



UNIVERSITY OF
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AT URBANA-CHAMPAIGN
MUSIC

ROOM USE

THE HAPPY DAY.

Act I.

INTRODUCTION.

No. 1.

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Moderato.

Piano.

The musical score is written for piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It is marked 'Moderato'. The score consists of four systems of music, each with a treble and bass staff. The first system begins with a piano (p) dynamic and includes a 'L.H.' marking. The second system features a 'dim.' (diminuendo) marking. The third system starts with a piano (p) dynamic. The fourth system concludes with a 'dim.' marking. The score is punctuated by 'Ped.' (pedal) markings and star symbols at various points.

First system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords. A dynamic marking of *pp* is present in the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand has a steady accompaniment. The lyrics "cres", "cen", and "do" are written below the staff.

Third system of musical notation. The right hand features a more complex melodic texture with many beamed notes. The left hand accompaniment continues. A dynamic marking of *pp* is present in the left hand. The instruction "sempre cresc." is written above the staff.

Fourth system of musical notation. The right hand has a rhythmic pattern of eighth notes. The left hand accompaniment is consistent. A dynamic marking of *f* is present in the left hand, and a *dim.* marking appears in the right hand.

Fifth system of musical notation. The right hand continues with eighth-note patterns. The left hand accompaniment includes a small melodic fragment in the right hand. Dynamic markings include *pp* in the right hand and *poco rit.* and *a tempo* in the left hand.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment features long, sustained notes. Dynamic markings include *pp* in the left hand and *Bell.* in the right hand. The instruction "molto rit." is written above the staff.

Tempo di Marcia.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The first system begins with the dynamic marking *ppp*. The music features a steady march-like rhythm with various chordal textures and melodic lines. The second system continues the piece with similar rhythmic patterns. The third system includes some chordal complexity with multiple notes per chord. The fourth system features a first ending bracket labeled "I. II." in the bass staff. The fifth system shows a dynamic shift to *ff* (fortissimo) in the bass staff. The sixth system concludes the piece with a final cadence in the bass staff.

First system of musical notation. The treble clef staff contains a melody with a slur over the first two notes. The bass clef staff contains a bass line with a dynamic marking of *mf* at the beginning.

Second system of musical notation. The treble clef staff continues the melody with a slur over the first two notes. The bass clef staff continues the bass line.

Third system of musical notation. The treble clef staff continues the melody with a slur over the first two notes. The bass clef staff continues the bass line, with a flat symbol (*b*) appearing under the final chord.

Fourth system of musical notation. The treble clef staff continues the melody with a slur over the first two notes. The bass clef staff continues the bass line.

Fifth system of musical notation. The treble clef staff continues the melody with a slur over the first two notes. The bass clef staff continues the bass line.

Sixth system of musical notation. The treble clef staff continues the melody with a slur over the first two notes. The bass clef staff continues the bass line, with a dynamic marking of *cresc* at the beginning.

Tempo I.

The first system of music is a piano accompaniment. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and quarter notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. There are dynamic markings like *f* and *ff* throughout the system.

The second system of music continues the piano accompaniment. It features similar melodic and harmonic patterns as the first system, with eighth and quarter notes in the treble and chords in the bass. Dynamic markings include *ff*.

meno mosso

The third system of music is marked *meno mosso*. It continues the piano accompaniment with a similar melodic and harmonic structure. A note in the bass staff is marked with a slur and the word *(Curtain)*. The system ends with an asterisk.

The fourth system of music is a vocal line for the first girl. It consists of a single treble clef staff. The lyrics "The" are written below the staff. The melody is simple, with a few notes and rests. There are dynamic markings like *f* and *ff*. The system ends with an asterisk.

The fifth system of music shows the first girl's vocal line with piano accompaniment. The vocal line is in a treble clef staff with the lyrics "clock up - on the pa - lace tower - is". The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "clock up - on the pa - lace tower - is". There are dynamic markings like *f* and *ff*. The system ends with an asterisk.

1-17

point - ing to the morn - ing hour, _____ So

rit.

1st G

ring up - on the sil - ver chime Our fair Prin - cess's wak - ing time, So

rit.

1-18

ring _____ Our fair Prin - cess's wak - ing time!

rit.

Bell strikes nine

1st G

rit.

Altezza.

No. 2.

SONG.— (Diana).

"THE HAPPY DAY!"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.

Allegretto.

Diana.

Piano.

DI.

1. Wake, wake, for the sun is high, And the sil - ver chimes are

DI.

call - ing; Do not sigh for the dreams gone by. And the

D1. sil - ver moon - beams fall - ing!

D1. Morn - ing comes with its gold - en beams, Bring - ing joy, Bring - ing

Red. * Red. * Red. *

D1. joy that is more than dreams, Sha - dow and sad - ness

poco rit.

