Mrs G.

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

Mrs G.

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

Mrs G.

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

This system contains the first musical staff for Mrs G. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "found in his poc_ket a bill for a hat, And what do you think is the when one comes out with her veil off her face, Per - haps they were on - ly dis -".

Mrs G.

REFRAIN.

mean_ing of that? Well, well, how can I tell? I am
- cus_sing her case. Well, well, how can I tell? For her

This system contains the second musical staff for Mrs G. It is labeled "REFRAIN." and features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The lyrics are: "mean_ing of that? Well, well, how can I tell? I am - cus_sing her case. Well, well, how can I tell? For her".

Mrs G.

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

This system contains the third musical staff for Mrs G. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The lyrics are: "not Sherlock Holmes I con - fess, But I heard him re - peat in his hair's in a bit of a mess, And when pow - der I note on the".

Mrs G.

CHORUS. Mrs GIRDLE.

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

This system contains the fourth musical staff for Mrs G. It is labeled "CHORUS. Mrs GIRDLE." and features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The lyrics are: "sleep 'Margue - ritel' And of course I don't know - Um, um, um, um, um! But I sleeve of his coat, Well of course I don't know - Um, um, um, um, um! But I".

CHORUS.

M^{rs} G.

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

M^{rs} GIRDLE.

CHO.

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

CHORUS.

M^{rs} G.

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

CHO.

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

Mrs G.

mf

Mrs GIRDLE.

Mrs G.

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

p

Mrs G.

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

Mrs G.

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

MP'S G.

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

MP'S G.

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

MP'S G.

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

MP'S G.

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

REFRAIN.

Mrs G. *mf*

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

Mrs G.

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

CHORUS.

Mrs GIRDLE.

Mrs G.

no one that sees, So, of course I don't know, Um, um, um, um, um, um! But I
 la - dies came on, So, of course I don't know, Um, um, um, um, um, um! But I

CHORUS.

Mrs G.

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

Mrs GIRDLE.

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

CHORUS.

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

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

mf

Nº 11.

CONCERTED NUMBER. (Clients.)

Words by
GEORGE GROSSMITH, JUNRMusic by
IVAN CARYLL.

Tempo di Valse. not too fast.

Piano.

p

The first system of the piano score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand begins with a quarter rest, followed by a series of eighth and quarter notes. The left hand provides a steady accompaniment of quarter notes and chords. A dynamic marking of *p* (piano) is placed below the first measure.

The second system continues the piano accompaniment. The right hand features a melodic line with a long note tied across the bar line. The left hand maintains its accompaniment pattern. The key signature remains three flats.

The third system shows the piano accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed below the right hand. The melodic line in the right hand continues with eighth and quarter notes.

The fourth system continues the piano accompaniment. The right hand has a melodic line with a long note tied across the bar line. The left hand accompaniment remains consistent.

The fifth system concludes the piano accompaniment. A dynamic marking of *cres:* (crescendo) is placed below the right hand, leading to a final dynamic marking of *ff* (fortissimo). The right hand has a melodic line with a long note tied across the bar line.

Piano introduction for the first system, featuring a treble and bass clef with a key signature of three flats and a 4/4 time signature.

CHORUS.

A mo .

mf

Piano introduction for the chorus section, continuing from the first system with a treble and bass clef.

CHO.

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

Vocal line and piano accompaniment for the first line of the chorus.

CHO.

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

Vocal line and piano accompaniment for the second line of the chorus.

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

cres:

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

f

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

mf *cres:*

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

f

mf

SOLO.

Wear al - pa - cas or drills! With no

mf

SOLO.

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

SOLO.

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

SOLO.

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

SOLO.

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

SOLO.

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

SOLO.

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

CHOR.

Though a

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

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

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

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

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

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

mf

Solo.

Now a taf - fe - ta plain, Or a

mf

SOLO.

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

SOLO.

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

SOLO.

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

SOLO.

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

SOLO.

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

SOLO.

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

CHO.

Oh! she

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

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

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

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

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

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

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef and contains a bass line with chords and single notes. The tempo marking *Grazioso* is written in the upper left of the system.

The second system continues the musical notation from the first system, with similar melodic and bass line developments.

The third system of the score features a dynamic marking of *ff* (fortissimo) in the middle of the system. The notation includes various chordal textures and melodic fragments.

The fourth system continues the piece with further melodic and harmonic development.

The fifth and final system of the score concludes the piece. It features a repeat sign in the upper staff and a double bar line at the end. There are also some markings resembling 'V' in the lower staff.

No. 12.

MARCH SONG. (Babori.) and CHORUS.

COQUIN DE PRINTEMPS!

Words by
GEORGE GROSSMITH, JUNR

Music by
IVAN CARYLL.

Tempo di Marcia.

Piano.

BABORI.

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

BAB.

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

BAB.

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

BAB.

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

BAB.

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

BAB.

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

BAB.

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

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

REFRAIN.

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

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

BAB. me; I'll let a sweet bru - nette —
 weep; Wag - ner my soul will stir, —

BAB.

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains two lines of lyrics: "Come walk - ing in my com - pa - ny;" and "Or soft - ly soothe that soul to sleep;". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

BAB.

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

p

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "I'll smile a lit - tle while, at a - ny" and "Gou - nod will still me, though with Mes - sa -". The piano accompaniment includes a dynamic marking of *p* (piano) and continues with the same accompaniment style as the first system.

BAB.

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

cres:

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "shade of maid you bring; I'll" and "- ger I sway and swing; My". The piano accompaniment includes a dynamic marking of *cres:* (crescendo) and continues with the same accompaniment style.

BAB.

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

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "kiss that one or this I'm not ca - pri - cious in the" and "own pet gra - ma - phone Is nev - er rus - ty in the". The piano accompaniment continues with the same accompaniment style.

B.A.B. Spring.
Spring.

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

CHO. He's fond of a - ny blonde,
Mo - - - zart can fill his heart, -

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

cres: *ff*

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

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

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

CHO.

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

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

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

CHO.

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

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

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

CHO.



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

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

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

CHO.



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

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

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

CHO.

in the Spring.
in the Spring.

in the Spring.
in the Spring.

in th Spring.
in the Spring.

mf

BABORI.

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

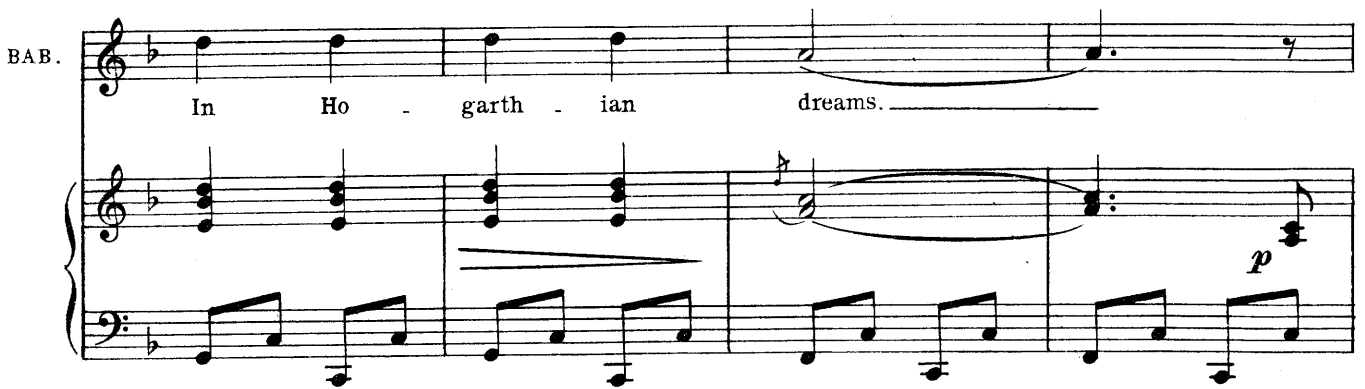
p

BAB.

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

p

BAB.  *Wa - ter for my thirst suf - fi - ces, No greenfai - ry me en - ti - ces*

BAB.  *In Ho - garth - ian dreams.*

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

BAB.  *I will nev - er call.*

BAB.

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

BAB.

Spring I can drink them all.

cres: *sf*

REFRAIN.

BAB.

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

p

BAB.

that I love so well;

BAB.

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

BAB.

Nec - tar of Mo - selle;

BAB.

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

p

BAB.

rare when e'er I ring.

BAB.

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

BAB.

wa - ter from the Spring.

cres:

CHOR.

