

AN

ARTIST'S MODEL

A COMEDY WITH MUSIC.

LIBRETTO by OWEN HALL,
LYRICS by HARRY GREENBANK,
MUSIC by SIDNEY JONES.



H. GEORGE

VOCAL SCORE COMPLETE, 6/-
PIANOFORTE SCORE, 3/-

LONDON,
HOPWOOD & CREW, 42 NEW BOND STREET, W
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AN ARTIST'S MODEL.

A Comedy with Music.

IN TWO ACTS.

BY

LYRICS BY

OWEN HALL.

HARRY GREENBANK.

MUSIC BY

SIDNEY JONES

(Authors of "A Gaiety Girl.")

	S.	D.
VOCAL SCORE	6	0
PIANOFORTE SOLO	3	0
LYRICS	0	6

Selections

London:

HOPWOOD & CREW, 42, NEW BOND STREET, W.

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PERFORMED AT DALY'S THEATRE, LONDON.

AN ARTIST'S MODEL.

Dramatis Personæ.

ADÈLE(a rich Widow, formerly an Artist's Model)	...	MISS MARIE TEMPEST	
					(Her first re-appearance in London.)	
LADY BARBARA CRIPPS	...	...	...	...	MISS LEONORA BRAHAM
LUCIEN	...	...	... (a French schoolboy)	...	MISS NINA CADIZ
JESSIE	}	...	... (Art Students)	...	}
ROSE						MISS MARIE STUDHOLME
CHRISTINE						MISS KATE CANNON
RUBY						MISS ALICE DAVIS
VIOLET						MISS KATE ADAMS
GERALDINE	...	...	... (a Model)	...	MISS LETTICE FAIRFAX
AMY CRIPPS	...	...	...	...	MISS HETTY HAMER
JANE	...	...	...	...	MISS LOUIE POUNDS
MISS MANVERS	...	...	...	...	MISS SIBYL GREY
					MISS NELLIE GREGORY	
AND						
DAISY VANE	...	...	(Sir George St. Alban's Ward)	...	MISS LETTY LIND
RUDOLPH BLAIR	...	...	... (an Art Student)	...	MR. C. HAYDEN COFFIN
SIR GEORGE ST. ALBAN	...	...	... (a Diplomatist)	...	... MR. ERIC LEWIS
ARCHIE PENDILLON	...	...	... (an Art Student)	...	MR. YORKE STEPHENS
EARL OF THAMESMEAD	...	...	... (Lady Barbara's brother)	...	MR. LAWRANCE D'ORSAY
ALGERNON ST. ALBAN	...	...	... (Sir George's son)	...	MR. J. FARRER SOUTAR
CARBONNET	}	...	... (Art Students)	...	}
APTHORPE						MR. MAURICE FARKOA
MADDOX						MR. GILBERT PORTEOUS
JAMES CRIPPS	...	...	... (Lady Barbara's husband)	...	MR. CONWAY DIXON
SMOGGINS	...	...	...	...	MR. E. M. ROBSON
					MR. W. BLAKELEY	
AND						
MME. AMÉLIE	...	...	(a Schoolmistress in Paris)	...	MISS LOTTIE VENNE

SCENE I.—An Artist's Studio in Paris.

SCENE II.—Ball-room in a Country House.

AN ARTIST'S MODEL.

CONTENTS.

Act I.

NO.		PAGE
1.	OPENING CHORUS ... "With brush in hand"	I
" 2.	SONG "Gay Bohemi-ah"	14
" 3.	SONG "The popular art of the day"	20
" 4.	SONG "My school is most select"	23
" 5.	SONG "The lady wasn't going that way"	26
" 6.	SONG "Is love a dream?"	29
" 7.	SONG "Little Daisy with the dimple (I wonder why)"	32
" 8.	CHORUS AND RECIT. ... "Queen of the Studios"	35
" 9.	SONG "On y revient toujours"	40
" 10.	SCENA AND DUET { "O maid of witching grace" }	44
" 11.	ENTRANCE OF SCHOOL GIRLS "Six little Misses"	52
" 12.	TRIO "Come along"	57
" 13.	FINALE	60

Act II.

No. 14.	OPENING CHORUS ... The Lancers. Fifth figure	80
" 15.	SONG "The Gay Tom-tit"	87
" 16.	CONCERTED PIECE ... "We've reached our destination"	91
" 17.	TRIO "Antici-tici-pation"	99
" 18.	SONG "Give me love"	104
" 19.	SONG "Queen of the Sea and Earth"	106
" 20.	THE LAUGHING SONG	110
" 21.	FANCY DRESS LANCERS	113
" 22.	VALSE CHANTÉE ... "Music and Laughter"	115
" 23.	SONG "Umti-umti-um"	128
" 24.	DANCE "Sir Roger de Coverley"	131
" 25.	SONG "Mine at last"	138
" 26.	FINALE	141

SUPPLEMENTARY NUMBERS.

" 27.	SONG "I love him only"	146
" 28.	DUET "Can this be love?"	148
" 29.	SONG "Trilby will be true"	153
" 30.	SONG "Dear little Daisy"	157
" 31.	SONG "Do you remember?"	160
" 32.	SONG "Sing again, sing again"	163
" 33.	SONG "What would women do?"	167
" 34.	SONG "Mon Militaire"	171
" 35.	QUARTETTE "Ambassador"	174
" 36.	SONG "Ta-ta land"	179

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N^o. 1. — OPENING CHORUS. "WITH BRUSH IN HAND."

PIANO.

SOPRANO.
With brush in hand and pal-ette gay Our varied talents we dis-play, And

ALTO.
With brush in hand and pal-ette gay Our varied talents we dis-play, And

TENOR.
With brush in hand and pal-ette gay Our varied talents we dis-play, And

BASS.
With brush in hand and pal-ette gay Our varied talents we dis-play, And

some for art and some for fame Are working hard to make a name; But since as artists

some for art and some for fame Are working hard to make a name; But since as artists

some for art and some for fame Are working hard to make a name; But since as artists

some for art and some for fame Are working hard to make a name; But since as artists

Ped *

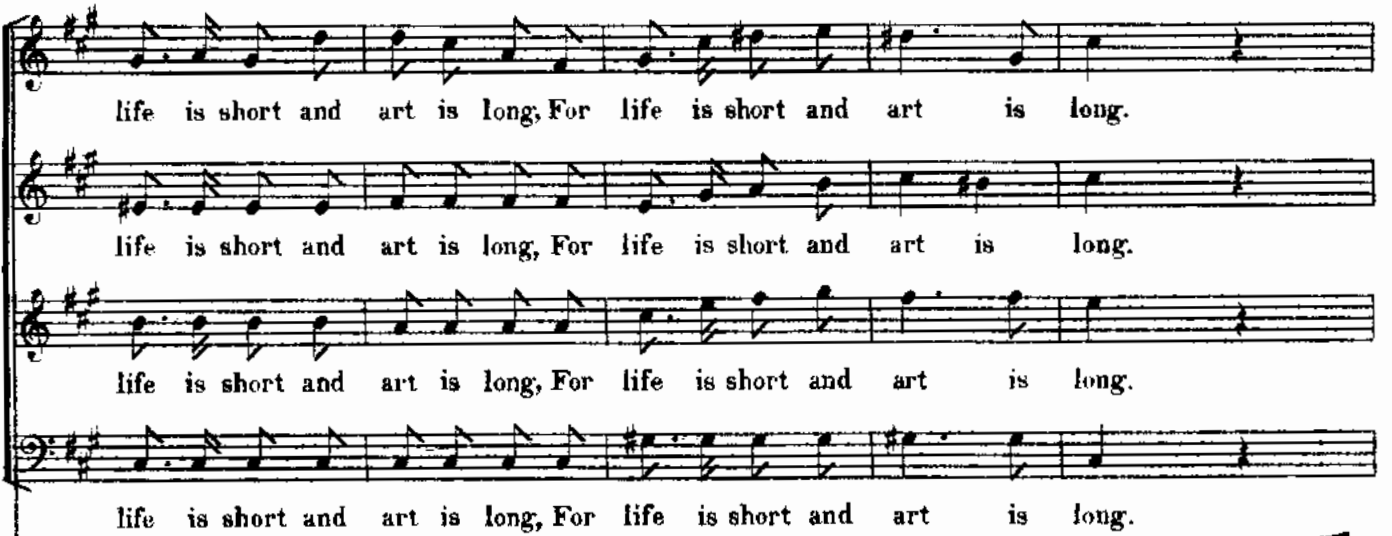
all a-gree Its best to work for L. S. D, We paint to please the vulgar throng, For

all a-gree Its best to work for L. S. D, We paint to please the vulgar throng, For

all a-gree Its best to work for L. S. D, We paint to please the vulgar throng, For

all a-gree Its best to work for L. S. D, We paint to please the vulgar throng, For

Ped *



life is short and art is long, For life is short and art is long.
life is short and art is long, For life is short and art is long.
life is short and art is long, For life is short and art is long.
life is short and art is long, For life is short and art is long.



The stu - dent plays a



plea - sant part, Who wor - ships at the

1st TENORS.

And gets a chance as artists do To stu - dy lovely wo - man too And

2nd TENORS.

And gets a chance as artists do To stu - dy lovely wo - man too And

1st BASSES.

shrine of art.

And

2nd BASSES.

shrine of art.

And

gets a chance as art - ists do To stu - dy love - ly wo - man too.

gets a chance as art - ists do To stu - dy love - ly wo - man too.

gets a chance as art - ists do To stu - dy love - ly wo - man too.

gets a chance as art - ists do To stu - dy love - ly wo - man too.

SOPRANO & ALTO.

In grace - - ful pose on can - - vas

white Her form and fea - tures we de -

light As sin - ner sweet or charm - ing saint To

catch with aid of brush and paint.

dim. *cresc.*

With brush in hand and pal_lette gay Our var_ied talents we display, And

With brush in hand and pal_lette gay Our var_ied talents we display, And

With brush in hand and pal_lette gay Our var_ied talents we display, And

With brush in hand and pal_lette gay Our var_ied talents we display, And

Ped * *Ped* *

some for art and some for fame Are working hard to make a name.

some for art and some for fame Are working hard to make a name.

some for art and some for fame Are working hard to make a name.

some for art and some for fame Are working hard to make a name.

MADDOX, CARBONNET & APTHORPE.

From the Bois de Vincennes we re - turn, A

p

real - ly ar - tis - tic com - mu - ni - ty; The beau - ties of na - ture we

learn At ev - e - ry fresh op - por - tu - ni - ty.

CARBONNET.

It's ex -

cess - ive - ly plea - sant to tod - dle Through the cool of the for - est and

green - e - ry, Co - quet - ing with nice look - ing mo - del, Or

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'green - e - ry, Co - quet - ing with nice look - ing mo - del, Or'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

VIOLET, ROSE & LAURA.

Though at pre - sent we're mo - dels un -
qui - et - ly sketch - ing the sce - ne - ry.

The second system of music features a vocal line and piano accompaniment. The vocal line continues with the lyrics 'Though at pre - sent we're mo - dels un - qui - et - ly sketch - ing the sce - ne - ry.'. The piano accompaniment maintains a consistent rhythmic pattern with chords and moving lines in both hands.

wed - ded, If the fu - ture to for - tune should car - ry you With our

The third system of music includes a vocal line and piano accompaniment. The vocal line has the lyrics 'wed - ded, If the fu - ture to for - tune should car - ry you With our'. The piano accompaniment continues with its established accompaniment style.

characters sober'd and steadied We shall all be delighted to marry you.

The fourth system of music concludes the page with a vocal line and piano accompaniment. The vocal line ends with the lyrics 'characters sober'd and steadied We shall all be delighted to marry you.'. The piano accompaniment concludes with a final chord and a double bar line.

CHORUS.

Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;

Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;

Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;

Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;

Light hearted stu-dents of art and its mysteries, In-nocent models and models with his-tories,

Light hearted stu-dents of art and its mysteries, In-nocent models and models with his-tories,

Light hearted stu-dents of art and its mysteries, In-nocent models and models with his-tories,

Light hearted stu-dents of art and its mysteries, In-nocent models and models with his-tories,

Artists whose drawing a spoiling of pa-per is, Embry-o Leightons who re-vel in draperies,

Artists whose drawing a spoiling of pa-per is, Embry-o Leightons who re-vel in draperies,

Artists whose drawing a spoiling of pa-per is, Embry-o Leightons who re-vel in draperies,

Artists whose drawing a spoiling of pa-per is, Embry-o Leightons who re-vel in draperies,

f *p* *f* *p*

Artists who paint from the naughty and nu-dey O All can be found at this po-pu-lar stu-di-o.

Artists who paint from the naughty and nu-dey O All can be found at this po-pu-lar stu-di-o.

Artists who paint from the naughty and nu-dey O All can be found at this po-pu-lar stu-di-o.

Artists who paint from the naughty and nu-dey O All can be found at this po-pu-lar stu-di-o.

p *p* *p* *p*

The
The
The
The

The

This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting, each with the word "The" written below it. The piano accompaniment is written for grand piano with both treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal parts are mostly whole and half notes, while the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

la - zy, luck - y art - ists who Have real - ly no - thing else to do But
la - zy, luck - y art - ists who Have real - ly no - thing else to do But
la - zy, luck - y art - ists who Have real - ly no - thing else to do But
la - zy, luck - y art - ists who Have real - ly no - thing else to do But

This system contains four vocal staves with lyrics and a piano accompaniment. The lyrics are: "la - zy, luck - y art - ists who Have real - ly no - thing else to do But". The piano accompaniment continues with a similar rhythmic pattern to the first system. The vocal parts are in a four-part setting, with each staff having the same lyrics. The piano accompaniment is written for grand piano with both treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature.

pic - nic in the woods a - way, De - light at paint - ing thus to play. But

pic - nic in the woods a - way, De - light at paint - ing thus to play. But

pic - nic in the woods a - way, De - light at paint - ing thus to play. But

pic - nic in the woods a - way, De - light at paint - ing thus to play. But

those who du - ty ne - ver shirk Re - main at home and stick to work, For

those who du - ty ne - ver shirk Re - main at home and stick to work, For

those who du - ty ne - ver shirk Re - main at home and stick to work, For

those who du - ty ne - ver shirk Re - main at home and stick to work, For

Ped.

hon - est la - bour holds the keys Of fame and for - tune, bread and

hon - est la - bour holds the keys Of fame and for - tune, bread and

hon - est la - bour holds the keys Of fame and for - tune, bread and

hon - est la - bour holds the keys Of fame and for - tune, bread and

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are repeated on each vocal staff.

cheese.

cheese.

cheese.

cheese.

cheese.

R. H.

R. H.

L. H.

L. H.

8

The second system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts are marked with the word "cheese." on each staff. The piano accompaniment includes markings for "R. H." (Right Hand) and "L. H." (Left Hand) on the right and left staves respectively. A fermata is placed over the final note of the piano accompaniment, with the number "8" below it, indicating an eight-measure rest.

N^o 2.—SONG AND CHORUS. "GAY BOHEMIAH!"

CARBONNET.

PIANO.

The first system of music shows the vocal line for Carbonnet and the piano accompaniment. The Carbonnet part is a single melodic line in treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

SOLO.

1. Oh
2. The
3. No

The second system of music is marked 'SOLO.' and includes three vocal options. The piano accompaniment continues with similar chordal patterns.

come and peep when the world's a - sleep At gay Bo - he - mi -
 wild de - lights of the days and nights In gay Bo - he - mi -
 sneers we cast on a doubt - ful past In gay Bo - he - mi -

The third system of music contains the lyrics for the chorus. The vocal line is in treble clef, and the piano accompaniment is in two staves.

ah.....
ah.....
ah.....

And much you'll see that you'll
Would suit the chaste and lux -
Nor mind a bit if you

At gay Bo - he - mi - ah.....
In gay Bo - he - mi - ah.....
In gay Bo - he - mi - ah.....

At gay Bo - he - mi - ah.....
In gay Bo - he - mi - ah.....
In gay Bo - he - mi - ah.....

ask of me "*Mais qu'est-ce que c'est que ça?*"..... For
u - rious taste Of a Sul - tan or a Shah.... And
should com - mit Some in - discreet faux pas..... For

"*Mais qu'est-ce que c'est que ça?*".....
Of a Sul - tan or a Shah....
Some in - discreet faux pas.....