D1. pass a - way - There's an - oth - er hap - py, hap - - py day!

a tempo *mf*

DI

2. Wake,

DI

wake, for the sky is clear, Not a cloud of grief or sor - row;

DI

Ne - er fear, for the day is here That will have a bright - er

DI

mor - row! Soon is

DI

com - ing the call that tells, Wed - ding joy, Wed - ding

Ad. * *Ad.* * *Ad.* *

DI

joy on the gold - en bells -

Ad. * *Ad.* * *Ad.* *

DI

Call - ing you down the ro - sy way Of an end - less hap - py,

poco rit. *a tempo*

DI

hap - py day!

mf *Ad.* *

Nº 3.

CONCERTED NUMBER—(Girls.)

"THE TROUSSEAU"

Music by
SIDNEY JONES.

Allegretto.

Girls. 

Piano. 

GIRLS. 

Her 

GIRLS. 

High - ness - s trous - seau. *Her* High - ness - s trous - seau! Let us 

GIRLS: lay it and dis - play it For her eyes be - fore we go! As

GIRLS: white as driv - en snow, Or foam on o - cean's flow - How sur -

GIRLS: -pris - ing at her ris - ing When she sees her own trous - seau, she sees her

GIRLS: own trous - seau!

1st GROUP, CONTRALTOS. (with Veil).

Here are the gra - ces Of del - i - cate la - ces, Veil - ing the blush of the

This musical system features a vocal line for contraltos and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The lyrics are: "Here are the gra - ces Of del - i - cate la - ces, Veil - ing the blush of the".

1st G.
CON.

fair - est of fa - ces! Light on her tress - es As lov - ers' ca - res - es -

This musical system continues the vocal line for contraltos and the piano accompaniment. The lyrics are: "fair - est of fa - ces! Light on her tress - es As lov - ers' ca - res - es -".

2nd GROUP, SOPRANOS. (with Wreath).

1st G.
CON.

Here is the veil for the best of prin - cess - es! Or - ange, gold la - den,

This musical system features a vocal line for contraltos and a piano accompaniment. The lyrics are: "Here is the veil for the best of prin - cess - es! Or - ange, gold la - den,".

2nd G.
SOP.

Give her your flower, Crown - ing the maid - en With maid - en - hood's dower!

This musical system features a vocal line for sopranos and a piano accompaniment. The lyrics are: "Give her your flower, Crown - ing the maid - en With maid - en - hood's dower!".

2nd G.
SOP.

rit.

Then when the pet - als are rea - dy for shed - ding, Give us your gold for the

rit.

Tempo di Minuet.

3rd GROUP. CONTRALTOS. (with Bridal Gown).

2nd G.
SOP.

joy of the wed - ding! Lay down Her love - ly wed - ding gown

3rd G.
CON.

Where the sil - ver shim - mer Makes the sat - in dim - mer! Un - fur! The

3rd G.
CON.

bride - ries of pearl On the folds that shiv - er, Rip - pling like a riv - er!

1. II

4th GROUP, SOPRANOS, (with Gloves).

And now each darn-ty glove For hands that ma-ny love-

5th GROUP, (with Shoes).

And here's a lit-tle shoe. And here's its bro-ther too-


6th GROUP, (with Fan).

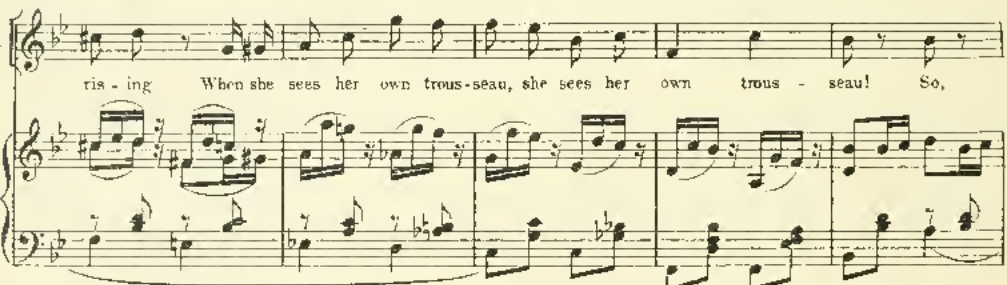
And now a fea-ther fan To lease the hap-py man! Her

Tempo I.

High-ness-'s trous-seau, Her High-ness-'s trous-seau! Let us

ALL.  lay it and dis-play it For her eyes be- fore we go! As white as driv-en

ALL.  snow, Or foam on o-cean's flow - How sur- pris - ing at her

ALL.  ris - ing When she sees her own trous-seau, she sees her own trous - seau! So,

ALL.  So, On tip-toe Let us go On tip-toe Let us go!

dim. *pp*

N^o 4.

MARCH & SOLO- (Anglemere.)

Words by
ADRIAN ROSS.

"TIS TO-DAY."

Music by
SIDNEY JONES.

Tempo di Marcia.