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

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

ff

CHO. that he loves so well; White

that he loves so well; White

that he loves so well; White

CHO. wine from Riv - er Rhine, Or matchless nec - tar of Mo -

wine from Riv - er Rhine, Or matchless nec - tar of Mo -

wine from Riv - er Rhine, Or matchless nec - tar of Mo -

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

- selle; Then some Heid - sieck or Mumm,

- selle; Then some Heid - sieck or Mumm,

CHO.

Of cu - rée rare when - e'er he ring

Of cu - rée rare when - e'er he ring

Of cu - rée rare when - e'er he ring

CHO.

Bring, too, some "Moun - tain Dew"

Bring, too, some "Moun - tain Dew"

Bring, too, some "Moun - tain Dew"

CHO.

With spark - ling wa - ter from the spring.

With spark - ling wa - ter from the spring.

With spark - ling wa - ter from the spring.

No 13.

DUET.—(Rosalie and Girdle.)

"DELIGHTS OF LONDON."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro.

Rosalie.

Piano.

ROS. ROSALIE. GIRDLE. ROSALIE.

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

ROS. GIRDLE. BOTH.

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

BOTH. GIRDLE. ROSALIE. GIRDLE.

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

ROS. BOTH.

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

Tempo di Valse.

(During Dialogue.)

1. 2.

Allegro.

BOTH.

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

mf

BOTH.

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

BOTH.

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

BOTH.

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

ROSALIE. GIRDLE.

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

GIR. BOTH.

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

BOTH. GIRDLE.

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

ROSALIE.

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

BOTH.

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

Tempo di Valse.
During dialogue

p

Allegro. BOTH.

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

BOTH.

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

BOTH.

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

BOTH.

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

BOTH.

town!
town!

Nº 14.

FINALE—ACT I.

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Allegro ben marcato.

Piano.

CHO.

Here is news that's

Here is news that's

Here is news that's

CHO.

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

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

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

wait - ing all the day, — But our

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

wait - ing all the day, — But our

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

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

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

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

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

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

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

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

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

CHO.

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

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

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

CHO.

is he Such a bu - sy, bu - -

is he Such a bu - sy, bu - -

is he Such a bu - sy, bu - -

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

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

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

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

Allegretto.

Piano introduction in 2/4 time. The right hand features a rhythmic pattern of eighth notes with a sharp sign, while the left hand provides a simple harmonic accompaniment. The piece begins with a *mf* dynamic marking.

MRS GIRDLE.

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

Musical notation for the first line of lyrics, including piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

MRS G. If the sim - ple truth were real - ly known — We are not!

Musical notation for the second line of lyrics, including piano accompaniment. The piano part continues with the same accompaniment style as the first line.

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

Musical notation for the third line of lyrics, including piano accompaniment. The piano part continues with the same accompaniment style as the previous lines.

Andantino.

GIRDLE.

MRS. G. You could sniff in plen - ty of o - zone - Yes a lot! My

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

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

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

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are: "in - no - cence and grace_ In this un - en - light - end place? When the". The piano accompaniment is in a grand staff with a key signature of two flats and a 2/4 time signature, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "voice of con - science spoke, Could I treat it as a joke?". The piano accompaniment continues with the same rhythmic pattern as the first system.

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

The third system of music features a vocal line and piano accompaniment. The lyrics are: "No! a fa - ther's heart for - bids, I will stop and mind the_". The piano accompaniment includes a dynamic marking of *sf* (sforzando) and a trill (*tr*) in the vocal line. The system concludes with a double bar line and a 2/4 time signature.

GIR. kids! Ah!

BABORI.

The fourth system of music features a vocal line and piano accompaniment. The lyrics are: "kids! Ah!". The piano accompaniment includes a dynamic marking of *dim.* (diminuendo). The system concludes with a double bar line and a 2/4 time signature.

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

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

BAB. ros - es on your cheeks!

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

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

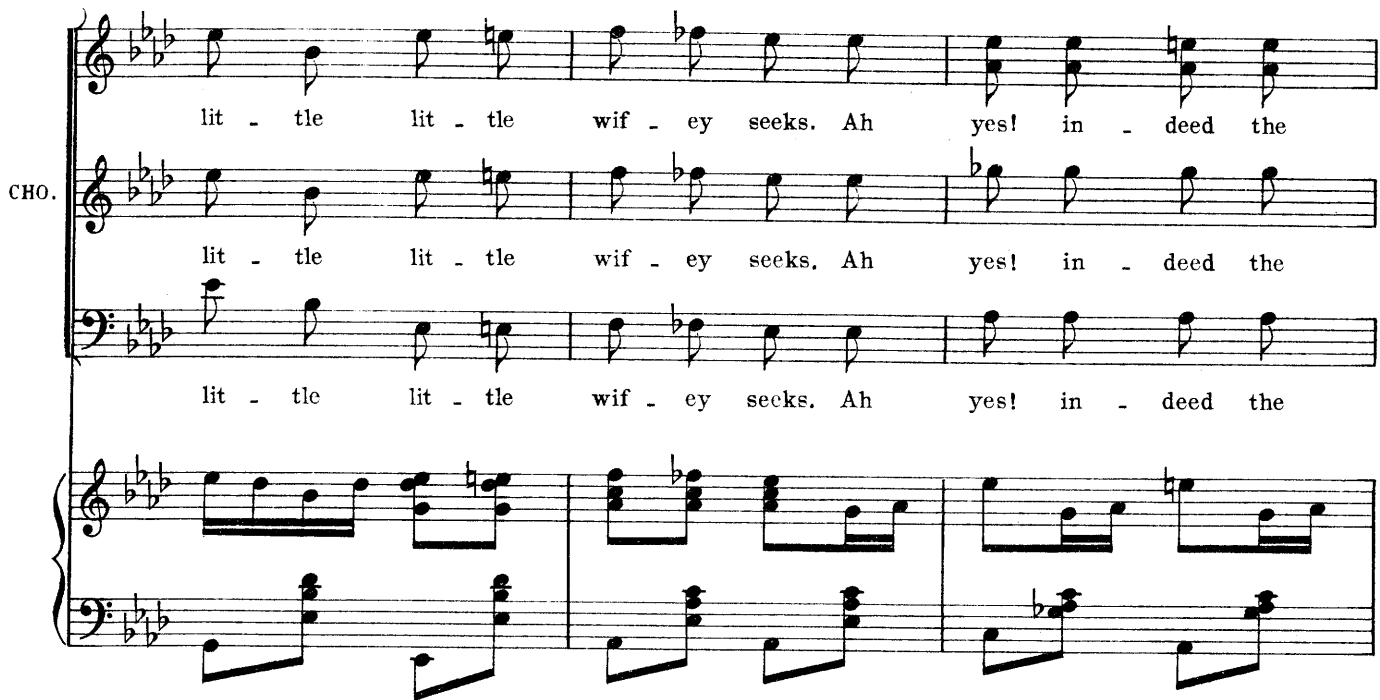
BASS. And so she's off, a change of air His

cresc. *f*

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

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

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



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

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

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



Moderato.

mf con espress.

p



DULCIE.

DUL. Oh dear, I cannot help feeling A lit_tle bit sad and a - fraid, —

DUL. This seems such un_der-hand dealing, Sup - pose a mis - take has been made. —

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

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

BARONESS.

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

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 2/4. The vocal line begins with a whole rest, followed by a quarter rest, and then a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

BAR⁵

meet you by and by; And don't for - get our ren - dez - vous, The

The second system of the musical score. It continues with the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment continues with similar rhythmic patterns.

BAR⁵

Crim - son But - ter - fly!

The third system of the musical score. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features a more complex chordal texture in the right hand.

The fourth system of the musical score, which is a piano accompaniment. It features a complex, flowing melody in the right hand and a steady bass line in the left hand. The system concludes with a double bar line.

He's fond of a_ny blonde — Of a_ny blonde so fond is

CHO. He's fond of a_ny blonde — Of a_ny blonde so fond is

He's fond of a_ny blonde — Of a_ny blonde so fond is

ff

Detailed description: This system contains the first musical phrase. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are "He's fond of a_ny blonde — Of a_ny blonde so fond is". The piano part begins with a forte dynamic marking (*ff*) and consists of a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

he, — He'll let a sweet bru_nette — come walking

CHO. he, — He'll let a sweet bru_nette — come walking

he, — He'll let a sweet bru_nette — come walking

Detailed description: This system contains the second musical phrase. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are "he, — He'll let a sweet bru_nette — come walking". The piano part continues with the same accompaniment style as the first system, with a melodic line in the treble and a rhythmic accompaniment in the bass.

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

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

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

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are for a choir, with the lyrics "in his com - pa - ny, He'll smile a" written below each staff. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

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

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

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

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves have the lyrics "lit - tle while — at a - ny shade of maid you bring,". The piano accompaniment continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal lines.