"*Mais qu'est-ce que c'est que ça?*".....
Of a Sul - tan or a Shah....
Some in discreet faux pas.....

lots of things we do, you know, Are not pre - cise - ly
 this o - pi - nion still is rife:— You're bound to lead a
 though our ways are far more free Than those of High So -

comme il faut; But that you'll find is of - ten so In
 shock - ing life, Or holt with some - one el - se's wife In
 ci - e - tee, We're just what we pre - tend to be In

gay Bo - he - mi - ah..... Hur - rah, hur - rah, hur -
 gay Bo - he - mi - ah..... Hur - rah hur - rah hur -
 gay Bo - he - mi - ah..... Hur - rah hur - rah hur -

rah..... For gay Bo - he - mi - ah..... To
 rah..... For gay Bo - he - mi - ah..... When
 rah..... For gay Bo - he - mi - ah..... Of

C

some ex - tent no doubt it's true We're not par - tic - u - lar
 ev' - ry kind of life you've tried, You'll find a lot of the
 course it's on - - ly fair to add If we're not so good we're

C

what we do, No, not par - tic - u - lar what we do In gay Bo - he - mi -
 sha - dy side, Yes, find a lot of the sha - dy side In gay Bo - he - mi -
 not so bad, If we're not so good we're not so bad In gay Bo - he - mi -

C

ah.
 ah.
 ah.

Hur - rah hur - rah hur - rah..... For gay Bo - he - mi -
 Hur - rah hur - rah hur - rah..... For gay Bo - he - mi -
 Hur - rah hur - rah hur - rah..... For gay Bo - he - mi -
 Hur - rah hur - rah hur - rah..... For gay Bo - he - mi -

ah..... To some extent no doubt it's true We're not par-tic-u-lar

ah..... To some extent no doubt it's true We're not par-tic-u-lar

ah..... To some extent no doubt it's true We're not par-tic-u-lar

ah..... To some extent no doubt it's true We're not par-tic-u-lar

In
In
In

what we do, No, not par-tic-u-lar what we do In

what we do, No, not par-tic-u-lar what we do In

what we do, No, not par-tic-u-lar what we do In

what we do, No, not par-tic-u-lar what we do In

19 Last time.

gay Bo - he - mi - ah. ah.
 gay Bo - he - mi - ah. ah.
 gay Bo - he - mi - ah. ah.

gay Bo - he - mi - ah. ah.
 gay Bo - he - mi - ah. ah.
 gay Bo - he - mi - ah. ah.
 gay Bo - he - mi - ah. ah.

19 Last time.

D. C. to %

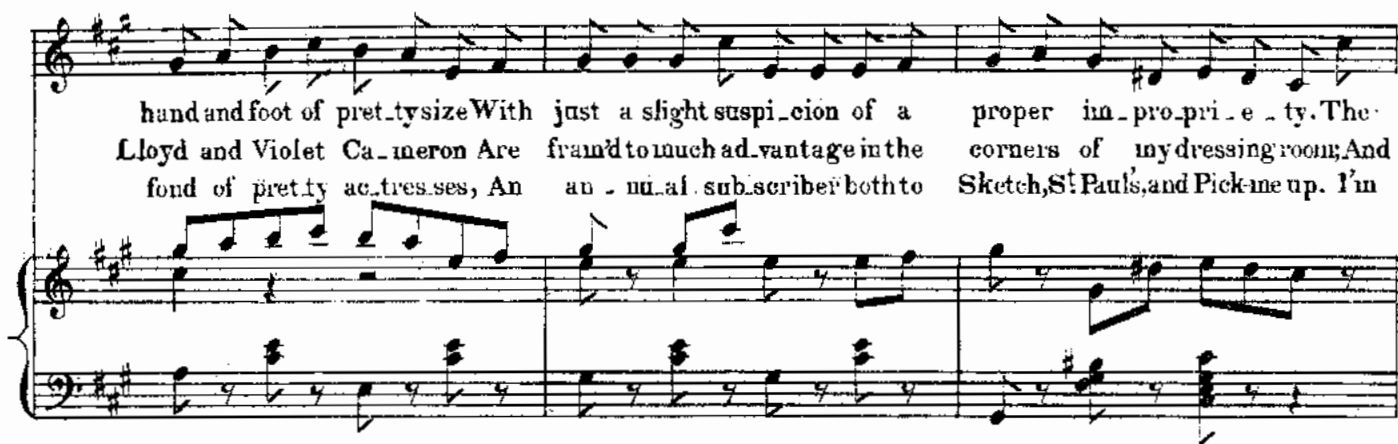
N^o 3. — SONG. "THE POPULAR ART OF THE DAY."

SIR GEORGE.

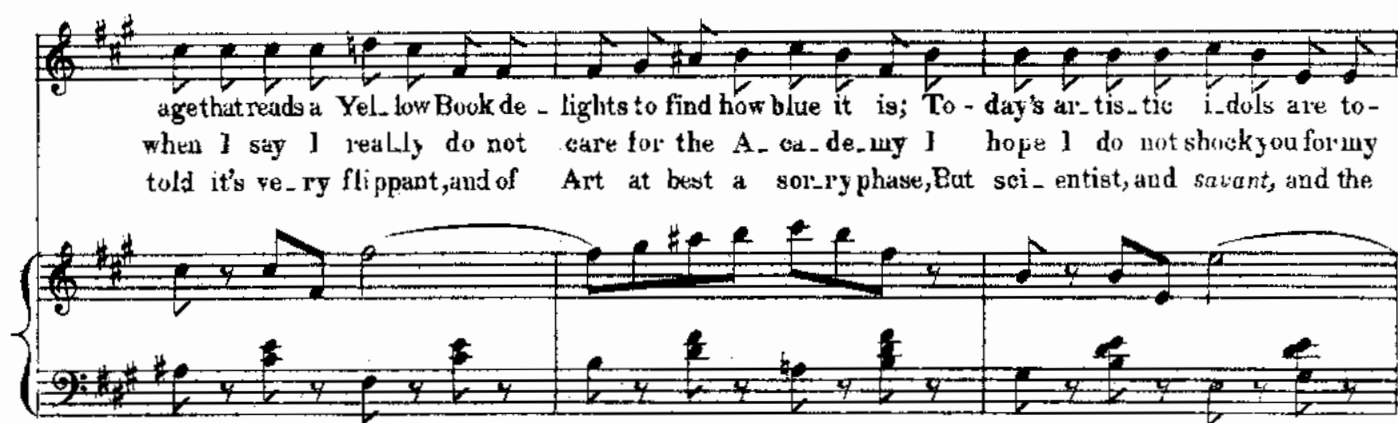
PIANO.

1. Though pic-tures as a con-nois-seur I don't pre-tend to cri-ti-cize, I
 2. The names of pic-tures clas-si-cal I'm al-ways apt to stam-mer on So
 3. Now wo-man, with her vio-let eyes, her gol-den, brown, or black tres-ses, Makes

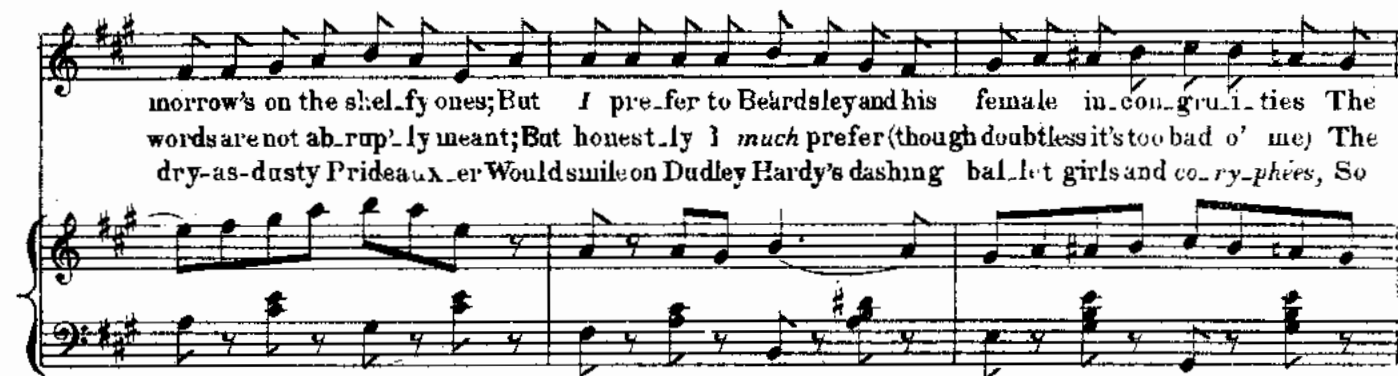
know the points in painting that will make for no-to-ri-e-ty A limb that's rather shapely or a
 wouldn't hang a Leighton though up on my walls possessing room; But M^{rs} Patrick Campbell, Marie
 just the sort of pic-ture on a man-tel-piece I'd stick me up; And therefore I've become, because I'm



hand and foot of prettysize With just a slight suspi_cion of a proper in_pre_pri_e_ty. The
Lloyd and Violet Ca_meron Are fram'd to much ad_vantage in the corners of my dressing room; And
fond of pretty ac_tres_ses, An an_nu_al sub_scriber both to Sketch, S^t Paul's, and Pick-me up. I'm



agethat reads a Yel_low Book de_lights to find how blue it is; To-day's ar_tis_tic i_dols are to-
when I say I really do not care for the A_ca_de_mny I hope I do not shock you for my
told it's ve_ry flippant, and of Art at best a sor_ry phase, But sci_entist, and savant, and the



morrow's on the shel_fy ones; But I prefer to Beardsley and his female in_con_gru_i_ties The
words are not ab_rup_tly meant; But honest_ly I much prefer (though doubtless it's too bad o' me) The
dry-as-dusty Prideaux_er Would smile on Dudley Hardy's dashing bal_let girls and co_ry_phées, So



high_ly colored posters that are gen_a_ine A_del_phi ones.
colored plate presented as a Christmas Extra Supplement.
think of their at_tractions for a ten_der-hearted widow_er.

Yet in Art to be sure As in Li-ter-a-ture, Eccen-tri-ci-ty's certain to
 Yet in Art to be sure As in Li-ter-a-ture, Eccen-tri-ci-ty's certain to
 And in Art to be sure As in Li-ter-a-ture, Eccen-tri-ci-ty's certain to

pay; For a dash and a dab Make a gee-gee and cab In the
 pay; For smudge and a sneer Make an actress and peer In the
 pay; For a splash and a splurt Make a leg and a skirt In the

pop-u-lar Art of the day In the pop-u-lar Art of the day.
 pop-u-lar Art of the day In the pop-u-lar Art of the day.
 pop-u-lar Art of the day In the pop-u-lar Art of the day.


N^o 4. — SONG. "MY SCHOOL IS MOST SELECT."


Moderato.

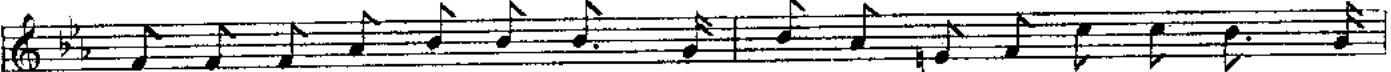
VOICE. 


PIANO. 

Mdme A.


 A few young la_dies I re_ceive To fin_ish at a spe_cial fee; That
 Ge - - o - gra - phy of course I teach, Since all my girls may hus_bands trap By
 Com - - plex_ions that de_serve a prize I'm proud to say my girls have got, For




 they are fin_ished when they leave You'll guess from what you know of me. On
 learn_ing their po - si - tion each Up - on the sea_son's so_cial map. And
 why fa_tigue with ex - cer_cise When rouge is eigh_teen_pence a pot Dis_



prin - ci - ples that are my own I ed - u - cate each pu - pil small; Though
 Bach, Bee - tho - ven, or Mo - zart Is not the mus - ic I al - low, For
 - dain - ing as young la - dies ought The stock - in - trade of ball - room flirts, The

peo - ple say the past has shown That I've no prin - ci - ples at all! O, my
 Mus - ic - Hall and Cos - ter Art Is want - ed in our sa - lons now. O, my
 lat - est step - dance they are taught, Or else the new - est kick in skirts. O, my

school is most se - lect, For my pu - pils don't af - fect All the
 school is most se - lect, For my pu - pils don't af - fect All the
 school is most se - lect, For my pu - pils don't af - fect All the

out - of - date ac - com - plishments of or - di - na - ry schools; If a
 out - of - date ac - com - plishments of or - di - na - ry schools; If a
 out - of - date ac - com - plishments of or - di - na - ry schools; If a

girl who is good-look-ing Wants to join a class for cook-ing, Do you
 girl in some ab-struse key Wants to play like Pa-de-rew-ski; Do you
 girl with no-tions odd-est Wants to dance in man-ner mod-est, Do you

think that I al-low it. No! It's quite a-gainst the rules!
 think that I al-low it. No! It's quite a-gainst the rules!
 think that I al-low it. No! It's quite a-gainst the rules!

DANCE after 3rd verse.

N^o 5 . SONG. "THE LADY WASN'T GOING THAT WAY."

Allegretto.

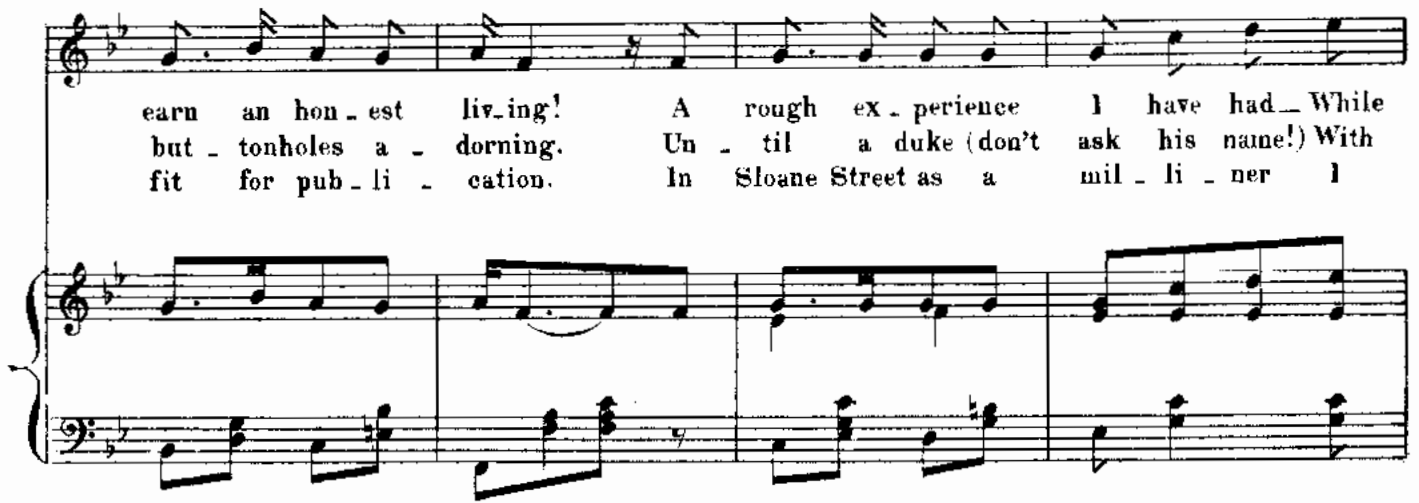
VOICE.

PIANO.