Piano.

The first system of the piano accompaniment consists of two staves. The right-hand staff is in treble clef and contains a melodic line starting with a whole rest, followed by quarter notes G4, A4, B4, and C5. The left-hand staff is in bass clef and contains a rhythmic accompaniment of eighth notes, starting with a *ffpp* dynamic marking.

The second system continues the piano accompaniment. The right-hand staff remains mostly silent, with a few notes appearing in the final measure. The left-hand staff continues the eighth-note accompaniment with a *ffpp* dynamic marking.

The third system shows the right-hand staff beginning to play a melodic line of quarter notes. The left-hand staff continues the eighth-note accompaniment, with a *pp* dynamic marking appearing in the second measure.

The fourth system continues the piano accompaniment. The right-hand staff plays a melodic line of quarter notes, and the left-hand staff continues the eighth-note accompaniment.

The fifth system is the final system of the piano accompaniment on this page. It continues the melodic and rhythmic patterns established in the previous systems.

Piano accompaniment for the first system of music, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature. The music consists of a series of chords and melodic lines.

Piano accompaniment for the second system of music, including the label "L.H." in both the treble and bass staves. The music continues with a similar harmonic and melodic structure.

Piano accompaniment for the third system of music, continuing the piece with various chordal textures and melodic fragments.

ANGLEMERE. (*Off stage*)

'Tis to - day I leave you for - ev - er, But ere I

Musical score for Anglemere's first line of dialogue, including a vocal line and piano accompaniment. The piano part is marked *pp* (pianissimo).

ANG.

go a - way I have a word to say!

Musical score for Anglemere's second line of dialogue, including a vocal line and piano accompaniment. The piano part is marked *mf* (mezzo-forte).

ANG. Queen of my life, la - dy of my love, What can I

pp

ANG. say to you? How shall I pray to you? I look and look, to

ANG. where you shine a - bove, Far from my fire Of wild de -

ANG. - sire! Say not a word, ans - wer not a - gain -

ANG. Why should I cry to you? Noth - ing am I to you!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "Why should I cry to you? Noth - ing am I to you!". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic accompaniment with some melodic lines in the right hand.

ANG. On - ly a man, lov - ing you in vain, I tell you so -

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "On - ly a man, lov - ing you in vain, I tell you so -". The piano accompaniment features more complex textures, including some arpeggiated figures and sustained chords.

And then, I go!

Bells.

pp e cresc.

The third system of music begins with the vocal line saying "And then, I go!". Below the vocal line, there is a section for "Bells." with a dynamic marking of *pp e cresc.*. The piano accompaniment continues with a rhythmic pattern, and the bell part is indicated by a dotted line and a bell icon.

cresc.

The fourth system of music shows the piano accompaniment continuing. It features a dynamic marking of *cresc.* and a complex, rhythmic texture with many sixteenth notes and chords. The system ends with a double bar line and a fermata over the final note.

First system of musical notation, featuring a treble and bass clef. The key signature is two flats (B-flat and E-flat). The music begins with a forte (*ff*) dynamic marking. The right hand contains a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The right hand features a series of chords and melodic fragments, with some notes marked with accents. The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment remains consistent with the previous systems.

Fourth system of musical notation. The right hand shows a transition to a more complex melodic pattern with slurs. The left hand accompaniment includes some chordal textures.

Fifth system of musical notation. The right hand features a series of chords and melodic lines, with some notes marked with accents. The left hand accompaniment includes some chordal textures.

Sixth system of musical notation. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment remains consistent with the previous systems.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with chords and single notes.

Second system of the piano score. The right hand continues with a melodic line, while the left hand has a more active role with some slurs and ties. The system includes performance markings: *And.* and ** And.* with asterisks.

Third system of the piano score. The right hand has a more flowing melodic line with some ties. The left hand accompaniment is simpler, with some ties. Performance markings include *And.* and ** And.* with asterisks.

Fourth system of the piano score. The right hand features a melodic line with many slurs and ties. The left hand accompaniment is consistent with the previous systems.

Fifth system of the piano score, ending with a double bar line. The right hand has a melodic line with some ties. The left hand accompaniment is consistent with the previous systems.

Segue N.º 4.

N^o5.

CHORUS.

"ASSEMBLE HERE TO GREET"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.*Allegro maestoso.*

Piano.

Piano accompaniment for the first system of the chorus. The music is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked *Allegro maestoso*.

Vocal staves for Soprano (LADIES), Tenor (COURTIERS), and Bass. The lyrics are: "As - sem - ble here to greet The bride - groom and his suite, Per -". The piano accompaniment continues below the vocal staves.

Chorus vocal staves and piano accompaniment for the third system. The lyrics are: "As - sem - ble here to greet The bride - groom and his suite, Per -". The piano accompaniment is marked *mf*.