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

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

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

The first system of music consists of three vocal staves and a piano accompaniment. The vocal staves are labeled 'CHO.' and contain the lyrics 'He'll kiss that one or this, — He's not ca - pricious in the'. The piano accompaniment is written in a grand staff with treble and bass clefs, featuring a melodic line in the right hand and a bass line in the left hand.

1. Spring. 2. Spring.

CHO. Spring. Spring.

Spring. Spring.

The second system of music features two vocal staves and a piano accompaniment. The vocal staves are labeled 'CHO.' and contain the lyrics 'Spring.' under two different musical phrases labeled '1.' and '2.'. The piano accompaniment continues with a similar melodic and bass line structure as the first system.

No 15.

Act II.

OPENING CHORUS.

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON

Allegro Vivace.

Piano.

The first system of piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes, including some grace notes. The left hand starts with a bass clef, the same key signature, and 6/8 time, providing a steady accompaniment with eighth notes and chords.

The second system of piano accompaniment continues the two-staff format. It includes dynamic markings: *cres.* (crescendo), *poco* (poco ritardando), and *p* (piano). The melodic line in the right hand continues with similar rhythmic patterns.

The vocal part for the chorus is written for three voices (Soprano, Alto, and Bass) on three staves. The lyrics are: "If you're tired of hav.ing your". The music is in the same key signature and time signature as the piano accompaniment. The lyrics are aligned with the vocal lines, with some syllables split across lines.

The third system of piano accompaniment continues the two-staff format. It includes a dynamic marking of *f* (forte). The melodic line in the right hand continues with similar rhythmic patterns.

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

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

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

CHO. pri - mi - tive, pri - mi - tive spot. In the air of the coun - try one feels,

The first system of the score consists of three vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "pri - mi - tive, pri - mi - tive spot. In the air of the coun - try one feels,". The piano part provides harmonic support with chords and a steady bass line.

CHO. More in - clined for a nice tête - à - tête,

The second system continues the vocal and piano parts. The lyrics are: "More in - clined for a nice tête - à - tête,". The piano accompaniment features a more active melodic line in the right hand.

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

The third system concludes the vocal and piano parts. The lyrics are: "And a me - nu that's quite up to date, — They have". The piano accompaniment ends with a final chord.

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

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

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

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

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

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

CHO. find they have got. — *f* The Crim.son But.ter.fly, — Is the

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

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

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

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

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

CHO. Crim-son But-ter-fly.

This system contains the first vocal entry for the choir. It consists of three staves: a soprano staff, a middle staff, and a bass staff, all with the lyrics 'Crim-son But-ter-fly.' Below these is a grand staff with piano accompaniment. The music is in a minor key and 4/4 time, with a tempo of Moderato.

CHO. Moderato. *mf* A saun-ter un-der-neath the trees, To

This system continues the vocal entry. It features three vocal staves and a grand staff. The tempo is marked 'Moderato' and the dynamic is 'mf'. The lyrics are 'A saun-ter un-der-neath the trees, To'. The piano part includes a 2/4 time signature change.

Moderato. *mf*

This system shows the piano accompaniment for the second system. It consists of a grand staff with piano accompaniment. The tempo is 'Moderato' and the dynamic is 'mf'. The piano part includes a 2/4 time signature change.

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

This system continues the vocal entry. It features three vocal staves and a grand staff. The lyrics are 'rouse a fail-ing ap-pe-tite. Then back, to or-der what you please, At'. The piano part includes a 2/4 time signature change.

This system shows the piano accompaniment for the third system. It consists of a grand staff with piano accompaniment. The piano part includes a 2/4 time signature change.

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

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

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

A pleas - ant eve - ning you will pass, When

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

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

at the Crim - son But - ter - fly.

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

at the Crim - son But - ter - fly.

Tempo I.

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

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

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

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

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

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

CHO. Crim - son But - ter - fly.

Crim - son But - ter - fly.

Crim - son But - ter - fly.

CHO.

No 16.

SONG.— (Felix) and CHORUS.

“TRÈS BIEN, MONSIEUR.”

Words by
GEORGE GROSSMITH, JUN^r

Music by
IVAN CARYLL.

Moderato.

Felix.

Piano.

Musical score for Felix and Piano introduction. Felix's part is a single staff with a whole rest. The Piano part consists of two staves (treble and bass clef) with a *mf* dynamic marking. The key signature has two flats and the time signature is common time (C).

FEL. §

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

Musical score for Felix and Piano first system. Felix's part begins with a repeat sign and a fermata. The Piano part continues with a *p* dynamic marking and features triplets in both staves.

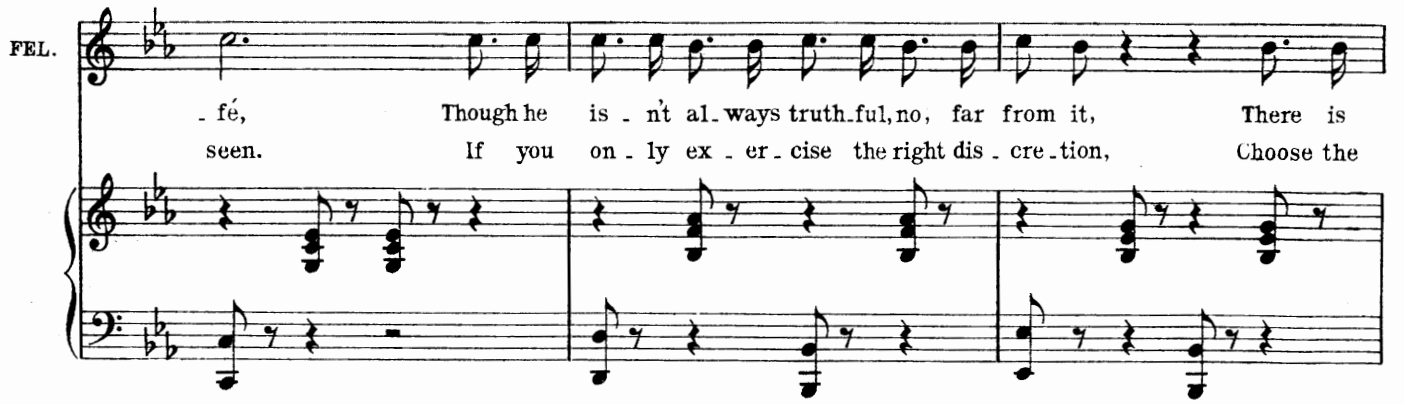
FEL.

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

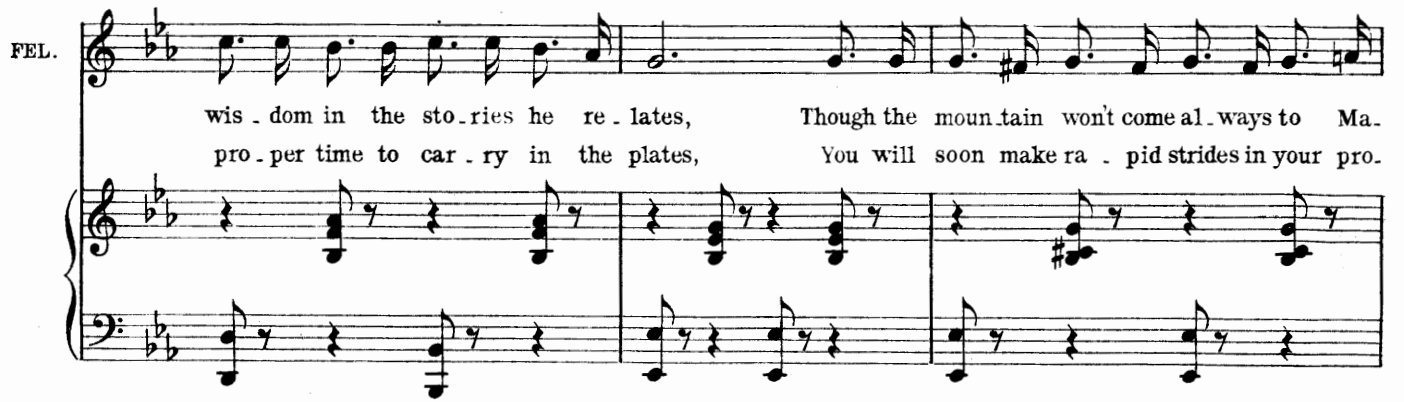
Musical score for Felix and Piano second system. Felix's part continues with the lyrics. The Piano part continues with accompaniment.

FEL. 

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

FEL. 

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

FEL. 

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

FEL. 

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

Allegro.

FEL.

wait.
wait.

tr

Bon

FEL.

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

mf

FEL.

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

FEL.

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

FEL. don't for - get The o - me - lette, Très bien mon_sieur, si, si.