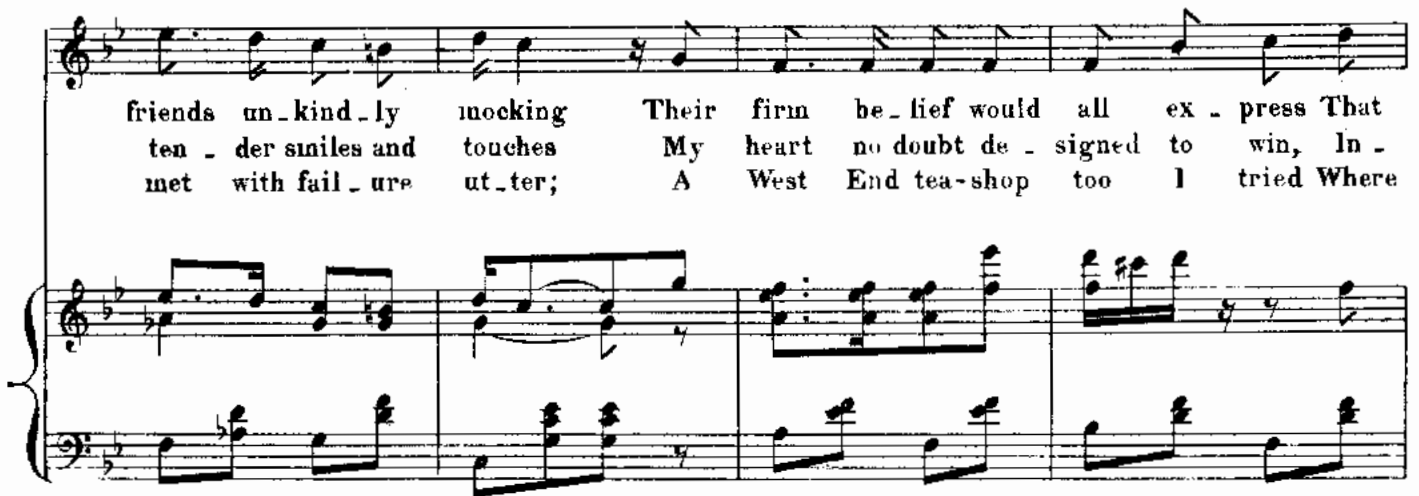
8

1. It's real-ly hard, when times are bad And tradesmen un - for - giv - ing, For
 2. A la - dy flo - rist I be came, And peers called ev' - ry morning; They
 3. My no - vels from a pub - lish - er Got no con - si - de - ra - ion, For

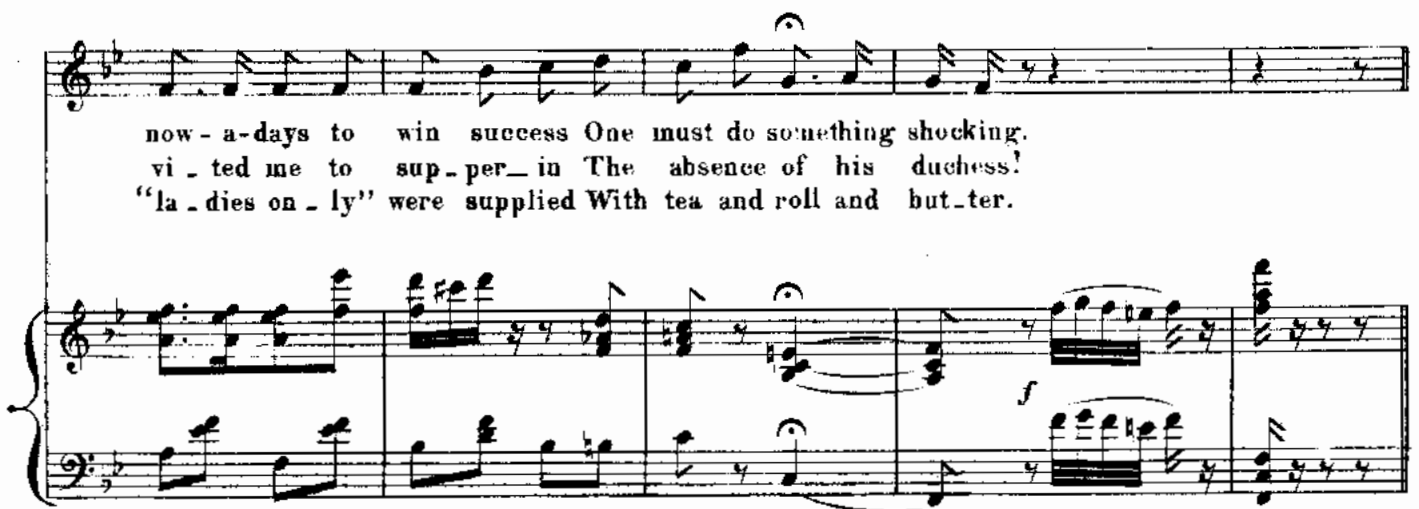
la - dies in So - ci - e - tee Who hav' - n't a - ny L. S. D. To
 pur - chased from my fin - gers fair, And left the shop with or - chids rare Their
 now - a - days, he said to me, Suc - cess - ful works are bound to be Un -



earn an hon - est liv - ing! A rough ex - perience I have had - While
but - tonholes a - dorning. Un - til a duke (don't ask his name!) With
fit for pub - li - cation. In Sloane Street as a mil - li - ner I



friends un - kind - ly mocking Their firm be - lief would all ex - press That
ten - der smiles and touches My heart no doubt de - signed to win, In -
met with fail - ure ut - ter; A West End tea-shop too I tried Where



now - a - days to win success One must do something shocking.
vi - ted me to sup - per - in The absence of his duchess!
"la - dies on - ly" were supplied With tea and roll and but - ter.

But the la - dy was - n't go - ing that way— Though they
 But the la - dy was - n't go - ing that way— Though you
 As a man - i - cure I might have made it pay, If good

told her in - pro - pri - e - ty would pay; So she shut her lit - tle eye - ses To the
 can - not pick a duke up ev' - ry day; So she turn'd her lit - tle toe - ses From the
 for - tune had en - a - bled me to say That I'd cut some Roy - al nail - ses - Say the

glit - ter of the pri - zes, And de - clared she was - n't going that way!
 naugh - ty path of ro - ses, For of course she was - n't going that way!
 Queen's and Prince of Wales's; But I ne - ver saw them coming iny way!

Fine.

N^o 6. — SONG. "IS LOVE A DREAM."

Andante.

PIANO.

1. Is love a dream that fades with dawn of day—
 2. As through the world I wan - der far and wide

Too sweet to last when night has passed a - way, Or will its ma - gio
 With out her hand my lone - ly way to guide No o - ther face to

haunt me to the end, Though she be false who once was more than friend!
 me seems half so fair, No o - ther voice with mu - sic fills the air!

Can I for - get with all their sun - mer shine — The gol - den hours that link'd her
 Her heart was mine, and all her love my own In that sweet sun mer time for

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

life with mine Can I for - get, with ev - ry pulse a - stir, The
 ev - er flown Whose hap - py hours — by dear - est memories graced — Their

And. **And.* *

rall.
 path of ro - ses that I trod with her
 ten - der le - gend on my heart have traced! No charm can ev - er teach me to for -

cresc. *And.* **And.* *

- get That day of days when she and I first met; And

¹⁰ *cresc.* *cresc.* *pp*

And. **And.* *

1^o

since I may not worship at her throne,.....No o - ther love my loy - al heart shall

2^o

own! day of days when she and I first

met; And since I may not wor - ship at her throne,..... No o - ther

love my loy - al heart shall own!

N^o 7. — SONG. "LITTLE DAISY WITH THE DIMPLE." OR "I WONDER WHY."

Alligretto grazioso.

VOICE.

PIANO.

1. Oh, I'm a simple lit-tle maid Who really doesn't know a thing— My
 2. My fel-low creatures I've been told To stu-dy closely when I can, And
 3. If e-ver I should take a walk A funny thing I'm sure to see— The

in-no-cence you'll find display'd In ev'ry word I'm going to sing. And
 whether he be young or old The creature I pre-fer is— man; His
 men, in pass-ing, stop their talk, And then turn round and look at me; Though

yet so much I long to learn That here and there I peep and pry. Things
 ha_bits do a muse me so I've seen him face the midnight air, And
 rudeness they may not in-tend, It's rather try-ing-is it not? For

puz_zle me at ev'_ry turn— I won_der why! I won_der why!
 start from home quite late to go— I won_der where! I won_der where!
 one will whis-per to his friend— I won_der what! I won_der what!

rall.

a tempo

Oh, the peo-ple call me Dai-sy, Little Dai-sy with the dim-ple, And they
 Yes, the peo-ple call me Dai-sy, Little Dai-sy with the dim-ple, And they
 For the peo-ple call me Dai-sy, Little Dai-sy with the dim-ple, And they

a tempo

say they are so fond of me be-cause I am so sim-ple; But they
 say they are so fond of me be-cause I am so sim-ple; But they
 say they are so fond of me be-cause I am so sim-ple; But per-

tell me I am cer - tain to be wi - ser by - and - by, And the
 tell me I am sure to learn a lot I dont know now, And the
 haps its that at - trac - tion, or per - haps they hope Im rich, And the

more I think it o - ver, well, the more I won - der why?
 more I think it o - ver, well, the more I won - der how!
 more I think it o - ver, well, the more I won - der which.

mf

After last Verse.

1^o 2^o

N^o 8. — CHORUS AND RECITATIVE. "QUEEN OF THE STUDIO."

Allegretto.

PIANO. *p*

cresc.

Queen of the Stu-di-o, wel-come right roy-al-ly! Where has your Majes-ty been —

Queen of the Stu-di-o, wel-come right roy-al-ly! Where has your Majes-ty been —

Queen of the Stu-di-o, wel-come right roy-al-ly! Where has your Majes-ty been —

Queen of the Stu-di-o, wel-come right roy-al-ly! Where has your Majes-ty been —

Leav - ing the students who love you so loyal - ly Mourning their beautiful Queen ?

Leav - ing the students who love you so loyal - ly Mourning their beautiful Queen ?

Leav - ing the students who love you so loyal - ly Mourning their beautiful Queen ?

Leav - ing the students who love you so loyal - ly Mourning their beautiful Queen ?

Days have been dreary, and life has seem'd black to us Till with your presence the sunshine comes back to us

Days have been dreary, and life has seem'd black to us Till with your presence the sunshine comes back to us

Days have been dreary, and life has seem'd black to us Till with your presence the sunshine comes back to us

Days have been dreary, and life has seem'd black to us Till with your presence the sunshine comes back to us

Wel - come with heart - i - ness, O your High-Arti - ness! Sweet and a - do - ra - ble

Wel - come with heart - i - ness, O your High-Arti - ness! Sweet and a - do - ra - ble

Wel - come with heart - i - ness, O your High-Arti - ness! Sweet and a - do - ra - ble

Wel - come with heart - i - ness, O your High-Arti - ness! Sweet and a - do - ra - ble

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line has the lyrics: "Wel - come with heart - i - ness, O your High-Arti - ness! Sweet and a - do - ra - ble". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Queen,..... a - do - ra - ble Queen!.....

Queen,..... a - do - ra - ble Queen!.....

Queen,..... a - do - ra - ble Queen!.....

Queen,..... a - do - ra - ble Queen!.....

The second system continues with four vocal staves and piano accompaniment. Each vocal line has the lyrics: "Queen,..... a - do - ra - ble Queen!.....". The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord.

ADÈLE.

My best of friends, no words of mine can tell The joy I

The first system of music features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics are "My best of friends, no words of mine can tell The joy I". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

feel at coming back a - gain, Back to the dear old haunts I love so

The second system continues the vocal line with the lyrics "feel at coming back a - gain, Back to the dear old haunts I love so". The piano accompaniment continues with similar chordal textures.

well, Back to the kingdom where I used to reign! That

The third system has the lyrics "well, Back to the kingdom where I used to reign! That". The piano accompaniment features a more active right hand with eighth-note patterns. A time signature change to 12/8 is indicated at the end of the system.

hap - py time but yes - terday ap - pears The students' song still ringing in my

The fourth system concludes with the lyrics "hap - py time but yes - terday ap - pears The students' song still ringing in my". The piano accompaniment is highly rhythmic with repeated eighth-note chords. A *cresc.* (crescendo) marking is present at the bottom of the system.

ears!.....

The song! the song! we all implore!

The song! the song! we all implore!

The song! the song! we all implore!

The song! the song! we all implore!

ff

ff

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'ears!.....' followed by 'The song! the song! we all implore!' repeated on each staff. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (*ff*) dynamic marking.

Sing us the stu_dents' song..... once more.....

Sing us the stu_dents' song..... once more.....

Sing us the stu_dents' song..... once more.....

Sing us the stu_dents' song..... once more.....

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'Sing us the stu_dents' song..... once more.....' repeated on each staff. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

N^o 9 . — SONG. "ON Y REVIENT TOUJOURS." (THE STUDENTS' SONG.)

Allegro.

PIANO.

The piano introduction is in 2/4 time, marked *Allegro* and *f*. It consists of two staves. The right hand features a melodic line with eighth-note patterns and some triplets, while the left hand provides a steady accompaniment with eighth notes and chords.

1 What life so sweet, what life so free As that the mer-ry stu-dent leads! The
 2 Let kingdoms shake and tum-ble down! Let mar-kets fall-if so they choose! What
 3 And when the world has hard-ly used Some com-rade of the days gone by, Who,

The first system of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are written below the vocal line. The piano part is marked *p* and continues the accompaniment from the introduction.

hap-pi-est of fel-lows he Who lit-tle has and lit-tle needs! For
 mat-ter when a last half-crown Is all the stu-dent has to lose. To-
 find-ing help by all re-fused, With bro-ken heart creeps home to die, The

rall.

The second system continues the vocal melody and piano accompaniment. The tempo marking *rall.* (rallentando) is placed above the vocal line and below the piano line.

naught to him is wealth or rank, And naught to him is King or Queen— His
 day per-haps with well-fill'd purse He dines like a-ny mil-lion-aire— To-
 stu-dents take 'him by the hand, And cheer and com-fort to the end; For

The third system concludes the vocal melody and piano accompaniment. The piano part continues with chords and moving lines.

mis - tress Art con - tent to thank If she be - stows the lau - rel green.
 mor - row when his luck is worse He laughs at fate and lives on air!
 he who seeks Bo - he - mia's land Will ne - ver fail to find a friend.

rall.

"On y revient toujours!" We come with hearts grown fon - der Back to the life that
 "On y revient toujours!" We come with hearts grown fon - der Back to the life that
 "On y revient toujours!" We come with hearts grown fon - der Back to the life that

each of us loves best! For here are home and rest When far afield we wan - der;
 each of us loves best! For here are home and rest When far afield we wan - der;
 each of us loves best! For here are home and rest When far afield we wan - der;

Sing, comrades all, "On y revient toujours!" Sing, comrades all, "On y re -
 Sing, comrades all, "On y revient toujours!" Sing, comrades all, "On y re -
 Sing, comrades all, "On y revient toujours!" Sing, comrades all, "On y re -

viens tou - - jours.

"On y revient toujours!" We come with hearts grown fonder, Back to the life that

"On y revient toujours!" We come with hearts grown fonder Back to the life that

"On y revient toujours!" We come with hearts grown fonder Back to the life that

"On y revient toujours!" We come with hearts grown fonder Back to the life that

The first system of the musical score consists of five staves. The top staff is a vocal line with the lyrics "viens tou - - jours." The following four staves are vocal lines for different parts, each with the lyrics "On y revient toujours!" We come with hearts grown fonder, Back to the life that. The piano accompaniment is shown in the bottom two staves of the system, starting with a fortissimo (ff) dynamic marking.

each of us loves best! For here are home and rest When

each of us loves best! For here are home and rest When

each of us loves best! For here are home and rest When

each of us loves best! For here are home and rest When

The second system of the musical score consists of five staves. The top staff is a vocal line with the lyrics "each of us loves best! For here are home and rest When". The following four staves are vocal lines for different parts, each with the same lyrics. The piano accompaniment is shown in the bottom two staves of the system.

far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"

far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"

far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"

far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"

Sing, comrades all, "On y re-vient toujours!"

Sing, comrades all, "On y re-vient toujours!"

Sing, comrades all, "On y re-vient toujours!"

Sing, comrades all, "On y re-vient toujours!"

N^o 10. — SCENA. "O MAID OF WITCHING GRACE."

Alliegretto meno mosso.

VOICE.

RUDOLPH.

Oh, maid of witch - ing grace, Man - kind at will dis -

- arning, The world's in sor - ry case When one so fair of

face Is false as she is charming!

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'face Is false as she is charming!' and features a melodic line with eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

When wo - man proves un - true, And man has loved her

The second system continues the musical score. The vocal line has the lyrics 'When wo - man proves un - true, And man has loved her'. The piano accompaniment continues with a steady rhythmic pattern, supporting the vocal melody.

vain - ly, Poor wretch! what must he do? Oh, lips of car - mine,

f *P sostenuto.*

The third system of the score includes the lyrics 'vain - ly, Poor wretch! what must he do? Oh, lips of car - mine,'. The piano part features a dynamic marking of *f* (forte) and a tempo marking of *P sostenuto.* (Piano sostenuto). The piano accompaniment includes some sustained chords and moving lines.

you Might speak and tell him plain - - ly! A - las! what must he

ADELE.

The fourth system concludes the page with the lyrics 'you Might speak and tell him plain - - ly! A - las! what must he'. The name 'ADELE.' is written above the vocal line. The piano accompaniment features long, sustained chords in the left hand and a more active line in the right hand.

Andante.

RUDOLPH.

piu mosso.

do What sound was that? Who spoke to me? A voice that I would

fain for-get? Ah, sure - ly no! it can - not be! It must have been a

dream! and yet—

accel. *gva.....* *presto.* *Andante.*

dim. *p* *pp*

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, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It begins with a whole rest followed by a half note G4. The piano accompaniment is written in two staves (treble and bass clefs) with a grand staff brace. It starts with a piano (*f*) dynamic and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

The second system continues the musical score. The vocal line ends with the word "Though" written below the final note. The piano accompaniment continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal line.