CHO. -form - ing our most plea - sur - a - ble du - ty, And

-form - ing our most plea - sur - a - ble du - ty, And

-form - ing our most plea - sur - a - ble du - ty, And

CHO. in our ga - la dress Sur - round the fair Prin - cess With

in our ga - la dress Sur - round the fair Prin - cess With

in our ga - la dress Sur - round the fair Prin - cess With

CHO. all Va - lar - ia's chi - val - ry and beau - ty.

all Va - lar - ia's chi - val - ry and beau - ty.

ali Va - lar - ia's chi - val - ry and beau - ty.

CHO.

Jew - els and ai - grettes! Fans that fold and flash!

Stars and e - pau - lettes!

Stars and e - pau - lettes!

The first system of music includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Jew - els and ai - grettes! Fans that fold and flash!" and "Stars and e - pau - lettes!". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

CHO.

Sword and sa - bre - tache! Nev - er was there such a dis - play

Sword and sa - bre - tache! Nev - er was there such a dis - play

Sword and sa - bre - tache! Nev - er was there such a dis - play

The second system of music includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Sword and sa - bre - tache! Nev - er was there such a dis - play". The piano part continues with a similar rhythmic accompaniment.

CHO.

(Though in a re - strict - ed a - re - a) As on this re -

(Though in a re - strict - ed a - re - a) As on this re -

(Though in a re - strict - ed a - re - a) As on this re -

The third system of music includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "(Though in a re - strict - ed a - re - a) As on this re -". The piano part continues with a similar rhythmic accompaniment.

CHO.

-cep - tion day Of Her High - ness of Va - la - ri -

Tempo di Valse.

CHO.

- a.

- a.

- a.

Tempo di Valse.

mf

MAIDS OF HONOUR.

Al -

3. of II

- though Her Il - lus - tri - cus High-ress in beau - ty and charm is a -

4. of II

- lone, We fan - cy, in spite of our shy - ness, We

5. of II

add to the blaze of her throne! The moon in the pride of her

6. of II

lus - tre. Is cir - cled by stars in the blue - One

M. of H.

rose may be queen of the clus - ter- The birds are worth look - ing

M. of H.

at too! Queen is the Moon, Reign-ing a - far,

SOPRANO. ♪

TENOR. ♪

BASS. ♪

M. of H.

But you can soon Find out your Star! Queen is the

-far, But we can soon Find out a Star!

C. H. O.

-far, But we can soon Find out a Star!

MofH
 Rose, Roy-al of blood; What if you chose Mere-ly a
 Queen is the Rose, Roy-al of blood; What if we chose

CHO
 Queen is the Rose, Roy-al of blood; What if we chose

Queen is the Rose. Roy-al of blood; What if we chose

mf *mf* *do*

MofH
 bud? Stars, as you know, An-swer a wink; Rose-buds can
 Mere-ly a bud? Stars, as we know, An-swer a wink;

CHO
 Mere-ly a bud? Stars, as we know, An-swer a wink,

Mere-ly a bud? Stars, as we know, An-swer a wink;

f *L.H.* *p*

M. of II

grow Ten-der-ly pink- Tall Gren-a-dier, Dash-ing Hus-

CHORUS

Rose-buds can grow Ten-der-ly pink- Dain-ty and dear

Rose-buds can grow Ten-der-ly pink- Dain-ty and dear

Rose-buds can grow Ten-der-ly pink- Dain-ty and dear

M. of II

- sar, Look at us here, Rose-bud and Star!

CHORUS

All of them are; Rose-bud and Star!

All of them are; Rose-bud and Star!

All of them are; Rose-bud and Star!

AND

Allegro moderato.

Moderato.

OPINOFF, LIMITSKY & DRINKAVINK.

1. We are the Three who come to the fore, Re - mark - a - ble men, as
 2. We are so good, we could - n't be more, We're sound as the salt of

ALL. (LIM) (OPINOFF) (DRINK)


we know! The Pub - lic Trust - ee - The Chan - cel - lor - The Di -
 E - no! The Pub - lic Trust - ee - The Chan - cel - lor - The Di -

(OPINOFF)

DRI. 

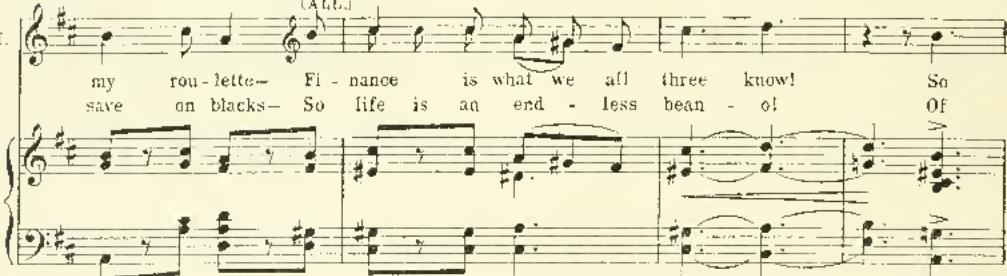
- rect - or of the Ca - si - no! I am the head of the Ca - bin - et -
 - rect - or of the Ca - si - no! I light - ly le - vy the In - come Tax -

(LIM.) (DRINK.)