CHO. Bon

CHO. Bon

CHO. Bon

cres:

CHO. soir Mon_sieur, bon soir Ma_dame, et bon soir Made_moi - sel - - le, I

CHO. soir Mon_sieur, bon soir Ma_dame, et bon soir Made_moi - sel - - le, I

CHO. soir Mon_sieur, bon soir Ma_dame, et bon soir Made_moi - sel - - le, I

ff

CHO.

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

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

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

CHO.

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

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

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

CHO.

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

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

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

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth notes, with accents (>) placed over several notes. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth notes. A dynamic marking of *mf* is placed at the beginning of the first measure.

The second system continues the piece. The upper staff features a triplet of eighth notes in the first measure, indicated by a '3' in a circle. The rest of the system follows the established rhythmic and harmonic patterns.

The third system shows a change in dynamics with a *cres.* marking in the middle of the system. The upper staff continues with chords and eighth notes, while the lower staff maintains the accompaniment.

The fourth system begins with a *ff* dynamic marking. The upper staff continues with chords and eighth notes, and the lower staff provides the accompaniment.

The fifth system features a melodic flourish in the upper staff, consisting of a series of beamed eighth notes. The lower staff continues with the accompaniment.

The sixth system concludes the piece with a final melodic flourish in the upper staff, ending with a double bar line. The lower staff continues with the accompaniment.

DUET. (Rosalie, and Boniface) and CHORUS.

"THE NICE NEW PARASOL"

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegretto.

Piano.

ROSALIE.

1. When

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

CHORUS.

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

ROSALIE.

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

CHORUS.

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

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

ROSALIE.

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

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

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

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

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

CHO.
Oh!
Oh!

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

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

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

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

CHO. - sol
 - sol

1. BONIFACE. 2.
 2. When

- sol
 - sol

mf

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. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. The piece is in 2/4 time.

The second system of musical notation continues the piece. It features a prominent melodic line in the upper staff with some slurs and ties, and a steady bass line in the lower staff. The key signature remains D major.

The third system of musical notation shows a continuation of the rhythmic and melodic themes. The upper staff has more active melodic movement, while the lower staff provides a consistent harmonic foundation.

The fourth system of musical notation includes some longer note values and slurs in the upper staff, suggesting a more expressive or sustained melodic phrase. The bass line continues with its rhythmic pattern.

The fifth and final system of musical notation on this page shows the conclusion of the piece. The upper staff features some final chords and melodic fragments, while the lower staff ends with a clear cadence. The key signature remains D major.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music consists of eighth and sixteenth notes with various rests and ties.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the two-sharp key signature. The melody in the treble clef is primarily composed of eighth notes.

Third system of musical notation, including a dynamic marking of *f* (forte) in the treble clef. The notation continues with a grand staff and two-sharp key signature.

Fourth system of musical notation, showing a continuation of the musical piece. It features a grand staff with treble and bass clefs and a two-sharp key signature.

Fifth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs and a two-sharp key signature. The system ends with a double bar line.

SONG (Rosalie) and CHORUS.

"ALICE SAT BY THE FIRE."

Words by
LESLIE MAYNE.Music by
LIONEL MONCKTON.

Andante.

Piano. *mf* *dim.*

ROSALIE.

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

p

ROS.

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

ROS.

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

ROS. 

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

ROS. 

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

rit.

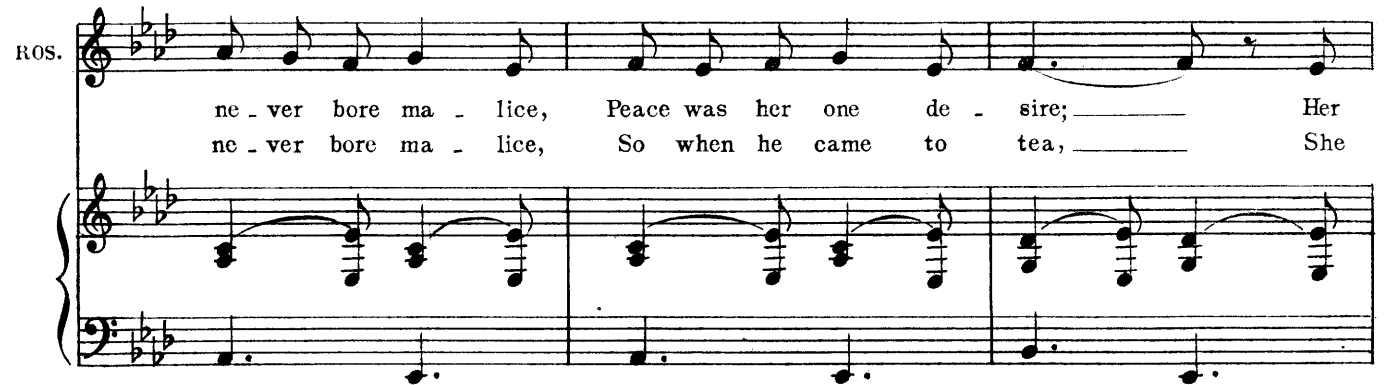
colla voce

ROS. 

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

REFRAIN.
a tempo

a tempo

ROS. 

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

ROS.

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

ROS.

mf CHORUS.

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

CHO.

SOLO.

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

ROS.

ALL.

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

ROS.

3. The

mf *dim.* *p*

ROS.

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

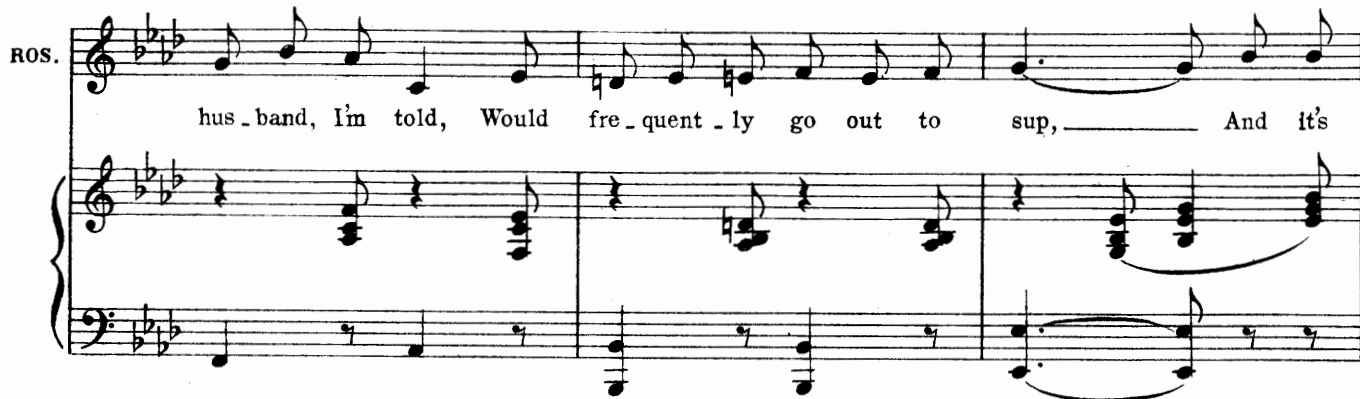
ROS.

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

ROS.

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

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



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

rit.

colla voce



REFRAIN.

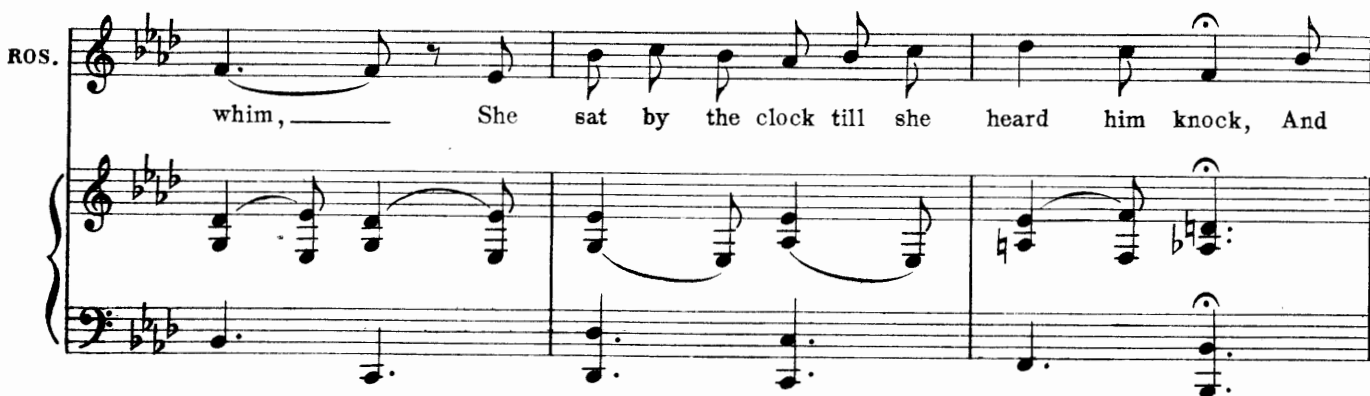
a tempo

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

a tempo



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



CHORUS.