The third system of the musical score includes the following lyrics: "all the world of women fair (And fairest of them all I rank you) For". The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves with a grand staff brace. The music continues with the same key signature and time signature.

The fourth system of the musical score includes the following lyrics: "love of me should tear their hair, Politely I would say 'No thank you!' My". The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves with a grand staff brace. The music concludes with a final cadence in the piano accompaniment.

hap-pi-ness no more I'll chance The whims of some coquette o - bey-ing; In

ADELE.

fu-ture I de - cline to dance To a - ny tune of wo - man's play - ing. When.

wo - man is so proudly placed That she of men may pick the snar - test, You

don't sup - pose her time she'd waste Up - on an un - at - trac - tive ar - tist For

lords with mansions, and do - mains, And racing studs, and yachts at an - chor, Would

wed a la - dy who main - tains So large a balance with her ban - ker.

RUDOLPH.

By - gone memories had dis - armed me, If your heart had proved less

ADELE.

sor - did! Would you have me say you charmed me When I found that you no

A more did? Jest is oft en so ber

R Has ty words from lips of youth!

A truth! O who would blind ly trust her lot To man and all his tender

R O who would blind ly trust his lot To wo man and her tender

mer cies? I must con fess that I should not With out ex pect ing rude re -

mer cies? I must con fess that I should not With out ex pect ing rude re -

- ver - ses. We two could nev - er side by side Go far up on life's rugged

- ver - ses. We two could nev - er side by side Go far up on life's rugged

highway; In fu - ture let our paths divide If you'll go

highway; In fu - ture let our paths divide If you'll go

ff

your way I'll go my way!

your way I'll go my way!

p *ff*

N^o 11 .— ENTRANCE OF SCHOOL GIRLS.

Allegretto.

PIANO.

mf

The piano accompaniment consists of three 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 first system begins with a dynamic marking of *mf*. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, with various chordal textures and arpeggiated figures.

SCHOOL GIRLS.

We are

The fourth system shows the vocal line for the 'SCHOOL GIRLS' and the piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp. The lyrics 'We are' are written below the vocal line. The piano accompaniment continues with the same grand staff format as the previous systems, providing harmonic support for the vocal entry.

six lit - tle misses From a French girls' school An em - bo - diment of blisses In our

cos - tumes cool! If our fa - ces do not dim - ple At the sights we see, It's be -

cause we're not so simple As we seem to be. Though as dainty lit - tle dumb things We are

bound to pose, We could teach our mothers some things If we on - ly chose; And we're

ve - ry much admir - ed But we all a - gree That we're feeling rather ti - red And we

want our tea!

MADAME AMELIE.

To see you safe and sound, dear girls, I'm glad - Of slight fatigue I hope you feel no

pp

tra - ces: A nice im - prov - ing walk I'm sure you've had - Of

course you've been to no for-bid-den pla - ces! I trust that as you pro - me -

- na - ded through The streets of Pa - ris and its gay en - vi - rons, You

SCHOOL GIRLS.

treated all the men who stared at you As im-pudent Don Juans or Lord Byrons! We are

six lit - tle misses From a school, you know, And our first ap - pearance this is In a

stu - di - o; So you must - n't be a - stounded At the things we say, For sim -

- pli - ci - ty unbounded We of course dis - play. Ex - cla - mations we may ut - ter At the

tales we hear, But we're not so bread and but - ter As we all ap - pear; If you'll

promise not to flatter In a style too free, We will stop and have a chatter, And a

cup of tea!

N^o 12.— TRIO. "COME ALONG."

VOICE.

(Alig.) Now
We'll

won't you come a - long with us and have a jol - ly lark? If some of you re - fuse it will be
wear the gay - est but - ton - holes, and try to look as smart As de - cent fel - lows ought to in a

aw - ful - ly un - fair of you! Of course, we'll bring you home a - gain be - fore it's getting dark. We'll
pretty girl's so - ci - e - ty. (Hat.) We'll trot you round the stu - di - os, and show you modern art But

buy you heaps of chocolates, and take a lot of care of you. (*fp*) We'll hunt the shops of Pa - ris for the
always with a due regard for mai - den - ly pro - pri - e - ty. (*Ap*) We'll show you lots of things to give you

dain - ti - est of gloves; We'll purchase you per - fu - me - ry e - nough to scent a fa - mi - ly. (*Hat*) And
pleasure and surprise; In fact, we'll take you everywhere, and long before we've done with you (*Alg*) You'll

then we will re - turn you with our com - pli - ments and loves In
o - pen ra - ther wide - ly your re - spec - tive pairs of eyes. Oh,

(*All.*)
ex - cel - lent con - di - tion to your charm - ing Ma - dame A - me - lie. Then
won't we make a day of it, and won't we have some fun with you!

a little faster.

come! Then come, lit-tle girls, come a - long, come a-long! If it

is - n't ve - ry right, yet it is - n't ve - ry wrong. You may suf - fer for your fol - ly, But a

ho-li-day is jol-ly, So come, come a-long, come a - long! Yes, come, lit-tle girls, come a -

long, come a-long! If it is - n't ve - ry right, yet it is - n't ve - ry wrong. You may

suf - fer for your fol-ly, But a ho-li-day is jol-ly, So come, come a-long, come a - long!

D.C.

D.C.

N^o 13. — FINALE ACT. I. "AH, HERE IS THE TRUANT AT LAST."

Allegro ma non troppo.

SCHOOL GIRLS.

Ah, here is the tru-ant at last! Oh,

PIANO.

f *mf*

Dai-sy, what have you been do-ing? These pranks as you've learnt in the past, Ma-

dame's ve-ry strict in ta-hoo-ing Oh, Dai-sy, it's real-ly not right! You

know that you'll smart for it, don't you? But when we're undressing to - night You'll

give us par-tic-u-lars, won't you?

SCHOOL GIRLS.

SOPRANO 1 & 2. Yes, when we're undressing to - night You'll

TENOR. Yes, when they're undressing to - night You'll

BASS. Yes, when they're undressing to - night You'll

give us partic-u-lars won't you?

give them partic-u-lars won't you?

give them partic-u-lars won't you?

give them partic-u-lars won't you?

SIR GEORGE.

Now who thro' foreign studios would roam When Dai-sy back in England soon will

ALGERNON.

be? Come, isn't that enough to tempt you home? Why, yes, I think it's good enough for

SIR GEORGE.

me! To say that I am pleased, my dear, with you Is

nothing but an or-di-na-ry pla-ti-tude. My thanks to Madame A-mè-lie are

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "nothing but an or-di-na-ry pla-ti-tude. My thanks to Madame A-mè-lie are". The piano accompaniment features a flowing melody in the right hand and a harmonic accompaniment in the left hand.

due — Where is she, that I may express my gratitude?

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "due — Where is she, that I may express my gratitude?". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

LUCIEN.

SIR GEORGE.

I think that I can find her for you There! Good

The third system of music features two vocal lines and piano accompaniment. The first vocal line (Lucien) has the lyrics "I think that I can find her for you". The second vocal line (Sir George) has the lyrics "There! Good". The piano accompaniment includes a dynamic marking of *fp* (forzando) in the right hand.

Allegro moderato

hea-vens! Millie Mos-ty-n I de - - clare!

The fourth system of music features a vocal line and piano accompaniment. The vocal line contains the lyrics "hea-vens! Millie Mos-ty-n I de - - clare!". The piano accompaniment includes a dynamic marking of *fp* (forzando) in the right hand and a tempo marking of *Allegro moderato*.

SCHOOL GIRLS.

In as - ton - ishment we're ga - zing At this

The first system of the musical score for 'SCHOOL GIRLS.' features a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the lyrics 'In as - ton - ishment we're ga - zing At this'. The piano accompaniment consists of a treble and bass clef with chords and melodic lines.

spec - ta - cle a - ma - zing How can one so strict as Ma - dame Find a

The second system continues the musical score. The vocal line has the lyrics 'spec - ta - cle a - ma - zing How can one so strict as Ma - dame Find a'. The piano accompaniment continues with similar harmonic and melodic patterns.

MADAME A.

sui - ta - ble ex - cuse? I would stop their ob - ser - va - tions With ju -

The third system introduces the character 'MADAME A.'. The vocal line starts with the lyrics 'sui - ta - ble ex - cuse? I would stop their ob - ser - va - tions With ju -'. The piano accompaniment provides a steady accompaniment.

di - cious cas - ti - ga - tions If in school I safe - ly had 'em And the birch were still in

The fourth system concludes the musical score for 'MADAME A.'. The vocal line has the lyrics 'di - cious cas - ti - ga - tions If in school I safe - ly had 'em And the birch were still in'. The piano accompaniment ends with a final chord.

M
A

use. SCHOOL GIRLS.

Though in - tense her ir - ri - ta - tion Yet with view to cas - ti -

SOPRANO 1 & 2.

TENOR.

BASS.

Though in - tense her ir - ri - ta - tion Yet with view to cas - ti -

Though in - tense her ir - ri - ta - tion Yet with view to cas - ti -

ga - tion Vain all searches made for birch - es They're com - plete - ly out of use.

ga - tion Vain all searches made for birch - es They're com - plete - ly out of use.

ga - tion Vain all searches made for birch - es They're com - plete - ly out of use.

ga - tion Vain all searches made for birch - es They're com - plete - ly out of use.

LADY BARBARA.

I've seen no - thing that is re - cent More im - pro - per and in -

The musical score for Lady Barbara's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "I've seen no - thing that is re - cent More im - pro - per and in -". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The bass line features a steady eighth-note accompaniment.

MADAME A.

de - cent! I am shock'd be - yond ex - press - ion I'll ex - plain if you'll al -

The musical score for Madame A's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "de - cent! I am shock'd be - yond ex - press - ion I'll ex - plain if you'll al -". The piano accompaniment is in a grand staff with the same key signature and time signature. The bass line features a steady eighth-note accompaniment.

LADY B.

low. Your as - su - rance may not fail you, But ex - cu - ses won't a -

The musical score for Lady B's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "low. Your as - su - rance may not fail you, But ex - cu - ses won't a -". The piano accompaniment is in a grand staff with the same key signature and time signature. The bass line features a steady eighth-note accompaniment.

MADAME A.

SIR GEORGE.

vail you To Sir George I'll make con - fession No! I can - not hear you

The musical score for Madame A and Sir George's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "vail you To Sir George I'll make con - fession No! I can - not hear you". The piano accompaniment is in a grand staff with the same key signature and time signature. The bass line features a steady eighth-note accompaniment. There are dynamic markings 'f' and 'p' in the piano part.

CHORUS.

now. In de - fault of ex - plan - a - tion There is ev' - ry in - di -

In de - fault of ex - plan - a - tion There is ev' - ry in - di -

In de - fault of ex - plan - a - tion There is ev' - ry in - di -

The first system of the chorus consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "now. In de - fault of ex - plan - a - tion There is ev' - ry in - di -".

ca - tion From the tra - ces on their fa - ces That there's going to be a row.

ca - tion From the tra - ces on their fa - ces That there's going to be a row.

ca - tion From the tra - ces on their fa - ces That there's going to be a row.

The second system of the chorus continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "ca - tion From the tra - ces on their fa - ces That there's going to be a row.". The piano accompaniment includes a dynamic marking of *p* (piano) in the second measure of the system.

DAISY.

I think I'd bet-ter make it clear That not an-o-ther word I'll hear A -

gainst a la-dy who has been the Tru-est friend I've ev-er seen! And

if to Eng-land I must go, The part-ing will be hard I know; In

fact the thought oc-curs to me, Can I with-out her hap-py be?

Andante con moto.

ADÈLE.

Though part - ing we've de -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Though part - ing we've de -". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. A dynamic marking of "pp" (pianissimo) is indicated in the piano part.

ci - ded Why should old ac - quaintance end? If our lives must be di -

The second system continues the vocal line with the lyrics "ci - ded Why should old ac - quaintance end? If our lives must be di -". The piano accompaniment maintains its rhythmic and melodic flow.

vi - ded Let me still remain your friend! Though the ties of old are

The third system continues the vocal line with the lyrics "vi - ded Let me still remain your friend! Though the ties of old are". The piano accompaniment includes a marking "R.H." in the right hand. Below the piano staff, there are decorative flourishes consisting of a flourish, an asterisk, another flourish, and another asterisk.

ri - ven And un - fet - ter'd both we stand All for - got - ten and for -

The fourth system concludes the vocal line with the lyrics "ri - ven And un - fet - ter'd both we stand All for - got - ten and for -". The piano accompaniment continues with its characteristic accompaniment.

RUDOLPH.

gi - ven Let us take each o - ther's hand! Though henceforth I must for -

poco piu mosso.

get you No re - grets up - on me steal; That I ev - er should have

met you Is the one re - gret I feel. Yet my heart its queen would

poco rall. *Tempo primo*

poco rall.

choose her, Fickle beau - ty though she be! Little mat - ter - since I

ADÈLE.

lose her what on earth becomes of me. Then good-bye to all that

SCHOOL GIRLS & CHORUS.

Then good-bye to all that

Then good-bye to all that

Then good-bye to all that

Then good-bye to all that

lin-gers Of the days we once held dear Trusting grasp of lit-tle

lin-gers Of the days we once held dear Trust-ing grasp of lit-tle

lin-gers Of the days we once held dear Trust-ing grasp of lit-tle

lin-gers Of the days we once held dear Trust-ing grasp of lit-tle

lin-gers Of the days we once held dear Trust-ing grasp of lit-tle

A
fin - gers Whisper'd words that none might hear Beating hearts and ten - der

R
fin - gers Whisper'd words that none might hear Beating hearts and ten - der

fin - gers Whisper'd words that none might hear Beating hearts and tender glances

fin - gers Whisper'd words that none might hear Beating hearts and tender glances

fin - gers Whisper'd words that none might hear Beating hearts and tender glances

ppp

p

A
glau - ces Eyes that spoke in fond re - ply Foolish dreams and i - dle

R
glau - ces Eyes that spoke in fond re - ply Foolish dreams and i - dle

eyes that spoke in fond re - ply Foolish dreams and i - dle fancies

eyes that spoke in fond re - ply Foolish dreams and i - dle fancies

eyes that spoke in fond re - ply Foolish dreams and i - dle fancies

A
 fan - cies Let us bid them all good bye Foolish

R
 fan - cies Let us bid them all good bye Foolish

they must bid them all good bye Foolish dreams and

they must bid them all good bye Foolish dreams and

they must bid them all good bye Foolish dreams and

dim.

rall.

A
 dreams and i - dle fan - cies Let us bid them all good - bye.

R
 dreams and i - dle fan - cies Let us bid them all good - bye.

fan - cies They must bid them, they must bid them all good - bye.

fan - cies They must bid them, they must bid them all good - bye.

fan - cies They must bid them, they must bid them all good - bye.

rall.

When a ward with ex-pec-ta-tions is so sweet-ly young and

When a ward with ex-pec-ta-tions is so sweet-ly young and

When a ward with ex-pec-ta-tions is so sweet-ly young and

When a ward with ex-pec-ta-tions is so sweet-ly young and

f

gir-lish To with-hold con-gra-tu-la-tions Would be po-si-tive-ly

gir-lish To with-hold con-gra-tu-la-tions Would be po-si-tive-ly

gir-lish To with-hold con-gra-tu-la-tions Would be po-si-tive-ly

gir-lish To with-hold con-gra-tu-la-tions Would be po-si-tive-ly

chur-lish May she lov-ers have in plen-ty All pre-pared to pick a
 chur-lish May she lov-ers have in plen-ty All pre-pared to pick a
 chur-lish May she lov-ers have in plen-ty All pre-pared to pick a
 chur-lish May she lov-ers have in plen-ty All pre-pared to pick a

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "chur-lish May she lov-ers have in plen-ty All pre-pared to pick a". The piano accompaniment features a steady bass line and chords in the right hand.

bride up; On at-tain-ing one and twen-ty May her cash be no more
 bride up; On at-tain-ing one and twen-ty May her cash be no more
 bride up; On at-tain-ing one and twen-ty May her cash be no more
 bride up; On at-tain-ing one and twen-ty May her cash be no more

The second system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "bride up; On at-tain-ing one and twen-ty May her cash be no more". The piano accompaniment continues with a similar rhythmic pattern.

ADELE.



RUDOLPH.



CARBONNET.



MADDOX.