I take the tax - es and bor - row the debt - And I have two ze - ros on
 I lay up trea - sure in burst - ing sacks - I win on reds and I

(All.)

DRI. 

my rou - lette - Fi - nance is what we all three know! So
 save on blacks - So life is an end - less bean - o! Of

(OPIN.) (LIM.) (DRINK.)

ALL. 

we are im - por - tant men, we think - Op - pin - off - Lim - it - sky - And
 pro - bi - ty were the per - feet pink - Op - pin - off - Lim - it - sky - And

(ALL)

DRI
 Drin - ka - vink! Three names that ring with a gold - en chink, Op - pin -
 Drin - ka - vink! In hear - ty hom - age we hum - bly link Op - pin -

CHO.
 Three names that ring with a gold - en chink, Op - pin -
 In hear - ty hom - age we hum - bly link Op - pin -

Three names that ring with a gold - en chink, Op - pin -
 In hear - ty hom - age we hum - bly link Op - pin -

ALL.
 1. *d.c. S* 2.
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!

CHO.
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!

- off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!

p *d.c. S*

Allegro marziale. SOLDIERS.

In a fes - tal march From the gate - way arch We con -

SOLD: - voyed the State gold coach - es! Now we wait in - tent For the

SOLD: word - pre - sent! When the no - ble Prince ap - proach - es! Though we

SOLD: must ad - mit We are few though fit, We man - œu - vre with a will, And our

N.B. A cut may be made from ⊕ to ⊕.

SOLD

mar-tial squads Are a sight for gods Do-ing cer-e-mo-nial drill!

SOLDIERS

In a fes-tal march From the gate-way arch We con-veyed the State gold

SOLD

coach-es! Now we wait in-tent For the word-pre-sent! When the no-ble Prince ap-proach-es!

SOP.
Call, Call, Trum-pets down the hall! Who is this that comes

TRN.
Call, Call, Trum-pets down the hall! Who is this that comes

BASS.
Call, Call, Trum-pets down the hall! Who is this that comes

CHO.
Call, Call, Trum-pets down the hall! Who is this that comes

our way? Drums, Drums, Ec - ho as he comes

our way? Drums, Drums, Ec - ho as he comes

our way? Drums, Drums, Ec - ho as he comes

CHO.
our way? Drums, Drums, Ec - ho as he comes

In his fes - ti - val ar - ray! Shout, shout,

In his fes - ti - val ar - ray! Shout, shout,

In his fes - ti - val ar - ray! Shout, shout,

CHO.
In his fes - ti - val ar - ray! Shout, shout,

CHO. Hang our ban - ners out, Let us all be glad and gay!

Hang our ban - ners out, Let us all be glad and gay!

Hang our ban - ners out, Let us all be glad and gay!

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines, with the second staff having a 'CHO.' label on the left. The fourth staff is a piano accompaniment with treble and bass clefs. The music is in a major key and 4/4 time.

Let the mer - ry chimes a - bove Ring our loy - al -

Let the mer - ry chimes a - bove Ring our loy - al -

Let the mer - ry chimes a - bove Ring our loy - al -

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines, with the second staff having a 'CHO.' label on the left. The fourth staff is a piano accompaniment with treble and bass clefs. The music continues from the first system.

- ty and love, our loy - al - ty, For the

- ty and love, our loy - al - ty, For the

- ty and love, our loy - al - ty, For the

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines, with the second staff having a 'CHO.' label on the left. The fourth staff is a piano accompaniment with treble and bass clefs. The music concludes the phrase.

CHU.

bride - groom comes to - day! Hur-rah! Hur-rah! Hur-rah!

bride - groom comes to - day! Hur-rah! Hur-rah! Hur-rah!

bride - groom comes to - day! Hur-rah! Hur-rah! Hur-rah!

The first system of the musical score consists of four staves. The top three staves are for the chorus (CHU.), with vocal lines in soprano, alto, and bass clefs. The lyrics are "bride - groom comes to - day! Hur-rah! Hur-rah! Hur-rah!". The bottom staff is the piano accompaniment, with a treble and bass clef. The music is in a 2/4 time signature and features a simple harmonic accompaniment.

CHU.

Hur-rah! Hur-rah! Hur-rah! Let us all be glad and

Hur-rah! Hur-rah! Hur-rah! Let us all be glad and

Hur-rah! Hur-rah! Hur-rah! Let us all be glad and

The second system of the musical score consists of four staves. The top three staves are for the chorus (CHU.), with vocal lines in soprano, alto, and bass clefs. The lyrics are "Hur-rah! Hur-rah! Hur-rah! Let us all be glad and". The bottom staff is the piano accompaniment, with a treble and bass clef. The music continues with the same harmonic accompaniment as the first system.