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

SOLO.

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

ALL.

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

No. 19.

SONG.— (Dulcie) and CHORUS.

“OH, SO GENTLY.”

Words by
GEORGE GROSSMITH, JUN!

Music by
IVAN CARYLL.

Piano.

DULCIE.

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

DUL.

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

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

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

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

DULCIE.

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

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

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

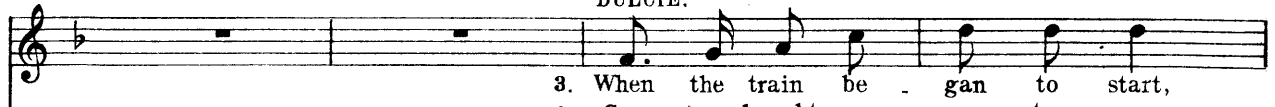

GIRLS. 
 Gus - tave held her, oh, so gent - ly, And the rest you'll guess.
 Pa - threw slip - pers, not too gent - ly, When they drove a - way.





DULCIE.

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

DUL.

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

DUL.

please go gent - ly; please go gent - ly; please go gent - ly"
do go gent - ly; do go gent - ly; do go gent - ly"

DUL.

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

GIRLS.

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

DUL.

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

DUL.

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

DUL.

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

GIRLS.

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

DUL.

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

mf

DUL.

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

DUL.

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

GIRLS.

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

f *sfz*

DUL.

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

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

GIRLS.

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

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

DANCE.

p

cres: *ff*

No 20.

SONG (Boniface) and CHORUS.

"VIVE LA BOHÈME!"

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Piano. *f*



BONIFACE.

1. Do you

dim. *mf*



BON.

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

BON.

They are
They can

CHO.

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

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

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

ff *sf*

BON.

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

BON. 

Do you
Do you

CHO. 

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



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



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



BON. 

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



BON. 

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



BON.
feet!
fine!

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

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

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

The first system of music features a vocal soloist (BON.) and a choir (CHO.). The vocal parts are in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a bass clef. The lyrics are: "feet! fine!" for the soloist, and "Oh have you met a fair gri - sette yet? yet? Oh do you know how mo - dels go? oh! oh!" for the choir. The piano part includes dynamic markings of *ff* and *sf*.

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

The second system features a vocal soloist (BON.) and piano accompaniment. The vocal part is in a treble clef with a key signature of two sharps. The lyrics are: "Oh! oh! oh! We raise the good old song,". The piano part is in a bass clef and includes a dynamic marking of *mf*.

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

The third system features a vocal soloist (BON.) and piano accompaniment. The vocal part is in a treble clef with a key signature of two sharps. The lyrics are: "Life is ve - ry short when mer - ry, Art is hard and long!". The piano part is in a bass clef and includes a dynamic marking of *sf*.

BON.

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

mf

BON.

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

cresc.

CHO.

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

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

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

ff

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

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

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

sfz

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

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

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

1st time. BONIFACE. S

lads of the La - tin Quar - ter! 2. Do you

CHO. lads of the La - tin Quar - ter!

lads of the La - tin Quar - ter!

2nd time.

quar - ter!

CHO. quar - ter!

quar - ter!

DANCE.

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

The second system continues the piece. It features a *sfz* dynamic marking in the lower staff. There are accents (*>*) over the first notes of the treble staff in the second and fourth measures. A fermata is placed over the final note of the treble staff in the fourth measure.

The third system shows a *cresc.* (crescendo) marking in the lower staff. The music builds in intensity. A fermata is placed over the final note of the treble staff in the fourth measure.

The fourth system features a *ff* (fortissimo) dynamic marking in the lower staff. The music is at its loudest. A fermata is placed over the final note of the treble staff in the fourth measure.

The fifth system includes a *sfz* dynamic marking in the lower staff. There are accents (*>*) over the first notes of the treble staff in the second and fourth measures. A fermata is placed over the final note of the treble staff in the fourth measure.

The sixth system concludes the piece with a *sfz* dynamic marking in the lower staff. A fermata is placed over the final note of the treble staff in the fourth measure.

No. 21.

SONG.—(Baroness.) and CHORUS.

“THE VERY FIRST TIME.”

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Tempo di Polka.

BARONESS.

Baroness.

Piano.

Musical notation for the piano introduction, including treble and bass staves with a dynamic marking of 'f'.

- 1. I
- 2. I
- 3. It

BAR. want - ed to ob - tain ad - vice From a law - yer at his lei - sure, We
 thought my law - yer would be - have In a pro - per le - gal fash - ion, But
 is - n't wise to go to law When the law - yers bill and coo so, If

Musical notation for the first vocal line, including a treble staff with lyrics and a piano accompaniment with a dynamic marking of 'p'.

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

Musical notation for the second vocal line, including a treble staff with lyrics and a piano accompaniment.

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

Musical notation for the third vocal line, including a treble staff with lyrics and a piano accompaniment.

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

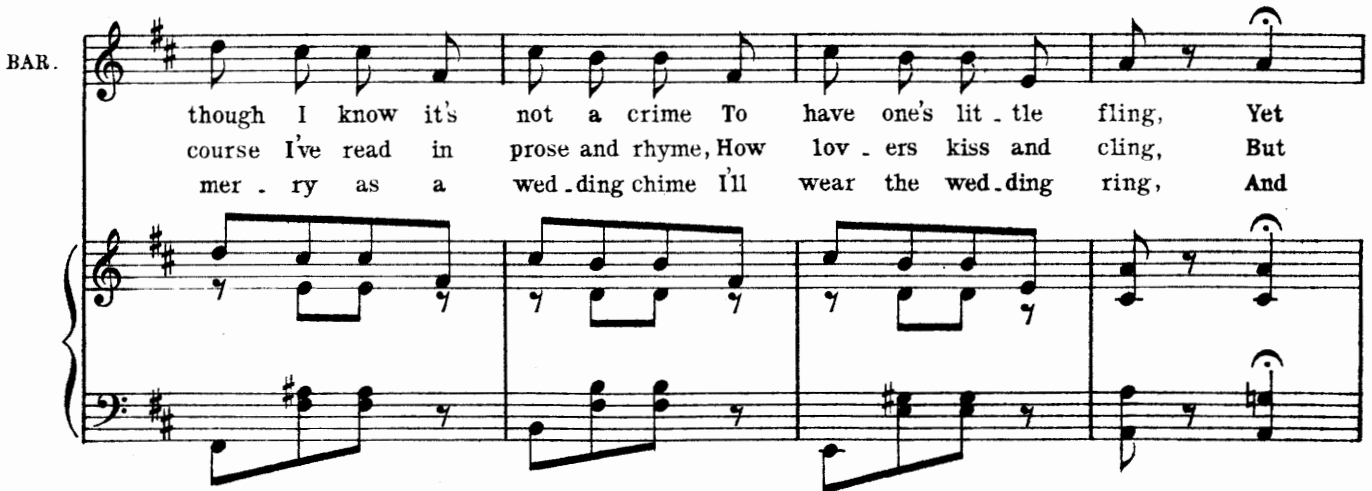
BAR. con - se - quen - ces it may bring, This ve - ry ris - ky sort of thing! It's the
 made him hap - py as a king, This ve - ry ris - ky sort of thing! It's the
 ought to have him on a string, This most un - com - mon sort of thing! It's the