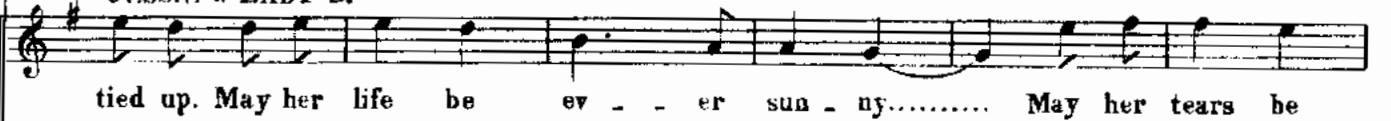
ALGERNON.



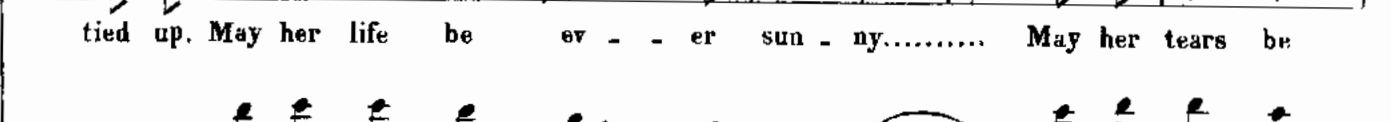
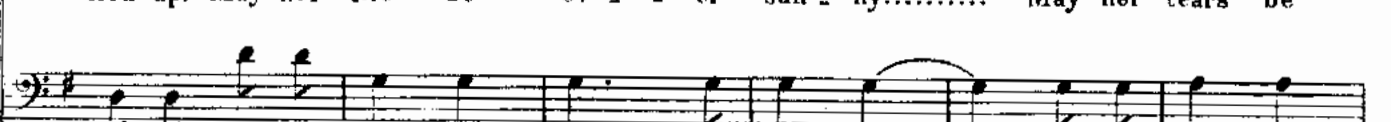
SIR GEORGE.



JESSIE & LADY B.



AMY.



bid them all good bye, Bid them all.....
 bid them all good bye, Bid them all.....
 hap - py ev - er af - ter ev - er af - - - -
 hap - py ev - er af - ter ev - er af - - - -
 hap - py ev - er af - ter ev - er af - - - -
 hap - py ev - er af - ter ev - er af - - - -
 hap - py ev - er af - ter ev - er af - - - -
 hap - py ev - er af - ter ev - er af - - - -
 hap - py ev - er af - ter ev - er af - - - -
 hap - py ev - er af - ter ev - er af - - - -
 hap - py ev - er af - ter ev - er af - - - -

The piano accompaniment (11th staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

N^o 14. — OPENING. ACT. II. "THE LANCERS, FIFTH FIGURE."

PIANO.

INTROD.

p

cresc.

p

ff

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble and bass clef. The first system is labeled 'INTROD.' and begins with a piano (*p*) dynamic. The second system features a crescendo (*cresc.*) marking. The third system returns to a piano (*p*) dynamic. The fourth system is marked fortissimo (*ff*) and includes accents (>) over the notes in the treble clef. The music is in common time (C) and the key signature has one flat (B-flat).

mf

Num - ber five at last! Now don't for - - get It ends the set, So

mf

Num - ber five at last! Now don't for - - get It ends the set, So

mf

Num - ber five at last! Now don't for - - get It ends the set, So

mf

Num - ber five at last! Now don't for - - get It ends the set, So

hur - ry through it fast, Yes hur - ry through it fast; For

hur - ry through it fast, Yes hur - ry through it fast; For

hur - ry through it fast, Yes hur - ry through it fast; For

hur - ry through it fast, Yes hur - ry through it fast; For

though in Lancers or stiff Quadrille *P* Smart so - ci - e - ty Finds va - ri - e - ty
 though in Lancers or stiff Quadrille *p* Smart so - ci - e - ty Finds va - ri - e - ty
 though in Lancers or stiff Quadrille *pp* Smart so - ci - e - ty Finds va - ri - e - ty
 though in Lancers or stiff Quadrille *p* Smart so - ci - e - ty Finds va - ri - e - ty

Last time go to Coda. *

Valse of course is the fav'rite still! *1^o* Valse is the fav'rite still! *2^o* still! We can
 Valse of course is the fav'rite still! *** Valse is the fav'rite still! *** still! We can
 Valse of course is the fav'rite still! *** Valse is the fav'rite still! *** still! We can
 Valse of course is the fav'rite still! *** Valse is the fav'rite still! *** still! We can

Last time go to Coda. * *1^o* *2^o*

turn our thoughts.... with welcome end in sight,..... To the iced champagne....

turn our thoughts.... with welcome end in sight,..... To the iced champagne....

turn our thoughts.... with welcome end in sight,..... To the iced champagne....

turn our thoughts.... with welcome end in sight,..... To the iced champagne....

f

..... and those re - freshments light..... Which so tempting - ly..... all wea - ry

..... and those re - freshments light..... Which so tempting - ly..... all wea - ry

..... and those re - freshments light..... Which so tempting - ly..... all wea - ry

..... and those re - freshments light..... Which so tempting - ly..... all wea - ry

souls in vite..... Yes, the heat-ed and the thirst-y ones es - sen - tial - ly; And with
 souls in vite..... Yes, the heat-ed and the thirst-y ones es - sen - tial - ly; And with
 souls in vite..... Yes, the heat-ed and the thirst-y ones es - sen - tial - ly; And with
 souls in vite..... Yes, the heat-ed and the thirst-y ones es - sen - tial - ly; And with

strange de - light..... our con - tem - plations run..... On a has - ty move.....
 strange de - light..... our con - tem - plations run..... On a has - ty move.....
 strange de - light..... our con - tem - plations run..... On a has - ty move.....
 strange de - light..... our con - tem - plations run..... On a has - ty move.....

.... when once the dance is done,..... To an al-cove cool.....with some a -

.... when once the dance is done,..... To an al-cove cool.....with some a -

.... when once the dance is done,..... To an al-cove cool.....with some a -

.... when once the dance is done,..... To an al-cove cool.....with some a -

- greeable one..... With whom we want to chat-ter con-fi - den - tial - ly.

- greeable one..... With whom we want to chat-ter con-fi - den - tial - ly.

- greeable one..... With whom we want to chat-ter con-fi - den - tial - ly.

- greeable one..... With whom we want to chat-ter con-fi - den - tial - ly.

* CODA.

still, Valse is the fav' - rite still, Valse is the fav' - rite
 still Valse is the fav' - rite still, Valse is the fav' - rite
 still Valse is the fav' - rite still, Valse is the fav' - rite
 Num - ber five at last, Num - ber five at last, at

still!.....
 still!.....
 still!.....
 last!.....

N^o 15. — SONG. "THE GAY TOM-TIT."

Allegretto.

PIANO.

The piano introduction consists of two staves of music in 6/8 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

1. A Tom - tit lived in a tip - top tree, And a
 2. She saw that her rouge did not at - tract So she
 3. "A - las! no more" said the poor young wren "Will I

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are aligned with the vocal notes. The piano part includes a *pp* (pianissimo) marking.

mad lit - tle, bad lit - tle bird was he; He'd ba - che - lor tastes, but
 tried to de - cide how next to act; She donned a stiff col - lar and
 ape the shape of the heart - less men!" So she flung ci - ga - rettes and

The second system continues the song with a vocal line and piano accompaniment. The piano part provides a steady accompaniment for the vocal melody.

then oh dear! He'd a gay lit - tle way with the girls I fear! Now a
 fan - cy shirt And she wore what is more a di - vi - ded skirt. Then she
 big latch - key With a plop from the top of that great green tree. And she

The third system concludes the song with a vocal line and piano accompaniment. The piano part continues to support the vocal melody.

Jen - ny Wren lived on a branch be - low, And it's plain she was vain as
bought ci - garettes and a big latch - key, And she said, "H'll be led to
would n't use rouge or pinch her waist, But she dress'd to the best of a

la - dies go, For she pinch'd her waist, and she rouged a bit With a
no - tice me!" But she found her plan did - n't work one bit For he
sin - ple taste; Then she learnt to cook and to sew and knit—"What a

sigh for the eye of the gay Tom - tit! She sighed "Oh, my!" She
sneer'd, as I fear'd, did that gay Tom - tit! He sneer'd, "Oh, my!" He
pearl of a girl!" said the gay Tom - tit! Said he "Good day!" Said

sighed "Ah me!" While the Tom - tit sat in his tree - tree - tree And she
sneer'd "Oh lor!" What on earth has she done that for - for - for? And he
she "How do?" They were ve - ry soon friends— those two - two - two; And I'n

piped her eye a bit For love of that gay Tom-tit And she
 wink'd his eye a bit That gid-dy and gay Tom-tit And he
 bound to say in a bit She married that gay Tom-tit And I'm

piped her eye a bit - bit - bit For love of the gay Tom - tit - tit - tit!
 wink'd his eye a bit - bit - bit That gid-dy and gay Tom - tit - tit - tit!
 bound to say in a bit - bit - bit She married that gay Tom - tit - tit - tit!

And she piped her eye a bit For love of that gay Tom-tit And she
 And he wink'd his eye a bit That gid-dy and gay Tom-tit And he
 And I'm bound to say in a bit She married that gay Tom-tit And I'm

And she piped her eye a bit For love of that gay Tom-tit And she
 And he wink'd his eye a bit That gid-dy and gay Tom-tit And he
 And I'm bound to say in a bit She married that gay Tom-tit And I'm

And she piped her eye a bit For love of that gay Tom-tit And she
 And he wink'd his eye a bit That gid-dy and gay Tom-tit And he
 And I'm bound to say in a bit She married that gay Tom-tit And I'm

piped her eye a bit - bit-bit For love of that gay Tom - tit - tit-tit.
 wink'd his eye a bit - bit-bit That gid-dy and gay Tom - tit - tit-tit.
 bound to say in a bit - bit-bit She married that gay Tom - tit - tit-tit.

piped her eye a bit - bit-bit For love of that gay Tom - tit - tit-tit.
 wink'd his eye a bit - bit-bit That gid-dy and gay Tom - tit - tit-tit.
 bound to say in a bit - bit-bit She married that gay Tom - tit - tit-tit.

piped her eye a bit - bit-bit For love of that gay Tom - tit - tit-tit.
 wink'd his eye a bit - bit-bit That gid-dy and gay Tom - tit - tit-tit.
 bound to say in a bit - bit-bit She married that gay Tom - tit - tit-tit.

piped her eye a bit - bit-bit For love of that gay Tom - tit - tit-tit.
 wink'd his eye a bit - bit-bit That gid-dy and gay Tom - tit - tit-tit.
 bound to say in a bit - bit-bit She married that gay Tom - tit - tit-tit.

(Vocal staves are empty, indicating a rest or a specific performance instruction.)

N^o 16. CONCERTED PIECE. "WE'VE REACHED OUR DESTINATION."

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and quarter notes, some beamed together, and a few slurs. The left hand provides a rhythmic accompaniment with chords and single notes, including a triplet of eighth notes in the first measure.

The piano accompaniment continues with two staves. The right hand has a more active melodic line with eighth and sixteenth notes, often beamed in groups. The left hand continues with a steady accompaniment of chords and single notes, including another triplet of eighth notes.

JESSIE.

We've reached our des-ti-na-tion, and I'm.

The vocal line for Jessie is on a single staff, showing a melodic phrase with a slight rise and then a fall. The piano accompaniment below it features a triplet of eighth notes in the first measure, followed by a dynamic change from *f* (forte) to *p* (piano).

CARBONNET. RUBY.

glad of it! A real-ly most unplea-sant time we've had of it. The

The vocal lines for Carbonnet and Ruby are on a single staff, with Carbonnet's part starting with "glad of it!" and Ruby's part starting with "The". The piano accompaniment below it includes a triplet of eighth notes in the first measure and a circled melodic phrase in the second measure.

MADDOX.

wea - ther show'd its wind - y damp and dew - y side. At in - tervals I con - templa - ted

The first system of music features a vocal line for Maddox and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "wea - ther show'd its wind - y damp and dew - y side. At in - tervals I con - templa - ted". The piano accompaniment consists of two staves, treble and bass, with chords and moving lines in both hands.

JESSIE.

CARBONNET.

su - icide. The gale increas'd with lust - i - er and loud - er puffs. And

The second system of music features a vocal line for Jessie and Carbonnet and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "su - icide. The gale increas'd with lust - i - er and loud - er puffs. And". The piano accompaniment consists of two staves, treble and bass. It includes dynamic markings: *pp* (pianissimo) and *cresc.* (crescendo). There are also triplet markings (3) over some notes in the piano part.

VIOLET.

all the girls forgot to use their pow - der puffs. Our fa - ces were as co - lorless as

The third system of music features a vocal line for Violet and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "all the girls forgot to use their pow - der puffs. Our fa - ces were as co - lorless as". The piano accompaniment consists of two staves, treble and bass. It includes a dynamic marking: *pp* (pianissimo).

MADDOX.

CARBONNET.

di - mi - ty. We couldn't think of food with e - qua - ni - mi - ty. That ex -

The fourth system of music features a vocal line for Maddox and Carbonnet and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "di - mi - ty. We couldn't think of food with e - qua - ni - mi - ty. That ex -". The piano accompaniment consists of two staves, treble and bass.

cruciating crossing With its pitching and its tossing Is an

ordal that happily is over O It's enough to make you floppy If the

channel's chippy choppy When from Calais you are voyaging to Dover O. That ex -

19 ALL.

Dover O, I

DAISY.
Meno mosso.

f *pp*

am so pleas'd to see you all! The time has gone so fast I really thought you'd miss the ball, but

pp

SIR GEORGE.

here you are at last. Good gracious me! these people here? It's really most unpleasant! As

f

MADAME A.

Daisy's guests they've been I fear In - vi - ted to be present. Well,

p

DAISY.

Daisy dear, I've come you see. Ma - dame this is delightful! A long long time you'll stay with me. The

pp *rall.*

SIR G. *Ad tempo*

LADY B.

sit - u - ation's frightful. Though I

hate to make un - ne - ces - sa - ry fuss If that woman's to as - so - ci - ate with

DAISY.

us 1

Then I must bring my vi - sit to an end.

MADAME A. (significantly)

won't al - low you to insult my friend. I'm sor - ry that my vi - sit has a -

2

- roused her in - dig - nation, But sup - pose we leave the mat - ter to Sir George's ar - bi - tration?

The first system 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 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "- roused her in - dig - nation, But sup - pose we leave the mat - ter to Sir George's ar - bi - tration?". There is a triplet of eighth notes in the piano accompaniment at the end of the system.

SIR GEORGE. (*confused.*)

I - oh real - ly - well you see If the question's left to me Ra - ther

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "I - oh real - ly - well you see If the question's left to me Ra - ther". The piano accompaniment features a triplet of eighth notes in the right hand.

fully in - to matters I must go. And of course it's ve - ry clear That we

The third system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "fully in - to matters I must go. And of course it's ve - ry clear That we". The piano accompaniment features a triplet of eighth notes in the right hand.

can't discuss them here There's a time and place for every - thing, you know!

The fourth system concludes the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "can't discuss them here There's a time and place for every - thing, you know!". The piano accompaniment features a triplet of eighth notes in the right hand.

DAISY.

Now promise me that quite at home you'll make yourselves You're

The first system of the musical score for 'DAISY.' consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Now promise me that quite at home you'll make yourselves You're'. The piano accompaniment features a treble and bass clef with various chords and melodic lines. A circled musical phrase is visible in the piano part.

longing to your rooms I know to take yourselves Ex-haust-ed with the jour-ney here from

The second system of the musical score for 'DAISY.' continues the vocal line with the lyrics 'longing to your rooms I know to take yourselves Ex-haust-ed with the jour-ney here from'. The piano accompaniment continues with similar harmonic and melodic patterns.

JESSIE.

France a bit But when you've chang'd your things come down and dance a bit I'll

The first system of the musical score for 'JESSIE.' features a vocal line with the lyrics 'France a bit But when you've chang'd your things come down and dance a bit I'll'. The piano accompaniment includes a treble and bass clef with chords and a melodic line. A circled musical phrase is present in the piano part.

talk a-gain quite cheerful-ly and chat-ti-ly As soon as I have had some sal vo-

The second system of the musical score for 'JESSIE.' continues the vocal line with the lyrics 'talk a-gain quite cheerful-ly and chat-ti-ly As soon as I have had some sal vo-'. The piano accompaniment continues with similar harmonic and melodic patterns.

la - ti - le At pre - sent I am feel - ing faint and flick - e - ry And

ALL.
hard - ly fit to fro - lic with Terp - si - cho - re! That ex - eru - ci - a - ting cross - ing With its

pitch - ing and its toss - ing Is an or - de - al that hap - pi - ly is o - ver O It's e -

- nough to make you floppy If the channel's chippy chop - py When from Ca - lais you are voy - aging to

10 20
Do - ver O That ex - Do - ver O.