CHU.

gay, For the bride - groom comes to - day!

gay, For the bride - groom comes to - day!

gay, For the bride - groom comes to - day!

The third system of the musical score consists of four staves. The top three staves are for the chorus (CHU.), with vocal lines in soprano, alto, and bass clefs. The lyrics are "gay, For the bride - groom comes to - day!". The bottom staff is the piano accompaniment, with a treble and bass clef. The music concludes with a final chord. The tempo marking "rit." is present above the first vocal staff.

N^o. 6.

DUET.- (Diana and Denis.)

"ENGLAND"

Words by
ADRIAN ROSS.Music by
PAUL A. RUBENS.

Piano.

Moderato.

Brightly.

DIANA.

DENIS.

DIANA.

DENIS.

Come back a-gain to the isle of the sea, Come where a man and his

DENIS.

DIANA.

love can be free! There, where the spok - en Word is not brok - en.

III.

Firm through all for - tune, what - ev - er may be!

DENIS.

DEN. Un - der the grey skies or un - der the blue,

DIANA.

DEN. There is the home where a love can be true! We know no o - ther -

BOTH.

DI. Eng - land, our mo - ther - Take us a - gain, we are com - ing to you!

REFRAIN

Slowly. (tenderly)

BOTH. Eng - land to dream of, Eng - land to sigh for, Eng - land to live for, to

BOTH

rall. do for, to die for! *a tempo* Best of all lands un - der hea - ven a - bove—

rall. *a tempo*

BOTH

Eng - land to love in, and Eng - land to love!

rall.

rall.

With feeling.

Brightly.
DIANA

Fair are the lands that are

p

DI.

near to the sun; Home is the fair - est, when all's said and done!

RENIS.

DIANA.

DI. Mea - dows we played in, Lanes that we strayed in, - One land can give them, and

DENIS.

DI. there is but one! Birds will be nest - ing on trees that we know,

DIANA.

DEN. Out on the hedge - rows the wild to - ses blow - We'll mate and nest there,

BOTH.

DI. Work there and rest there, Love in the land where we loved years a - go!

REFRAIN.
Slowly. (tenderly)

BOTH

Eng - land to dream of, Eng - land to sigh for, Eng - land to live for, to

BOTH

rall. do for, to die for! *a tempo* Best of all lands un - der hea - ven a - bove -

BOTH

rall. Eng - land to love in, and Eng - land to love! *a tempo*

BOTH

Eng - land, Eng - land, Eng - land to love!

rit. *f*

No. 7.

TRIO.—(Oppinoff, Limitsky, Drinkavink)

"HANG TOGETHER!"

Words by
ABRIAN ROSS.

Music by
PAUL A. RUBENS.

Voice. *Moderato.*

Piano.

1. (OPPIN) We are in for dir - ty wea - ther, And the
2. (OPPIN) So with el - o - quence pre - vail - ing I will

f *p*

glass is fall - ing low— (LIM) Not a doubt of it— (DRIN) Not a
mag - ni - fy and praise Your ca - pa - ci - ty— High ca -

doubt of it! (LIM) So we have to stand to - ge - ther, And to
- pa - ci - ty! (LIM & DRIN) We will say your on - ly fail - ing Is a

stick it all we know! (OPPIN) Till we're out of it - (DRIN) Fair - ly
mor - bid kind of craze For ve - ra - ci - ty - Yes, ve -

out of it! (OPPIN) We may have to leave our of - fi - ces and
- ra - ci - ty! (OPPIN) But I'll try to stretch a point for you, and

o - ther lit - tle gains, For a pri - son in Kam-tchat - ka where it
stretch it pret - ty far - (LIM) I will say you're all you ought to be and

near - ly al - ways rains! (LINA) And the cli - mate is - n't plea - sant when they
no - thing that you are! (DRINK) And I'll swear to all your state - ments till my

send you there in chains, For a bout of it - (DRINK) And the
face is rage *et uolr* With men - da - ci - ty! (OPPIN & LINA) With men -

(All shudder) *REFRAIN*
knout of it! (ALL) So we've
- da - ci - ty! (ALL) For we've

all got to hang to - ge - ther, Hang to - ge - ther, hang to - ge - ther!
all got to hang to - ge - ther, Hang to - ge - ther, hang to - ge - ther!

(OPPIN) If we're not to la - bour in a mer - ry min - ing gang to - ge - ther!
 (OPPIN) Or we'll face a row of men with ri - fles that will gang to - ge - ther!