rall: *a tempo*

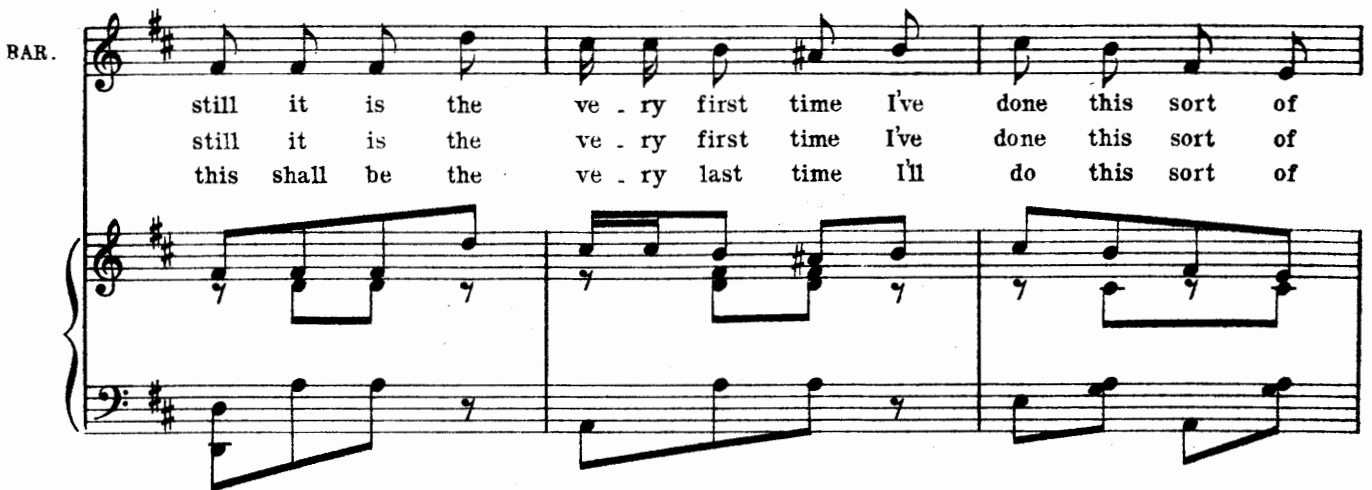
BAR. ve - ry first time I've done this sort of thing! I've
 ve - ry first time I've done this sort of thing! I
 ve - ry first time I'll do this sort of thing! I'll

CHO. This sort of thing!
 This sort of thing!
 This sort of thing!

BAR. lunch'd with one or more But nev - er dined be - fore; And
 thought it was a dream, And did - n't dare to scream, Of
 be a mod - el wife For his re - main - ing life, As

BAR. 


though I know it's not a crime To have one's lit - tle fling, Yet
 course I've read in prose and rhyme, How lov - ers kiss and cling, But
 mer - ry as a wed - ding chime I'll wear the wed - ding ring, And

BAR. 

still it is the ve - ry first time I've done this sort of
 still it is the ve - ry first time I've done this sort of
 this shall be the ve - ry last time I'll do this sort of


BAR. 

thing! This sort of thing!
 thing! This sort of thing!
 thing! This sort of thing!

CHO. 

It's the ve - ry first time she's done this sort of thing! She's
 It's the ve - ry first time she's done this sort of thing! She
 It's the ve - ry first time she's done this sort of thing! She'll

mf *f* *mf*

CHO. 


lunched with one or more, But ne - ver dined be -
 thought it was a dream, And did - nt dare to
 be a mod - el wife, For his re - main - ing

CHO. 

- fore, And though we know it's not a crime To
 scream, Of course we've read in prose and rhyme, How
 life, As mer - ry as a wed - ding chime She'll

CHO. 

have one's lit - tle fling, Yet still it is the
 lov - ers kiss and cling, But still it is the
 wear the wed - ding ring, And this shall be the

CHO. 

ve - ry first time she's done this sort of thing!
 ve - ry first time she's done this sort of thing!
 ve - ry last time she'll do this sort of thing!

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of chords and melodic lines in both hands. A dynamic marking of *mf* is present in the fourth measure of the bass staff.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. Dynamic markings of *f* and *mf* are present in the bass staff.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music consists of chords and melodic lines in both hands.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music consists of chords and melodic lines in both hands.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music consists of chords and melodic lines in both hands, ending with a double bar line.

No 22.

DUET.—(Babori and Girdle.)

“UNDER AND OVER FORTY.”

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Moderato.

Babori. 

Piano. 

BAB. 

BABORI.

1. When a man is young, un - der
2. When the young man goes to the

BAB. 

thir - ty - five, He is hand - som - er, strong - er and soun - der: And he
play one night, He — thinks that the stage is Hea - ven, And he

p

BAB. GIRDLE.

bounds with joy that he's all a - live, And in fact he's a per - fect
loves the he - ro - ine dressed in white, She is not o - ver fif - ty -

GIR.

boun - der! When a man is o - ver his for - ti - eth year, By ex -
- sev - en, But the el - der sees a girl on the stage, Who has

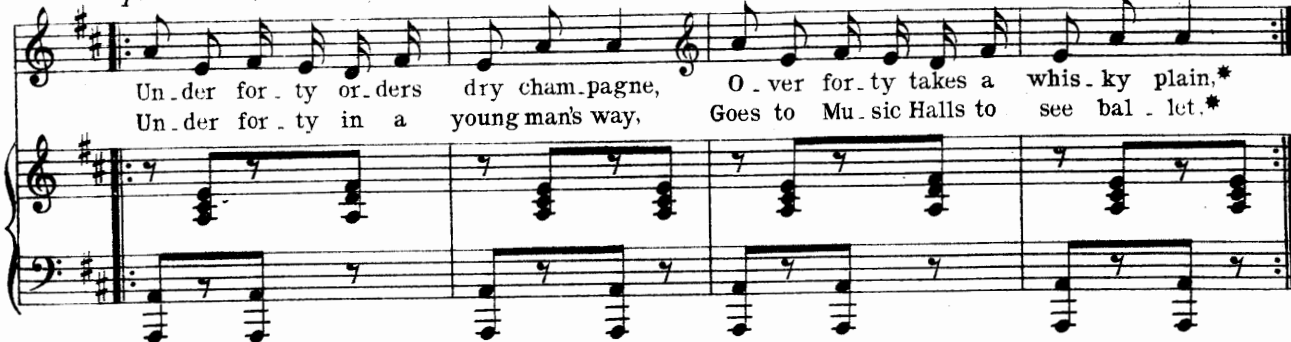
GIR.


- pe - ri - ence he can pro fit, And he knows what's what, and his
nev - er a line to ut - ter, And she's on - ly sev - en - teen

GIR. BABORI.

head is clear, So it is for the hair is off it!
years of age, And as dull as bread and but - ter!

Repeat ad lib.) For additional words see below. GIRDLE.

BAB.  Un - der for - ty or - ders dry cham - pagne, O - ver for - ty takes a whis - ky plain.*
Un - der for - ty in a young man's way, Goes to Mu - sic Halls to see bal - let.*

BAB.  Un - der for ty with "no trumps" be - gins, O - ver for - ty dou - bles him and wins.
(GIR.) Jumps in - side and then the door is slam - med (BAB.) Un - der for - ty mur - murs "well Im —!"

BAB.  O - ver, un - der, Which is it, I won - der, Which would you ra - ther be? Is
O - ver un - der, Which is it, I won - der, Which has the fi - nest spree? A

GIR.  O - ver, un - der, Which is it, I won - der, Which would you ra - ther be? A
O - ver, un - der, Which is it, I won - der, Which has the fi - nest spree? A

Additional words for 1st Verse. (ad lib.)

* BABORI. Under forty loves the ladies well —
GIRDLE. Over forty doesn't care to tell!
BABORI. Under forty every girl adores!
GIRDLE. Over forty is the man that scores!
BABORI. Under forty likes to back a horse —
GIRDLE. Over forty always lays of course!
BABORI. Under forty goes and plays roulette —
GIRDLE. Over forty sticks to bridge, you bet!

Additional words for 2nd Verse. (ad lib.)

* BABORI. He's in love with some one dancing there!
GIRDLE. Over forty, too, can do his share!
BABORI. Under forty for a box will call!
GIRDLE. Over forty has a front row stall!
BABORI. Under forty dreams of her for hours,

BABORI. Gets a gorgeous bunch of hothouse flowers,
Then he throws them as he sees her come.

GIRDLE. Whack they go into the big bass drum!
Over forty knows what she prefers,
Gets a box, but at a jeweller's;
Then she calls him "such a darling man!"
It's a diamond!

BABORI. Parisian!
Under forty waits an hour or more
Just to catch her at the old stage door;
Till at last the door is opened wide.

GIRDLE. Out comes Over forty at her side!

BABORI. Under forty has a face of gloom!

GIRDLE. Over forty calls his motor brougham,

BAB.
 GIR.

this your whim, To be old like him, Or a gay young dog like
 bald old chap Who should wear a cap, Or a fine young man like

youth so slim, Who is just like him, Or a deep old dog like
 youth-ful chap Who has not a rap, Or a rich old boy like

BAB.
 GIR.

me? A gay young dog like me? me?
 me A fine young man like me? me?

me? A deep old dog like me? me?
 me? A rich old boy like me? me?

1. 2.

No 23.

SONG. (Rosalie.) and CHORUS.

"THE CORDIAL UNDERSTANDING."

Words by
LESLIE MAYNE.Music by
LIONEL MONCKTON.

Allegro.

Rosalie.

Piano.

ROSALIE.