N^o 17. — TRIO. "ANTICI-TICI-PATION."

VOICE.

PIANO.

f

ALGERNON By a
SIR GEO: Though we

pret - ty lit - tle pro - verb it was set - tled long a - go That an -
all con - sid - er mar - riage an in - es - ti - ma - ble boon, Yet how

- ti - ci - pa - tion's bet - ter than re - a - li - ty, and so If you've
of - ten when we try it do we sing a - no - ther tune (M^dme A) As we

set your hopes on an - y - thing, I'll un - der - take to show That you
hast - en with a - la - ori - ty to Mis - ter Just - ice Jeune, And pe -

SIR GEO:
can't ex - pect ful - fil - ment to the let - ter. When your
- ti - tion him to ni - si - ly up - set it ALGERNON. Now, a

sav-ings you've in-ves-ted with the aid of Warn-ford Court In some
lov-er's ve-ry charming and af-fec-tion-ate of course But I

Af-ri-kan-der gold mine of the or-di-na-ry sort, And are
think you'll find a hus-band is a - - no-ther col-ored horse (M^{me} A) You an-

M^{me} A.

wait-ing for a di-vi-dend and an-nu-al re-port Well the
-ti-ci-pate de-vo-tion, and you re-a-lize di-vo-ree, And you

long-er you can wait for them the bet-ter The fe-
real-ly won't be hap-py till you get it! The fe-

ALL.

- li - ei - li - ei - ta - tion Of an - ti - ei - ti - ei - pa - tion By re -
 - li - ei - li - ei - ta - tion Of an - ti - ei - ti - ei - pa - tion By re -

- a - li - ty is speed - i - ly cor - rect - ed; At Ni -
 - a - li - ty is speed - i - ly cor - rect - ed; Os - car's

- a - ga - ra the skat - ing May ap - pear ex - hi - la - rat - ing, But the
 ep - i - grams look cle - ver Do not an - a - lyse them ev - er, Or you'll

Falls are not the fun that you ex - pect'ed!
 find they're not as smart as you ex - - - - - pect'ed!

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a series of chords in the upper staff, followed by a melodic line. The lower staff provides a rhythmic accompaniment with chords and single notes.

The second system of musical notation consists of two staves. The upper staff features a melodic line with eighth notes and a half note. The lower staff has a bass line with chords and single notes, including a half note.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes. The lower staff has a bass line with chords and single notes.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes and a half note. The lower staff has a bass line with chords and single notes, including a half note.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with eighth notes and a half note. The lower staff has a bass line with chords and single notes, including a half note.

wo-men i - dol - ize Save love a - lone.....
 yield for one sweet hour Of bye - gone days..... O world of greed and gold, What

do I care For all thy wealth un-told, Thy treasures rare? One gift I co - vet still All

L.H. *L.H.*

10

gifts a - bove Take from me what you will, But leave... me love!

20

love! Ah.....

rall.

N^o 19.— SONG. "QUEEN OF THE SEA AND EARTH."

VOICE.

PIANO.

RUDOLPH.

The dear - est spot on the
 Old - fashioned our ways may
 The land we love is the

wide, wide earth To the heart of a man of En - glish birth Is the
 some - times be, But the sweet - est sight that our eyes may see Is the
 home of sport And of man - ly games of ev' - ry sort; For an

land that lies in the west - ern seas, With its flag a - - float on the
chee - ry glow of our own fire - side, For an En - glish home is the
En - glish lad is a king in all, And he holds the - field with his

rall. *a tempo.*

o - cean breeze! He laughs at the fogs that thick - ly rise And the
na - tions' pride! We love the scent of the new - mown hay, And the
bat and ball. He rides, he shoots; he can swim and row, Or

rain that pours from its sul - - len skies, For he proud - ly says "When your
hedge - rows white with the bloom of May, And a - - cross the fields on a
use his fists to thrust a foe; And the world for him has a

skies are blue There's never a land to com - pare with you."
bree - zy morn The ring - ing notes of the hunts - - man's horn!
price - less pearl - The ten - - der love of an En - - - glish girl!

En - - gland our land of birth, Our hearts are

yours where'er we roam! Queen.. of the sea and

earth To English - men . . . the land.. of home!

ff

En - gland, our land of birth, Our hearts are yours where'er we

En - gland, our land of birth, Our hearts are yours where'er we

En - gland, our land of birth, Our hearts are yours where'er we

roam! Queen of the sea and earth To English.

roam! Queen of the sea and earth To English.

roam! Queen of the sea and earth To English.

- men... the land of home! To English - men... the land of

- men... the land of home! To English - men... the land of

- men... the land of home! To English - men... the land of

home! home!

home! home!

home! home!

N^o 20. — LAUGHING SONG.

PIANO. *f*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic.

In Lon - don at the pre - sent day I love to spend my money; "Par -
I thought the girls were stiff and prim! Of course I did - nt know them, For
The plays I see, the books I read Of mo - dern wo - man's ca - pers, They

The first line of lyrics is accompanied by a single melodic line in the treble clef. The music is in the same key signature and time signature as the piano introduction. The lyrics are written below the notes.

- don - nez moi, mes a - mis, pray," If much I find that's fun - ny! Par -
seat - ed in the twi - light dim Some hap - py hours I owe them. I
make me yawn - they do in - deed! - They're worse than co - mic pa - pers! So

The second line of lyrics is accompanied by a single melodic line in the treble clef. The music continues from the previous line. The lyrics are written below the notes.

-bleu! you must not think I chaff, But oh, you do a - - muse me! Don't
say: "Mon ange!" I squeeze a hand! What need to mention more is? But
books and plays a - - like I shun That cause a head-ache af - ter; Pour -

look at me! You'll make me laugh! Ah! there you go! Ex - cuse me! Ha! ha!
if I laugh you'll un - der - stand I know some fun - - ny sto - ries!
- quoi? I want some jol - ly fun To split my sides with laugh - ter!

ha! ha! ha! ha! C'est très drôle! N'est-ce pas? Oh, I say, I be -

poco rall. *a tempo.*

-lieve I could laugh all the day! Ha! ha! ha! ha! ha! ha! ha! ha! ha! Ha! ha!

colla voce.

ha! ha! ha! ha! ha! ha! ha! ha! ha! How on earth is a fel - low to

a tempo.

stop? I am sure I shall laugh till I drop! Ha! ha!

colla voce.

ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha! Oh! I think I could laugh all the day!

N^o 21. — FANCY DRESS LANCERS.

1.

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 8/8. The first system is marked with a '1.' and features a melody in the treble clef and a bass line in the bass clef. The second system continues the melody and bass line. The third system features a more complex bass line with many chords. The fourth system continues the melody and bass line. The fifth system is marked 'CODA' and features a melody in the treble clef and a bass line in the bass clef. The sixth system concludes the piece with a 'Fine.' marking at the end of the melody.

CODA

Fine.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. A fermata is placed over the first measure of the treble staff.

Second system of musical notation, continuing the piece. It includes a fermata in the treble staff and the instruction "D.C." (Da Capo) in the right margin.

Third system of musical notation, marked with a large "2." on the left side, indicating a second ending. The treble staff contains a melodic line with several accents, and the bass staff provides a rhythmic accompaniment.

Fourth system of musical notation, featuring the instruction "Fine" in the left margin. The treble staff shows a melodic line with a fermata over the first measure, and the bass staff continues with a steady accompaniment.

Fifth system of musical notation, showing a continuation of the melodic and harmonic lines from the previous system.

Sixth and final system of musical notation on the page, concluding with the instruction "D.C." in the right margin.

N^o 22. VALSE CHANTEE. "MUSIC AND LAUGHTER."

PIANO.

The musical score is written for piano in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a *ppp* dynamic marking. The second system continues the melodic and harmonic development. The third system features a *cresc* (crescendo) marking. The fourth system concludes with a *ff* (fortissimo) dynamic marking. The fifth system ends with a *ff p* (fortissimo piano) dynamic marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

ADÈLE.

Mu - sic and laugh - ter Float on the air; Tears may come af - ter

pp *dim.*

This system contains the first two lines of the musical score. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Mu - sic and laugh - ter Float on the air; Tears may come af - ter". The piano part includes dynamic markings *pp* and *dim.*

Why should we care? Fol - ly holds re - vel - Let us to - day

This system contains the second two lines of the musical score. The vocal line continues with the lyrics: "Why should we care? Fol - ly holds re - vel - Let us to - day". The piano accompaniment continues with similar harmonic support.

Stoop to his le - vel Careless and gay! Mer - ri - ment hail - ing

p

This system contains the third two lines of the musical score. The vocal line continues with the lyrics: "Stoop to his le - vel Careless and gay! Mer - ri - ment hail - ing". The piano accompaniment includes a dynamic marking of *p*.

Mo - narch of all, Grief un - a - vail - ing Who would re - call?

This system contains the final two lines of the musical score. The vocal line concludes with the lyrics: "Mo - narch of all, Grief un - a - vail - ing Who would re - call?". The piano accompaniment provides a final harmonic resolution.

Lov - ers trip light - ly Whisper - ing low; Eyes sparkle bright - ly,

Cheeks are a glow! Ah.....

..... Tears may come af - ter
 Mu - sic and laugh - ter Float on the air; Tears may come af - ter
 Mu - sic and laugh - ter Float on the air; Tears may come af - ter
 Mu - sic and laugh - ter Float on the air; Tears may come af - ter
 Mu - sic and laugh - ter Float on the air; Tears may come af - ter

Why should we care? Fol-ly holds re-vel Let us to-day.....

Why should we care? Fol-ly holds re-vel Let us to-day.....

Why should we care? Fol-ly holds re-vel Let us to-day

Why should we care? Fol-ly holds re-vel Let us to-day

Why should we care? Fol-ly holds re-vel Let us to-day.....

RUDOLPH.

This

Stoop to his le-vel Careless and gay!

Stoop to his le-vel Careless and gay!

Stoop to his le-vel Careless and gay!

Stoop to his le-vel Careless and gay!

Valse our last will be,..... And since re - gret were vain..... That

I with you and you with me May ne - ver dance a - gain,..... Oh,

pp

let our thoughts to - night..... Live on - ly in the past,..... And

let us dance with foot - steps light The Valse that is our last.....

Ah.....

How en - - chant - ing this!..... With a charm - ing girl..... In a

How en - - chant - ing this!..... With a charm - ing girl..... In a

How en - - chant - ing this!..... With a charm - ing girl..... In a

How en - chant - ing this!

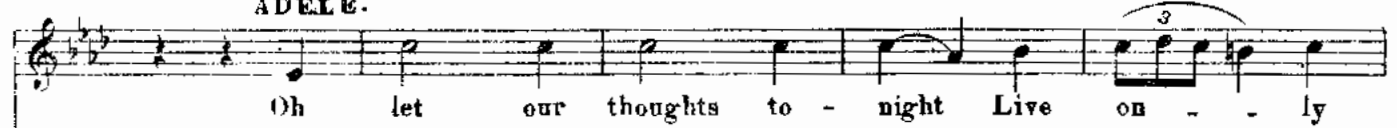
dream - y skirt To float and whirl! And what per - fect bliss

dream - y skirt To float and whirl! And what per - fect bliss

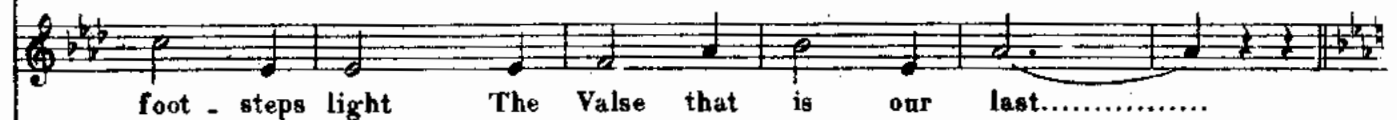
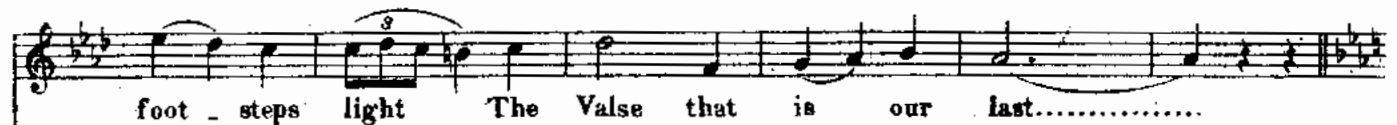
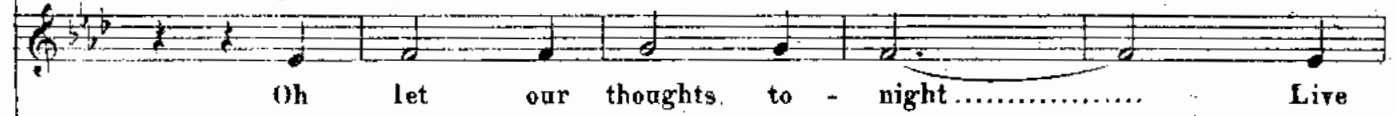
dream - y skirt To float and whirl! And what per - fect bliss



ADÉLE.



RUDOLPH.



Mu - sic and laugh - ter Float on the air; Tears may come

Mu - sic and laugh - ter Float on the air; Tears may come

Mu - sic and laugh - ter Float on the air; Tears may come

Mu - sic and laugh - ter Float on the air; Tears may come

f *p*

af - ter Why should we care? Fol - ly holds rev - el

af - ter Why should we care? Fol - ly holds rev - el

af - ter Why should we care? Fol - ly holds rev - el

af - ter Why should we care? Fol - ly holds rev - el

f *p*

Let us to - day Stoop to his le - - vel Care - less and

Let us to - day Stoop to his le - - vel Care - less and

Let us to - day Stoop to his le - - vel Care - less and

Let us to - day Stoop to his le - - vel Care - less and

ADÈLE.

Ah

gay! Turning, twirling, Flying o'er the ground

gay! Turning, twirling, Flying o'er the ground

gay! Turning, twirling, Flying o'er the ground

gay! Turning, twirling, Flying o'er the ground

Wheeling, whirl-ing Gid-di-ly a-round; Sway-ing,

Wheeling, whirl-ing Gid-di-ly a-round Sway-ing,

Wheeling, whirl-ing Gid-di-ly a-round Sway-ing,

Wheeling, whirl-ing Gid-di-ly a-round Sway-ing,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are: "Wheeling, whirl-ing Gid-di-ly a-round; Sway-ing,".

swirling, Dream-i-ly we go Vals-ing to and fro! While

swirling, Dream-i-ly we go Vals-ing to and fro! While

swirling, Dream-i-ly we go Vals-ing to and fro! While

swirling, Dream-i-ly we go Vals-ing to and fro! While

The second system continues the musical piece with four vocal staves and piano accompaniment. The lyrics are: "swirling, Dream-i-ly we go Vals-ing to and fro! While". The piano accompaniment continues with chords and melodic lines in both hands.

Mu - sic and laugh - ter Float on the air; Tears may come af - ter

Mu - sic and laugh - ter Float on the air; Tears may come af - ter

Mu - sic and laugh - ter Float on the air; Tears may come af - ter

Mu - sic and laugh - ter Float on the air; Tears may come af - ter

Ah

Why should we care? Tears may come af - ter_ Why should we

Why should we care? Tears may come af - ter_ Why should we

Why should we care? Tears may come af - ter_ Why should we

Why should we care? Tears may come af - ter_ Why should we

care. Why why

care. Why why

care. Why why

care. Why why

f

Detailed description: This system contains the first four staves of a musical score. The top staff is a vocal line with a melodic line of eighth and sixteenth notes. The next three staves are vocal lines with lyrics: 'care. Why why' on the first, 'care. Why why' on the second, 'care. Why why' on the third, and 'care. Why why' on the fourth. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A dynamic marking of *f* is present at the beginning of the piano part.

should we care.

should we care.

should we care.

should we care.

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics: 'should we care.' The next three staves are vocal lines with lyrics: 'should we care.', 'should we care.', and 'should we care.'. The piano accompaniment continues with chords and moving lines, including a large chord with a fermata in the final measure of the system.

N^o 23 .— SONG. "UMTI-UMTI-UM."

MUSIC BY PAUL LINCKE.

Allegretto.

PIANO.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 4/4 time signature. Starts with a forte (f) dynamic. The bass line consists of a steady eighth-note accompaniment.

Second system of piano introduction, continuing the accompaniment from the first system.

Vocal line and piano accompaniment for the first verse. The vocal line begins with a fermata. The piano accompaniment continues with the eighth-note pattern.