(LIM) Shuf - fling round in ir - ons that con - tin - u - al - ly clang! (OPPIN) If we
 (LIM) Or per - haps a learn - ed judge will give us a har - angue! (OPPIN) If we

don't hang to - ge - ther! (LIM) But we must hang to - ge - ther! (OPPIN) If we
 don't hang to - ge - ther! (LIM) Then we must hang to - ge - ther! (OPPIN) If we

do hang to - ge - ther - (ALL) We shall hang!
 do hang to - ge - ther - (ALL) We shall hang!

f *L.H.* *ff*

D.C.

No. 8.

SONG.— (Anglemere)

"TRUANT LOVE."

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Moderato.

Anglemere

Piano.

AN.

1. Cu - pids ter - ri - bly

AN.

in - ter - fer - ing, Pry - ing, peer - ing Ev - e - ry-where!

AN.

When you've bolt-ed the door be-hind him, You will find him Back on the stair!

AN.

He will make his way To a fair prin-cess, And

mf accel. *a tempo*

AN.

what hell say, You ne-ver will guess! You ne-ver will guess!

dim. *poco rit.*

AN.

Love is a tru - ant boy, Mis - chief is all his joy:

a tempo

AN.

He will be stray - ing Off on the wing, Go - ing a - May - ing

cr. sc.

AN.

rit. Out in the Spring! *a tempo* Laugh - ing at law and rule,

rit. *a tempo*

AN.

Ma - king the wise a fool, Teas - ing and trick - sy,

AN.

Pert as a pix - ie, Love's run a - way from school!

AN.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). It contains four measures of whole notes, all of which are rests. The piano accompaniment is on two staves (treble and bass clefs) and contains four measures of music. The first measure has a half note G in the bass and a half note G in the treble. The second measure has a half note A in the bass and a half note A in the treble. The third measure has a half note B in the bass and a half note B in the treble. The fourth measure has a half note C in the bass and a half note C in the treble.

AN.

2 When you've or-dered the cake and car-riage,

The second system of the musical score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music: a half note G, a half note A, a half note B, and a half note C. The piano accompaniment is on two staves (treble and bass clefs) and contains four measures of music. The first measure has a half note G in the bass and a half note G in the treble. The second measure has a half note A in the bass and a half note A in the treble. The third measure has a half note B in the bass and a half note B in the treble. The fourth measure has a half note C in the bass and a half note C in the treble.

AN.

Made a mar-riage Pro-per and prim, Cu-pid comes when you don't ex-pect it,

The third system of the musical score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music: a half note G, a half note A, a half note B, and a half note C. The piano accompaniment is on two staves (treble and bass clefs) and contains four measures of music. The first measure has a half note G in the bass and a half note G in the treble. The second measure has a half note A in the bass and a half note A in the treble. The third measure has a half note B in the bass and a half note B in the treble. The fourth measure has a half note C in the bass and a half note C in the treble.

AN.

And he's wreck'd it Just for a whim Tho' the

mf accel. *u tempo*

The fourth system of the musical score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music: a half note G, a half note A, a half note B, and a half note C. The piano accompaniment is on two staves (treble and bass clefs) and contains four measures of music. The first measure has a half note G in the bass and a half note G in the treble. The second measure has a half note A in the bass and a half note A in the treble. The third measure has a half note B in the bass and a half note B in the treble. The fourth measure has a half note C in the bass and a half note C in the treble.

AN. bells ring on For the hap - py day, The bride is gone For

AN. ev - er a - way, For ev - er a - way.

AN. *a tempo* Love is a tru - ant boy, Mis - chief is all his

AN. joy; He will be stray - ing Off on the wing.

AN.

Go - ing a - May - ing Out in the Spring! Down by the way - side

cresc. *rit.* *a tempo*

AN.

pool, Ga - ther-ing blue - bells cool-

AN.

Lost in the sha - dy Wood with his la - dy, Love's

AN.

— run a - way from school!

a tempo *L.H.*

No. 9.

CHORUS OF PEASANTS & DANCE.

"LITTLE MOTHER"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.*Andante con moto.*

Peasants

Piano.

CHO.

In Unison.

Lit-tle Moth-er of our land, Fair and fond and

CHO.

dear, May we live be - neath your hand Man - y a hap - py year!

N.B. This number may commence at the Common time section on page 56.

SOPRANO I & II.
Lit - tle gifts - we bring to you, Poor is all - we

TENOR.
Lit - tle gifts - we bring to you, Poor is all - we

BASS.
Lit - tle gifts - we bring to you, Poor is all - we

have and do, But our hearts are great - and true -

have and do, But our hearts are great and true -

have and do, But our hearts are great and true -

We - have brought them here!

We have - brought them here!

We have brought them here!

Meno mosso.

CHORUS

Lit - tle

Lit - tle

Lit - tle

Meno mosso.

CHORUS

Moth - er, With your crown of flow'rs, When a hun-dred years are done, May you

Moth - er, With your crown of flow'rs, When a hun-dred years are done, May you

Moth - er, With your crown of flow'rs, When a hun-dred years are done, May you

CHORUS

still be ours! To no

still be ours! To no

still be ours! To no

still be ours!