1. Here we are, you see, In our dear Pa -
 2. Off we gai - ly fly, Eng - lish - man and

ROS. ris; All is love and laugh - ter,
I, Hand in hand to - ge - ther.

ROS. Lots of wine and wit, No one cares a bit
It's so nice you know, Roam - ing to and fro,

ROS. What is com - ing af - ter; On the Bou - le -
In the sun - ny wea - ther! Oh he was so

ROS. - vard, (Oh la, la, la, la!) I met
pert, Called me "Lit - tle flirt!" Said "Why

ROS. such a fel - low: Eng - lish I could
do you tease, eh?" Then we heard a

ROS. guess, Knew him by his dress And his big mous -
crowd, Shout - ing out so loud, In the dear old

ROS. - tache so yel - low! He gave me such a
Champs El - ys - ées! He held me, oh, so

ROS. kiss! I said, "Sir what is this?" } So come to
tight. I said, "What is the sight?" }

REFRAIN.

ROS. France, _____ When you've the chance; _____ You'll feel so



ROS. gay when you are land - - ing. Each girl you

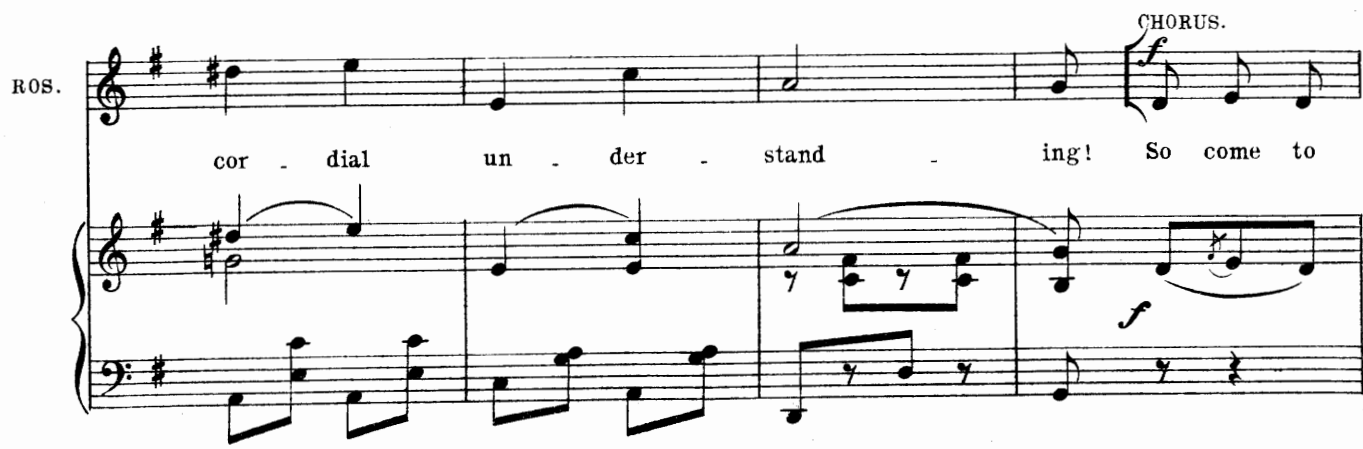


ROS. meet, _____ You'll find so sweet, _____ There is a



ROS. cor - dial un - der - stand - ing! So come to

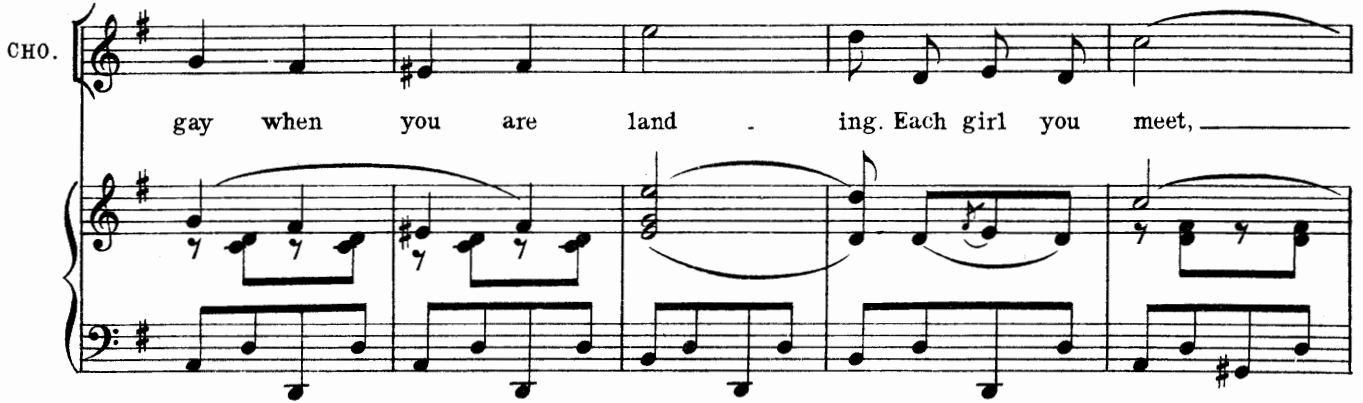
CHORUS.



CHO. France, _____ When you've the chance; _____ You'll feel so



CHO. gay when you are land - ing. Each girl you meet, _____

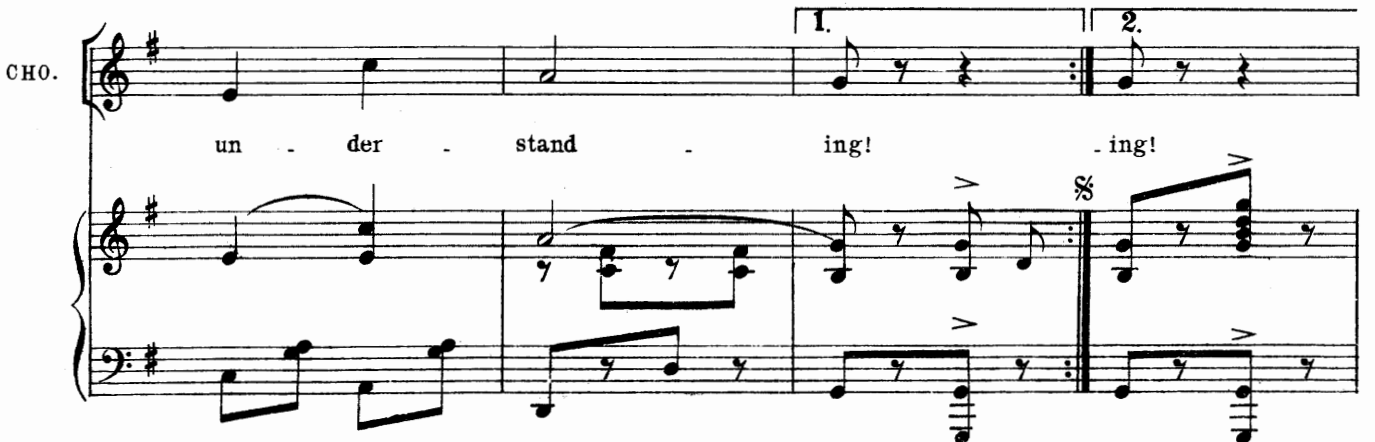


CHO. — You'll find so sweet, _____ There is a cor - dial



CHO. un - der - stand - ing! _____ - ing!

1. _____ 2. _____



DANCE.

The first system of musical notation for 'DANCE.' consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a melody with eighth and sixteenth notes, often beamed together, and includes some rests. The left hand provides a steady accompaniment with eighth notes.

The second system continues the piece. The right hand has a melodic line with some rests and slurs. The left hand maintains a consistent eighth-note accompaniment.

The third system shows the continuation of the dance. A mezzo-forte (*mf*) dynamic marking appears in the right hand. The melodic and accompanimental lines are clearly defined.

The fourth system continues the musical development. The right hand features a melodic line with slurs and rests, while the left hand provides a rhythmic accompaniment.

The fifth system shows the continuation of the dance. The right hand has a melodic line with slurs and rests, and the left hand provides a rhythmic accompaniment.

The sixth system concludes the piece. The right hand has a melodic line with slurs and rests, and the left hand provides a rhythmic accompaniment.

First system of musical notation. Treble clef, key signature of one sharp (F#), and 3/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues with melodic phrases, including a prominent slur over a sequence of notes. The left hand maintains its accompaniment pattern.

Third system of musical notation. The right hand features a melodic line with slurs. A forte (*f*) dynamic marking is present in the right hand. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand continues with melodic phrases and slurs. The left hand accompaniment remains consistent.

Fifth system of musical notation. The right hand features a melodic line with slurs and a forte (*f*) dynamic marking. The left hand continues with eighth-note accompaniment.