When peo - ple doze, Or
 cor - ner dark Two
 blush to hear What

Vocal line and piano accompaniment for the second verse. The piano accompaniment includes a piano (p) dynamic marking.

cri - ti - cize and stare In good So - ci - e - tee, With my
 lov - ers if I find A - lone on some set - tee, Say - ing,
 la - dies of - ten do In good So - ci - e - tee, And the

um - ti - um - ti - um - ti - um - ti - um - ti - um - ti - um I wake them up, you
 "Um - ti - um - ti - um - ti - um - ti - um - ti - um - ti - um" With no one near but
 naugh - ty um - ti - um - ti - um - ti - um - ti - um - ti - um - ti - um - ti - um They whis - per low to

see. You don't sup - pose A fin - ger - snap I care What
 me, It's *such* a lark To soft - ly come be - hind "My
 me! And yet I fear They're just the la - dies who With

peo - ple choose to say? They may um - ti - um - ti - um - ti - um - ti -
 love!" "My dear - est heart!" When I cough a lit - tle um - ti - um - ti -
 shocked ex - pres - sion stare When these um - ti - um - ti - um - ti - um - ti -

um - ti - um - ti - um, But Dai - sy has her way!
 um - ti - um - ti - um, Oh, *don't* they jump a - part!
 um - ti - um - ti - um - ti - um I some - times choose to wear.

Jim! Jam! *That's* the girl I am! Free and ea - sy, you'll a - gree. I

like to play The um - ti - um - ti - ay With stiff So - ci - e - tee!

Jim! Jam! *That's* the girl I am! Free and ea - sy, you'll a - gree. I

like to play The um - ti - um - ti - ay With stiff So - ci - e - tee. 2. In - too. 3. I

D.C.

N^o 24. DANCE. SIR ROGER DE COVERLEY.

PIANO.

The musical score is written for piano in G major (one sharp) and 3/8 time. It consists of four systems of music. The first system is marked *ff* and begins with a triplet in the treble clef. The second system continues the piece with a similar melodic line in the treble and a steady bass line. The third system shows a more active treble clef line with eighth-note patterns. The fourth system concludes the piece with a final triplet in the treble clef.

Two systems of piano music in G major, 3/4 time. The first system has four measures, and the second system has four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Tempo di Mazurka.

Nº 1.

Four systems of piano music in G major, 3/4 time, marked "Tempo di Mazurka". The first system is marked "f" and has four measures. The second system has four measures, including a trill in the right hand. The third system has four measures. The fourth system has four measures, ending with a double bar line and repeat dots.



First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a triplet of eighth notes. The bass clef part provides a harmonic accompaniment with chords and single notes.



Second system of musical notation, continuing the piece. The treble clef part features a melodic line with eighth and sixteenth notes. The bass clef part continues with a steady accompaniment.



Third system of musical notation. The treble clef part shows a melodic progression. The bass clef part includes a prominent eighth-note accompaniment pattern in the first two measures.



Fourth system of musical notation. The treble clef part continues with a melodic line. The bass clef part maintains the accompaniment with chords and single notes.



Fifth system of musical notation, the final system on the page. The treble clef part concludes with a melodic phrase. The bass clef part ends with a final chord in the right hand and a single note in the left hand.

*Tempo di Polka.*N^o 2.

Musical score for a polka, numbered 2, in 2/4 time with a key signature of two sharps (F# and C#). The score consists of five systems of two staves each (treble and bass clef). The music features a rhythmic melody in the treble and a supporting bass line. The first system is marked with a brace and "N° 2.". The second system includes a dynamic marking "f" (forte) and a fermata over the final measure. The third system features several measures with accents (>) and fermatas. The fourth system continues the melodic and harmonic development. The fifth system concludes with a final cadence in the treble and a double bar line in the bass.

The first system of music features a treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The right hand plays a melodic line starting with a quarter rest, followed by eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand provides a harmonic accompaniment with a bass clef, playing a series of chords: D4, F#4, A4, C5, B4, A4, G4, F#4, E4, D4.

The second system continues the piece. The right hand melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand accompaniment consists of chords: D4, F#4, A4, C5, B4, A4, G4, F#4, E4, D4.

The third system shows the right hand playing eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand accompaniment consists of chords: D4, F#4, A4, C5, B4, A4, G4, F#4, E4, D4.

The fourth system continues the piece. The right hand melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand accompaniment consists of chords: D4, F#4, A4, C5, B4, A4, G4, F#4, E4, D4.

The fifth system shows the right hand playing eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand accompaniment consists of chords: D4, F#4, A4, C5, B4, A4, G4, F#4, E4, D4.

N^o 3.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with eighth notes and some slurs. The bass staff features a steady accompaniment of chords and eighth notes.

Third system of musical notation. The treble staff continues the melodic development with eighth notes and slurs. The bass staff maintains the accompaniment with chords and eighth notes.

Fourth system of musical notation. The treble staff features a melodic line with eighth notes and slurs. The bass staff has a accompaniment of chords and eighth notes.

Fifth system of musical notation. The treble staff continues the melodic line with eighth notes and slurs. The bass staff features a accompaniment of chords and eighth notes.

Sixth system of musical notation, the final system on the page. The treble staff shows the concluding melodic phrase. The bass staff features a accompaniment of chords and eighth notes, ending with a double bar line.

N^o 25. SONG. "MINE AT LAST."

Andante con moto.

VOICE.

PIANO.

1. Moon in the blue a - bove,
2. Dawn of the near - ing day,

Pale is your sil - ver light—
Shall we be friends or foes

Pale as the hope of
Chill of the sha - dows

Love
grey,

Born in my heart to night!
Blush of the ten - der rose

un poco animato.

What do the com - ing hours
Which do you bring for me

Hold in their mo - ments
Scarcely my heart can.

dread
wait!

Glo - ry of gold - en flow'rs—
Haste with your ma - gic key—

rall:

Rue of the ro - ses dead,
O - pen your mys - tic gate!

rall:

Rue of the ro - ses
O - pen your mys - tic

dead
gate!

My own, my dear, I'm wait - ing here Da - ring to hope a -

pp

- new; Your an - swer give, and bid me live Live for the love of

you! The rain - bow gay shall span our way, To - ken that tears are

19

past; Then come to me my own to be, Mine, O my love, at last!

rall.

20

own to be, Mine, O my love, at last!

p

N^o 26. — FINALE. ACT II. "ON Y REVIENT TOUJOURS."

Allegro.

VOICE.

PIANO.

ADELE.

"On y revient toujours!" We come with hearts grown fon - der Back to the life that

each of us loves best! For here are home and rest When far a field we wan - der;

Sing, comrades all, "On y revient toujours!" Sing comrades all, "On y re -

-vient tou - - - jours!"

CHORUS.

"On y re-vient toujours!" We come with hearts grown fon - der

"On y re-vient toujours!" We come with hearts grown fon - der

"On y re-vient toujours!" We come with hearts grown fon - der

This system contains the first part of the musical score. It features a vocal line at the top with the lyrics "-vient tou - - - jours!". Below it is a four-part vocal chorus with the lyrics "On y re-vient toujours!" and "We come with hearts grown fon - der". The piano accompaniment is shown in a grand staff at the bottom, marked with a forte (ff) dynamic.

Back to the life that each of us loves best! For here are home and rest When

Back to the life that each of us loves best! For here are home and rest When

Back to the life that each of us loves best! For here are home and rest When

Back to the life that each of us loves best! For here are home and rest When

This system contains the second part of the musical score. It features four vocal lines, each with the lyrics "Back to the life that each of us loves best! For here are home and rest When". The piano accompaniment is shown in a grand staff at the bottom, continuing the musical accompaniment for the vocal parts.

far a field we wan-der; Sing, com-rades all, "On y re-vient toujours!"

far a field we wan-der; Sing, com-rades all, "On y re-vient toujours!"

far a field we wan-der; Sing, com-rades all, "On y re-vient toujours!"

far a field we wan-der; Sing, com-rades all, "On y re-vient toujours!"

Sing, com-rades all, "On y re-vient tou-jours!" Hur -

Sing, com-rades all, "On y re-vient tou-jours!" Hur -

Sing, com-rades all, "On y re-vient tou-jours!" Hur -

Sing, com-rades all, "On y re-vient tou-jours!" Hur -

- rah, hurrah, hur - rah..... For gay Bo - he - mi - ah..... And

- rah, hurrah, hur - rah..... For gay Bo - he - mi - ah..... And

- rah, hurrah, hur - rah..... For gay Bo - he - mi - ah..... And

- rah, hurrah, hur - rah..... Fo gay Bo he - mi - ah And

make the raf - ters ring a - bove! The land of wit and the land of love, the

make the raf - ters ring a - bove! The land of wit and the land of love, the

make the raf - ters ring a - bove! The land of wit and the land of love, the

make the raf - ters ring a - bove! The land of wit and the land of love, the

Is gay Bo-he - mi - ah!

land of wit and the land of love Is gay Bo-he - mi - ah!

land of wit and the land of love Is gay Bo-he - mi - ah!

land of wit and the land of love Is gay Bo-he - mi - ah!

land of wit and the land of love Is gay Bo-he - mi - ah!

The piano accompaniment for the first system consists of a grand staff with a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The piano accompaniment for the second system continues the melodic and harmonic themes established in the first system, with the right hand featuring more complex rhythmic patterns and the left hand maintaining a steady accompaniment.

The piano accompaniment for the third system concludes the piece, with the right hand playing a final melodic flourish and the left hand providing a solid harmonic base.

N^o 27. SONG — "I LOVE HIM ONLY."

Andante con moto.

ADÈLE.

VOICE.



1. Love is a man's de - light, ... A
 2. Love is a woman's all, ... For

PIANO.



fan - cy of to - day! ... With vows and sighs he wins his prize, Then laughs and goes his
 which a - lone she lives; ... By night, by day, she loves for aye, When once her heart she



way ... Some new - er charms in - vite, ... Some fair - er face he sees; ... For
 gives! Wher - ev - er it may call, ... In trust and hope goes she, ... Thro'



men be - stow their love, you know, As of - ten as they please. Yet }
 good or ill at his dear will, For all e - ter - ni - ty! ... Yet }



Meno mosso.

one there is with whom to be Were end of long-ing lone - - ly; For

Meno mosso.

poco accel:

he is all the world to me, I love- I love him on - - ly! For

poco accel:

cresc:

f rall:

he is all the world to me, I love- I love him on - ly! world to me, I

19 dim:

20

f rall:

dim: pp

ppp

cre

D.C.

ad lib.

love - - - - - ly!

love - I love him on - - - - - ly!

- scen - - - do.

N^o 28. DUET — "CAN THIS BE LOVE?"

MAUD.

CARBONNET.

PIANO.

I'm
Your

It charms me al - to - - ge - ther!
You show no hes - i - - tan - cy.

I
Am

glad that Pa - ris plea - ses you,
best of friends I want to be,

We're hav - - ing love - ly wea - ther.
A French - man is my fan - cy.

Oh,
You

hope you're charm'd with Frenchmen too!
Eng - lish girls the girl for me.

You paint some pret-ty mo-dels here—
I did not go as far as that.

yes, de-light-ful wea-ther! My
mean that I'm your fan-cy? It

Nice - look - ing girls they all ap - pear.
But oh! my heart goes pit - a - pat!

chan - ces much too few are.
real - ly does - n't mat - ter. But
And

Tempo di Valse. (TOGETHER.) *rall:*

But not so nice as we are! Can }
And mine goes pit-ter pat - ter! Can }

not so nice as you are! But not so nice as you are! Can }
mine goes pit-ter pat - ter And mine goes pit-ter pat - ter! Can }

rall:

a tempo.

this be love— oh, can it be? *Peut - être mon, peut -*

a tempo.

this be love— oh, can it be?.. *Peut - être mon, peut -*

- être oui! I won - der what he thinks of me, And

- être oui! I won - der what she thinks of me, And

how I real - ly strike him? *Hé - las! mon cœur est*

how I real - ly strike her? *Hé - las! mon cœur est*

ag - - i - - té! We ne - - ver met be - - fore to - - day, But

ag - - i - - té! . . . We ne - - ver met be - - fore to - - day, . . . But

oh! I am com - pell'd to say I like him! yes, I

oh! I am com - pell'd to say I like her! yes, I

like him! like him I like him!

like her! like her I like her!

ad lib.

rati: *f*

a tempo.

D.C.

This page of musical notation, numbered 152, contains six systems of piano music. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The music is characterized by a steady rhythmic accompaniment in the bass, often using chords and eighth notes, and a melodic line in the treble with various rhythmic values and phrasing. The piece concludes with a double bar line and the word "Fine." in the bottom right corner.

N^o 29.— SONG. "TRILBY WILL BE TRUE."

WORDS AND MUSIC BY

LESLIE STUART.

Tempo di Valse.

PIANO. *p*

The first system of the piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It begins with a piano (*p*) dynamic. The left hand starts with a bass clef and a key signature of one flat. The music is in a waltz tempo.

The second system of the piano introduction continues the two-staff arrangement. It concludes with a pianissimo (*pp*) dynamic marking.

CARBONNET.

1. I've met my fate. I am in love with a
 2. Two eyes of blue. ne- ver was seen as with

The first system of the vocal melody is shown on a single staff with two lines of lyrics. Below it, the piano accompaniment is shown on two staves. The lyrics are: "1. I've met my fate. I am in love with a" and "2. Two eyes of blue. ne- ver was seen as with".

Tril - - - by; On - - ly once we've met, and yet
 Tril - - - by, So they say-- and so that day

The second system of the vocal melody and piano accompaniment. The lyrics are: "Tril - - - by; On - - ly once we've met, and yet" and "Tril - - - by, So they say-- and so that day".

Tril - - by, Tril - - by cap - tured me, Where is she
 Tril - - by, Tril - - by that was she, No form of

The final system of the vocal melody and piano accompaniment. The lyrics are: "Tril - - by, Tril - - by cap - tured me, Where is she" and "Tril - - by, Tril - - by that was she, No form of".

now all this sus - pense will kill me,
 grace with such a love could fill me,

Tril - - by night and Tril - - by day is the dream that's en - rap - tured
 Till I saw that vi - - sion here and she fixed her gaze on

me. Ah me! Is the dream en - rap - tured me. But she walk'd a -
 me. Ah me! And she fixed her gaze on me. But she walk'd a -

- way that day. With a sigh that seem'd to say.
 - way that day. With a sigh that seem'd to say.

Tril-by will be true, that I could see,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Tril-by will be true, that I could see,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Tril-by look'd a long-ing look of ling'-ring love for me.

The second system continues the musical score. The vocal line has the lyrics: "Tril-by look'd a long-ing look of ling'-ring love for me.". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Who is this Tril-by girl? oh, she's di-vine!

The third system features the vocal line with the lyrics: "Who is this Tril-by girl? oh, she's di-vine!". The piano accompaniment continues with its characteristic accompaniment.

Tril-by will be weep-ing till she will be Tril-by mine.

The final system of the page shows the vocal line with the lyrics: "Tril-by will be weep-ing till she will be Tril-by mine.". The piano accompaniment concludes the piece with a final chord and a double bar line.

Tril - by will be true, that I could see,

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by a half note A4, and then a dotted quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Tril - by look'd a long - ing look of ling' - ring love for me,

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

Who is this Tril - by girl? oh, she's di - vine!

The third system shows the vocal line with a more expressive melody. The piano accompaniment provides harmonic support with consistent rhythmic accompaniment.

Tril - by will be weep - ing till she will be Tril - by mine,

The fourth system concludes the vocal part of this section. The piano accompaniment continues with its characteristic eighth-note accompaniment.

19 20

The fifth system is a piano solo section. It is divided into two measures, labeled 19 and 20. Measure 19 contains a complex chordal progression. Measure 20 concludes with a double bar line and the instruction 'D.C.' (Da Capo). The piano part features intricate chordal textures in both hands.

N^o 30. — SONG. CRIPPS & CHORUS. "DEAR LITTLE DAISY."

ORIGINAL VERSION BY
J. CHEEVER GOODWIN & WILLIAM FURST.

REVISED VERSION BY
HARRY GREENBANK & SIDNEY JONES.

Allegro moderato.

PIANO. *f*

The piano introduction is written for a grand piano in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 6/8. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Though round the world I've of - - - ten been With
I don't ap - prove of girls, you know, With

The first system of the vocal line is in treble clef with a soprano clef (*S*). The piano accompaniment is in treble and bass clefs with a piano (*p*) dynamic. The lyrics are: "Though round the world I've of - - - ten been With / I don't ap - prove of girls, you know, With".

Cook's or else with Ga - ze's, No head so full of
knick - - er - - boc - - ker cra - zes; But then they don't be

The second system of the vocal line is in treble clef with a soprano clef (*S*). The piano accompaniment is in treble and bass clefs. The lyrics are: "Cook's or else with Ga - ze's, No head so full of / knick - - er - - boc - - ker cra - zes; But then they don't be".

fun I've seen As mer - ry lit - - tle Dai - sy's When
 come them so As dain - ty lit - - tle Dai - sy's Al -

mis - chief fresh she gai - - ly brews, And shocks or else a
 - though my wife with fri - - gid stares, Her hand in hor - - ror

ma - zes, So - - ci - - e - - ty would like to use Un - -
 rai - ses, I'm sure - for all that Dai - - sy cares - My

- men - tion - a - - ble phra - ses
 wife may go to bla - zes!

CHORUS. Allegretto moderato.

p

Dear little Dai - sy - Dai - sy - Dai - sy - Driving us cra - zy - cra - zy - cra - zy -

2nd time f

Brimming with fun is she, As ev - er a girl can be! Oh! the

pert lit - tle pi - - xy - pi - xy - pi - - xy - Up to her trick - sy - trick - sy - trick - sy -

Just the sort of a kind of a girl for me! Oh! me!

1^o *2^o*

f

N^o 31. SONG — "DO YOU REMEMBER?"

COMPOSED BY LEOPOLD WENZEL.

Allegretto. *molto rit.*

MADAME AMELIE.

LORD THAMESMEAD.

PIANO.

f

Allegro.

Do you re -

(Speaking.)

Allegretto.

p molto rit.

M.A.

L.T.

Yes!
No!

price! You spent a ve - ry great deal more, sir, than you ought, But I was
sung! Oh! dear, I hope you did - n't think me ve - ry bad! But I was

No!
Yes!

Yes!
No!

M.A. nice, Extremely nice! You don't re - gret the lit - tle cheques you drew for
young, Extremely young! Oh please be - lieve that now I'm se - rious and

L.T. Yes! Yes! Yes! Yes!

M.A. me? And oh! mon cher, what hap - py days those used to be! The cost a -
grave— I teach young la - dies how young la - dies should be - have. When duties

L.T. No! No! Yes! Yes!

M.A. - larm - ing! But I was charm - ing? You're not past paying pret - ty com - pliments I see.
free me Do come and see me! I've ne - ver yet return'd the presents that you gave.

L.T. No! Well! Yes! Yes!

rall:

Tempo di Mazurka.

M.A. Days of flight - ty High - ty tigh - ty! Are they worth re - - gret - - ting?

Poco meno.

M.A. Tell me, Sir, is it so? Yes or no? Yes or no?

M.A. Shall we try, Sir, You and I, Sir, By-gone days for - - get - - ting?

*rall:**a tempo.*

M.A. Squeeze my lit - tle hand and whis - per low, "No! no! no! no! no! no! no!"

segue. *pp*

M.A. *Vivo.* Do you for.

mf *f* 19 Fine.

D.C.

N^o 32. SONG — "SING AGAIN, SING AGAIN."

COMPOSED BY LEOPOLD WENZEL.

Andantino semplice

PIANO.

The piano introduction consists of two staves. The right hand plays a melodic line with a trill on the first note, while the left hand provides a harmonic accompaniment. The music is in a 3/8 time signature and begins with a piano (*p*) dynamic marking.

ADELE.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "On a si - - lent sum - - mer night, When the" and "Now the year is grow - - ing old, And the". The piano accompaniment starts with a *pp* dynamic marking.

The second system of the song continues the vocal line and piano accompaniment. The vocal line includes the lyrics "moon shone clear and bright, I once" and "nights are dark and cold, All the".

The third system of the song concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "heard a night - - in - - gale As he" and "au - - - - - tumn leaves are dead, And the". The piano accompaniment ends with a *pp* dynamic marking.

told his sad sweet tale, But the
 night - - - in - - gale has fled. Life is

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "told his sad sweet tale, But the night - - - in - - gale has fled. Life is". The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

sad - - - ness of his and voice. On - - ly
 full of grief and care, Hope has

The second system continues the musical score. The vocal line lyrics are: "sad - - - ness of his and voice. On - - ly full of grief and care, Hope has". The piano accompaniment continues with similar melodic and rhythmic patterns.

made my heart re - - jice, For my love was
 al - - ter'd to des - - pair, Hap - - py hours have

The third system continues the musical score. The vocal line lyrics are: "made my heart re - - jice, For my love was al - - ter'd to des - - pair, Hap - - py hours have". The piano accompaniment continues with similar melodic and rhythmic patterns.

by my side, And in my joy I cried.
 all pass'd by, In vain I stand and cry.

The fourth system concludes the musical score. The vocal line lyrics are: "by my side, And in my joy I cried. all pass'd by, In vain I stand and cry.". The piano accompaniment continues with similar melodic and rhythmic patterns, ending with a final chord.

Sostenuto.

Sing a - gain, sing a - gain, sing a - - gain! Night - in - -

ppp

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "Sing a - gain, sing a - gain, sing a - - gain! Night - in - -". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part features a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *ppp* is placed at the beginning of the piano part.

- gale that sweet strain Sing a - -

ppp

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "- gale that sweet strain Sing a - -". The piano accompaniment continues with similar chordal textures. A dynamic marking of *ppp* is placed in the middle of the piano part.

- gain, sing a - gain, sing a - - gain, As thou

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "- gain, sing a - gain, sing a - - gain, As thou". The piano accompaniment continues with similar chordal textures.

sang - - - est in the vale

pp

Detailed description: This system contains the fourth line of music. The vocal line concludes with the lyrics "sang - - - est in the vale". The piano accompaniment concludes with similar chordal textures. A dynamic marking of *pp* is placed at the beginning of the piano part.

Ah!
mf
h
h
Più lento
 Sing a --
molto dolce. *rall:*
 - gain, sing a - gain, sing a - - gain, As thou sang - est in . . the
pp *pp*
 19 20
 vale vale

No. 33. SONG.— "WHAT WOULD WOMEN DO?" (LAUGHING SONG.)

MUSIC BY LEOPOLD WENZEL.

Allegretto Moderato. ADELE. 8

VOICE.

1. Oh, what would wo-men do-ha, ha! If
 2. real-ly must not be-ha, ha! So

PIANO.

ff *p*

men were all like you-ha, ha! Such masters of the pret-ty ways That lovers find so
 ve-ry fond of me-ha, ha! Such pleasure in my com-pa-ny It is-nt right to

sweet. Your burning words, of course-ha, ha! Would car-ry them by force-ha, ha! No
 take! I think you've turn'd my head-ha, ha! With all the things you've said-ha, ha! And

eye but yours a glance displays With passion so re - plete Then spare our young af -
if you prove un - true to me, I'm sure my heart will break! Your ardent a - dor -

- fec - tions, And use your charms with care. With girls in all di - rec - tions Don't
- a - tion, Your fas - si - na - ting ways, Make just the combin - a - tion A

act the gay Lothair. Ha! ha! ha! ha! you?
woman's wits to daze. Ha! ha! ha! ha! you?

più Ha! ha! ha! ha! ha! ha! ha! ha! Don't act the gay Loth -
Ha! ha! ha! ha! ha! ha! ha! ha! A woman's wits to

rit: *pp* *ff* *pp*

Tempo di Valse. *dolce*

air! Oh my dear, Much I fear,
dare!

p dolce.

. . . You will one day go . . . too far, Care-ful

be- Ha, ha, ha, ha! Mon a - mi - ha, ha, ha,
p pp

ha! Smiling so Do you know Quite how

poco più

dan - ger - ous... you are? Ha, ha, ha, ha, ha,

pp

1^o

ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha. ha! You

f

D.C.

After second verse, accel.

Ha, ha!

f *ff*

N^o 34. SONG — "MON MILITAIRE."

COMPOSED BY LEOPOLD WENZEL.

VOICE. § AMÉLIE.

Allegretto con moto.

Mon mi-li-
I wonder

PIANO. §

f *p*

tai-re big and brave, He means to try the mar-ried bliss,.. But oh, ma
does he re-col-lect... The jolly days he spent with me?... Perhaps it

foi! he must be-have In ve-ry diff'rent style to this!.... He'll have to
was not quite cor-rect, But oh! what fun it used to be!..... We prome-

mind his Ps, and Qs, ... And to his wife at - ten - tive be, ... And yet I
- na - ded arm - in - arm ... Along the Boulevard bright and gay, ... And he pro -

think he won't re - fuse The chance of flirt - ing still with me. Hè -
- fess'd to find a charm In ev' - ry word he heard me say. Hè -

- las! to think her hor - rid cash Has bought his love - ly long moustache! Hè -
- las! to think I lose him now, Be - cause he takes the mar - riage vow! La -

- las! I might have known it! .. To think that she, to think that she should own it!
femme brings him rich - es ... But A - mé - lie, yes, A - mé - lie be - witch - - - es!

But oh! my la-dy rich and fine, Tu n'ès pas ma-ri - e'e en - co - - re, And

he may yet be mine, Mon a - mi que ja - - do - re! But...

oh! my la-dy rich and fine, Tu n'ès pas ma-ri - e'e en - co - re, And..

he may yet be mine,.. Mon mi - li - tai - - re qui ja - - dore!

a tempo. do - - re!

a tempo. **f**

Fine.

D.C.

N^o 35. QUARTETT.— AMBASSADOR.

MUSIC BY LEOPOLD WENZEL.

Allegro Moderato.

SIR GEORGE ST. ALBAN.

VOICE.

Though neg -
My ad -

PIANO.

-glected in the past, They've cre - a - ted me at last -
- vice will car - ry weight With some fo - reign po - ten - tate

AMELIE.

Am - bass - a - dor! Am - bass - a - dor!
ALGERNON ST. ALBAN.
Am - bass - a - dor! Am - bass - a - dor!
SIR GEORGE ST. ALBAN.
Am - bass - a - dor! Am - bass - a - dor!
SMOCCINS.
Am - bass - a - dor! Am - bass - a - dor! And they'll
Check his

SM.

call you home ex - press When you've got us in a mess,
 mischievous de - sires For des - patching lit - tle wires,

AM.

Am - bass a - dor! Am - bass a - dor!

AL.

Am - bass a - dor! Am - bass a - dor! But your
 But your

SIR
 C.

Am - bass a - dor! Am - bass a - dor!

SM.

Am - bass a - dor! Am - bass a - dor!

f *p*

AL.

blunders so di - verting All the pa - pers will re - port, And I
 di - plo - ma - tic du - ty is to tell of fic - tial lies. Not to

AMÈ.

AM. know they'll catch you flirt-ing With the ladies of the Court. Am bass-a -
 look at fo-reign beauty With un - di- plo - ma - tic eyes!

AL. Am bass-a -

SIR G. Am bass-a -

SM. Am bass-a -

f *ff*

AM. - dor! Oh think of that! Am bass-a - dor! With gold-laced hat! We
 - dor! Oh think of that! Am bass-a - dor! With gold-laced hat! We

AL. - dor! Oh think of that! Am bass-a - dor! With gold-laced hat! We

SIR G. - dor! Oh think of that! Am bass-a - dor! With gold-laced hat! They

SM. - dor! Oh think of that! Am bass-a - dor! With gold-laced hat! We

p *f* *p* *f*

19

AM. hum.bly bow be - fore This great Am - bass - a - - dor!

AL. hum.bly bow be - fore This great Am - bass - a - - dor!

SIR C. hum.bly bow be - fore This great Am - bass - a - - dor!

SM. hum.bly bow be - fore This great Am - bass - a - - dor!

p

20

AM. - dor!

AL. - dor!

SIR C. My ad - - dor!

SM. - dor!

p

p

D.C.

DANCE.

First system of musical notation for piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic marking. The right hand features a series of eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation. It continues the piano part. The right hand has a melodic line with some grace notes and slurs. The left hand maintains the eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present. A hairpin crescendo (*cr*) is indicated above the right-hand staff.

Third system of musical notation. The piano part continues. The right hand has a more active melodic line. The left hand accompaniment remains consistent. A fortissimo (*ff*) dynamic marking is present. A hairpin crescendo (*cr*) is indicated above the right-hand staff. The system concludes with the instruction "ff Orchestra."

Fourth system of musical notation. This system shows the beginning of the orchestral part. The piano part continues with its characteristic eighth-note accompaniment and melodic lines in both hands.

Fifth system of musical notation. The piano part continues. The right hand has a melodic line with slurs and grace notes. The left hand accompaniment is consistent. A fortissimo (*ff*) dynamic marking is present. A hairpin crescendo (*cr*) is indicated above the right-hand staff.

Sixth system of musical notation. The piano part concludes. The right hand has a melodic line with slurs and grace notes. The left hand accompaniment is consistent. A fortissimo (*ff*) dynamic marking is present. The system ends with a double bar line.

N^o 36. SONG — "TA-TA LAND."

Lively.

PIANO.

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The music begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of chords.

Second system of piano introduction. The right hand continues with a melodic line, including a sixteenth-note run. The left hand maintains the chordal accompaniment.

First system of the vocal line and piano accompaniment. The vocal line begins with the lyrics: "A no-ble dame some chil-dren had, Up to ev'-ry game, One". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "blos-som'd out a won-drous lad, Ta-ta was his name." The piano accompaniment continues with chords and single notes.

CHORUS. >

For he was made in Ta-ta land, In Ta-ta land, in Ta-ta land, Right

in the middle of Ta-ta land Up on a Ta-ta day. With a

bang,— bang, bang and a ta-ta-ta, and a ta-ta-ta With a

bang,— bang, bang and a ta-ta-ta-ta-tay.

1.

A noble dame some children had,
 Up to every game,
 One blossomed out a wondrous lad,
 Ta-ta was his name.

CHORUS.

For he was made in Ta-ta land,
 In Ta-ta land, in Ta-ta land,
 Right in the middle of Ta-ta land,
 Upon a Ta-ta day.
 With a bang— bang, bang, and a ta-ta-ta, and a ta-ta-ta,
 With a bang— bang, bang, and a ta-ta-ta ta-tay.

2.

His toys were all the noblest chaps,
 Collected from his nation,
 He ta-ta'd them and tried it on
 With all the population.
 (Chorus.)— For he was made, &c.

3.

The lady in hot water got,
 Through some owdacious plotter,
 And Ta-ta yelled to see the fun,
 And tried to make it hotter.
 (Chorus.)— For he was made, &c.

4.

So fierce he grew the neighbours feared
 Spontaneous combustion,
 But Grand-ma in her quiet way
 Just winked and whispered "fustian."
 (Chorus.)— He's only made, &c.

5.

He had gunpowder in his tea,
 And iron in his "wa-ta,"
 He lived on squibs and fireworks,
 And every kind of Ta-ta.
 (Chorus.)— For he was made, &c.

6.

He gave his elders lots of sport
 Of the sort they made in Spar-ta,
 And made them skip upon parade
 To every sort of Ta-ta.
 (Chorus.)— For he was made, &c.

FAVORITE SONGS BY SIDNEY JONES

IS LOVE A DREAM. COMPASS.

No 1 in E. Sung by M^r C. HAYDEN COFFIN. B to E.
No 2 in F. C to F.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.

Andante.



Is love a dream that fades with dawn of day Too sweet to last when
night has pass'd away, Or will its magic haunt me to the end,
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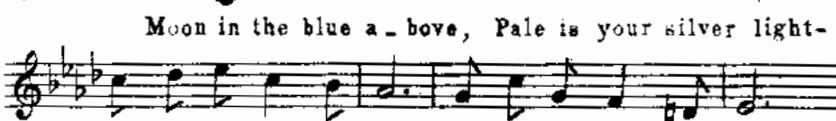
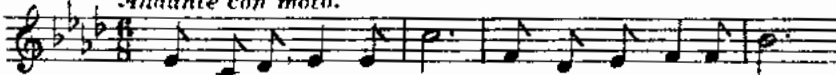
MINE AT LAST.

In A_b. Sung by M^r C. HAYDEN COFFIN. C to E.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.

Andante con moto.



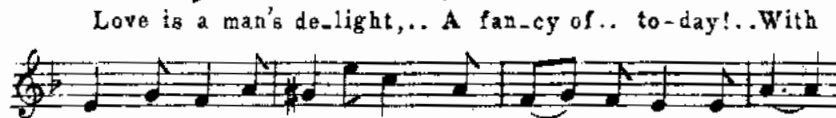
Moon in the blue a_bove, Pale is your silver light-
Pale as the hope of Love Born in my heart to - night!
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I LOVE HIM ONLY.

In F. Sung by Miss MARIE TEMPEST. B to F.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.



Love is a man's de-light,.. A fan-cy of.. to-day!..With
vows and sighs he wins his prize, Then laughs and goes his way...
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