Sixth system of musical notation. The right hand features a melodic line with slurs and a forte (*f*) dynamic marking. The left hand continues with eighth-note accompaniment. The system concludes with a double bar line.

No 24.

RECIT.— (Babori.) and CHORUS.

Words by
GEORGE GROSSMITH, JUNI

Music by
IVAN CARYLL.

RECIT. BABORI.

Babori. I am the man - a - ger of the

Piano. *f* *dim:*

BAB. Na - tion - al The - a - tre Of Great Britain and her Isles beyond the seas, 'Tis

BAB. CHORUS.

BAB. true some poor mis - gui - ded souls In op - po - si - tion ca - ter, Who

BABORI.

BAB. are they? I will tell you if you please.

f *p* *ff* *Segue.*

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line for Babori and a piano accompaniment. The piano part includes dynamic markings such as *f* (forte), *dim:* (diminuendo), and *ff* (fortissimo). The score is divided into sections: a recitative section for Babori, a chorus section, and a final section for Babori. The piano part concludes with a *Segue.* marking.

No 24a

SONG.—(Babori.) and CHORUS.

“THE NATIONAL THEATRE.”

Words by
GEORGE GROSSMITH, JUNR

Music by
IVAN CARYLL.

Allegro moderato.

Babori.

Piano.

BAB.

1. The dra - ma of Bri - tain is
2. The lat - ter - day po - et is
3. We're all for Free Trade in Great

BAB.

limp - ing, Out - side of the Je - ri - cho Walls, Of
pin - ing, The dra - ma - tist looks for his hire, If the
Bri - tain, No for - eign at - trac - tion we shun, We

BAB.

all they've be - left us, There's no - thing now left us, For
 glass is at ze - ro, With Jones and Pi - ne - ro, Then
 sim - ply a - wait them, And then we trans - late them; You

BAB.

Shake - speare is going to the Halls. The day of the Na - tion - al
 Bar - rie sits close by the fire. On mount - ing a play, quite a
 no - tice how oft - en it's done. Sup - pos - ing for in - stance, now

BAB.

The - atre En - thu - si - asts tell us is near, There's
 for - tune The Les - see's com - pell'd to dis - gorge, Un -
 Grun - dy A - dapts a suc - cess from a - broad, He'll

BAB.

hope for to - mor - row, To - day all our sor - row We'll
 "Les - see" is par - tial To Su - tro or Mar - shall, No
 part - ly un - fla - vour It fit for a fa - vour - ite

REFRAIN.
Tempo di Valse.

BAB. *rall:*

drown in a bum - per of beer. Beer, beer,
won - der he mut - ters "By George!" George, George,
Plea - sing to Ma - bel or Maud. Maude, Maude, It's

rall: *mf*

BAB.

beau - ti - ful Beer - boh - m, Oh "Busi - ness is - Busi - ness" 'tis true,
George A - lex - an - der, The girls send their kind - est re - gards, Oh,
ev - ry - one's se - cret, You're fine but you're not ve - ry large.

BAB.

If you a way can see, Find me a va - can - cy, In your A - cad - e - my
Ma - tin - ée I - dol, Your fame far and wide 'll, Be stamped on their pic - ture post.
Stick to your du - ty, For you are the beau - ty, Who pi - lots the Hay - mar - ket

BAB.

do. How's your pret - ty Miss Vi - o - la?
- cards. You have made up your mind that you'll
barge. While you're our lit - tle min - is - ter

BAB.

Fair and so charming is she, _____ A ve . ry short time. It will
Fill all our bo - soms with joy, _____ We'll ap - plaud might and main, When at
We shall be there to ap - plaud. _____ As neat as a squir - rel, is

BAB.

take her to climb To the top of the Beer bohm Tree.
old Dru - ry Lane, You are playing the prin.ci.pal boy.
our lit - tle Cy - ril, Come in - to the gar - den, Maude.

CHO.

ff
Beer, beer, beau . ti . ful Beer.bohm, Oh "Busi.ness is Busi.ness"tis true, _____
George, George, George A.lex - an.der, The girls send their kind.est re - gards. _____
Maude, Maude, It's ev - ry.one's se - cret, You're fine but you're not ve - ry large. _____

ff
Beer, beer, beau . ti . ful Beer.bohm, Oh "Busi.ness is Busi.ness"tis true, _____
George, George, George A.lex - an.der, The girls send their kind.est re - gards. _____
Maude, Maude, It's ev - ry.one's se - cret, You're fine but you're not ve - ry large. _____

CHO.

If you a way can see, Find me a va - can - cy, In your A -
 Oh, Ma - tin - ée I - dol, Your fame far and wide 'll Be stamped on their
 Stick to your du - ty, For you are the beau - ty Who pi - lots the

If you a way can see, Find me a va - can - cy, In your A -
 Oh, Ma - tin - ée I - dol, Your fame far and wide, 'll Be stamped on their
 Stick to your du - ty, For you are the beau - ty Who pi - lots the

If you a way can see, Find me a va - can - cy, In your A -
 Oh, Ma - tin - ée I - dol, Your fame far and wide, 'll Be stamped on their
 Stick to your du - ty, For you are the beau - ty Who pi - lots the

CHO.

- ca - de - my do. _____ How's your pret - ty Miss
 pic - ture post - cards. _____ You have made up your
 Hay - mar - ket barge. _____ While you're our lit - tle

- ca - de - my do. _____ How's your pret - ty Miss
 pic - ture post - cards. _____ You have made up your
 Hay - mar - ket barge. _____ While you're our lit - tle

- ca - de - my do _____ How's your pret ty Miss
 pic - ture post - cards. _____ You have made up your
 Hay - mar - ket barge. _____ While you're our lit - tle

Vi - o - la? Fair and so charm - ing is she, A ve - ry short
 mind that you'll Fill all our bo - soms with joy, We'll ap - plaud might and
 Min - is - ter We shall be there to ap - plaud As neat as a

CHO.

Vi - o - la? Fair and so charm - ing is she, A ve - ry short
 mind that you'll Fill all our bo - soms with joy, We'll ap - plaud might and
 Min - is - ter We shall be there to ap - plaud. As neat as a

Vi - o - la? Fair and so charm - ing is she, A ve - ry short
 mind that you'll Fill all our bo - soms with joy, We'll ap - plaud might and
 Min - is - ter We shall be there to ap - plaud. As neat as a

time, It will take her to climb, To the top of the Beer - boh m tree.
 main, When at old Dru - ry Lane You are playing the prin - ci - pal boy.
 squir - rel, Is our lit - tle Cy - ril, Come in - to the gar - den, Maude.

CHO.

time, It will take her to climb, To the top of the Beer - boh m tree.
 main, When at old Dru - ry Lane You are playing the prin - ci - pal boy.
 squir - rel, Is our lit - tle Cy - ril, Come in - to the gar - den, Maude.

time It will take her to climb, To the top of the Beer - boh m tree.
 main, When at old Dru - ry Lane You are playing the prin - ci - pal boy.
 squir - rel, Is our lit - tle Cy - ril, Come in - to the gar - den, Maude.

Nº 25.

FINALE.-ACT II.

Words by
 GEORGE GROSSMITH, JUNI &
 LESLIE MAYNE.

Music by
 IVAN CARYLL &
 LIONEL MONCKTON.

Allegro.

Chorus.

Piano. *ff*

So come to France ———— When you've a

CHO. chance: ———— You'll feel so gay when you are lan

CHO. - ding. Each girl you meet, ———— You'll find so sweet, ———— There is a

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems. The first system is for the Chorus and Piano. The Chorus part is on a single treble clef staff, and the Piano part is on a grand staff (treble and bass clefs). The piano part begins with a forte (ff) dynamic. The lyrics are: 'So come to France ———— When you've a'. The second system is for the Chorus (CHO.) and Piano. The Chorus part is on a single treble clef staff, and the Piano part is on a grand staff. The lyrics are: 'chance: ———— You'll feel so gay when you are lan'. The third system is for the Chorus (CHO.) and Piano. The Chorus part is on a single treble clef staff, and the Piano part is on a grand staff. The lyrics are: '- ding. Each girl you meet, ———— You'll find so sweet, ———— There is a'. The piano part continues with a steady accompaniment throughout.

CHO. cor - dial un - der - stand - ing.

CHO. I'm fond of a - ny blonde, — If a - ny

CHO. blonde be fond of me, — I'll

CHO. let a sweet bru - nette — Come walk - ing in my com - pa -

CHO.  -ny. I'll smile a lit_tle while

CHO.  at a - ny shade of maid you bring,

CHO.  I'll kiss that one or this, I'm not ca - pri.cious

CHO.  in the spring.