To no

oth - er Would we ev - er bow; Stay with us as you are now, Lit - tle

CHO. oth - er Would we ev - er bow; Stay with us as you are now, Lit - tle

oth - er Would we ev - er bow; Stay with us as you are now, Lit - tle

The first system of music includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "oth - er Would we ev - er bow; Stay with us as you are now, Lit - tle". The piano part features a melody in the right hand and a bass line in the left hand, with some chords and arpeggiated figures.

Mith - er!

CHO. Moth - er!

Moth - er!

The second system of music includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Mith - er!" and "Moth - er!". The piano part features a melody in the right hand and a bass line in the left hand, with some chords and arpeggiated figures. The tempo is marked *pp* (pianissimo).

CHO.

rall. e dim.

The third system of music includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "CHO.". The piano part features a melody in the right hand and a bass line in the left hand, with some chords and arpeggiated figures. The tempo is marked *rall. e dim.* (rallentando e diminuendo).

DANCE.

Tempo di Mazurka.

The image displays a musical score for a Mazurka dance, consisting of five systems of piano accompaniment. Each system includes a treble clef staff and a bass clef staff. The music is written in 3/4 time and features a key signature of one sharp (F#). The score is marked with a dynamic of *ff* (fortissimo) and includes various musical notations such as slurs, accents, and articulation marks. The first system begins with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. The subsequent systems continue the piece, with the bass clef staff often featuring a steady, rhythmic pattern of chords and single notes. The score concludes with a final cadence in the fifth system.

p cresc. *f* *p* *poco più mosso*

This system contains the first two staves of music. The treble staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*). The bass staff features a melodic line with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic and a tempo change to *poco più mosso*.

rit. e dim.

This system contains the third and fourth staves. The treble staff continues the melodic line, and the bass staff provides harmonic support. The system ends with a *rit. e dim.* (ritardando and decrescendo) instruction.

con espress. *mf* *a tempo cresc.*

This system contains the fifth and sixth staves. The treble staff has a melodic line with a mezzo-forte (*mf*) dynamic. The bass staff features a more active accompaniment. The system concludes with *con espress.* (con espressione), *a tempo*, and a crescendo (*cresc.*).

f *poco più mosso*

This system contains the seventh and eighth staves. The treble staff has a melodic line with a forte (*f*) dynamic. The bass staff continues the accompaniment. The system concludes with a tempo change to *poco più mosso*.

più accel.

This system contains the ninth and tenth staves. The treble staff has a melodic line with a forte (*f*) dynamic. The bass staff continues the accompaniment. The system concludes with a tempo change to *più accel.* (più accelerando).

rall.

This system contains the eleventh and twelfth staves. The treble staff has a melodic line with a forte (*f*) dynamic. The bass staff continues the accompaniment. The system concludes with a tempo change to *rall.* (rallentando).

This page of musical notation is for a piano piece in G major and 2/4 time. It consists of six systems of staves. The right hand (treble clef) plays a melodic line with various ornaments, including grace notes and slurs. The left hand (bass clef) provides a complex accompaniment with many chords, some marked with a 'V' (likely indicating a vibrato or a specific voicing), and several triplet figures. The piece concludes with a double bar line and a fermata over the final chord.

The notation includes various musical symbols such as slurs, accents, and dynamic markings like *mf* and *acc.* (accelerando). The piece ends with a double bar line and a fermata over the final chord.

No. 10.

SONG.—(Mary.)

"AS POOR AS THAT."

Words and Music by

PAUL A. RUBENS.

Mary. *Slowly.*

Piano.

MARY.

1. When you've al - ways had lots of mon - ey, It must be fun
 2. As you or - der mar - vel - lous dress - es From day to day,

MARY.

Just for once to live as the poor do, To see how it's done!
 It must be de - light - ful to won - der If you can pay!

MARY.

rall.

Love in a cot-tage— bread and cheese— Ah! give me these—
 Oh, what a joy to be in debt— And quite for-got!

rall. *a tempo*

MARY.

Very slowly - with expression

It must be won-der-ful Not to have a pen-ny in the whole wide
 It must be won-der-ful Not to have a coun-try house in which to

MARY.

world! It must be won-der-ful When you can't af-ford to have your
 stay; It must be won-der-ful Not to have a rat, but take a

MARY.

hair waved and curled! It must be won-der-ful
 tax-i all day! It must be won-der-ful

MARY.

Hav- ing to live in a third floor flat! It must be
 On- ly to have *one* ex- pen - sive had- It must be

MARY.

won- der- ful — To be as poor as that!
 won- der- ful — To be so poor as that!

L.H. *rall.* *d.c.*

MARY.

mf

MARY.

Stoutly

3. What a joke to have to go shop- ping With just a pound!

p

MARY.

Oh! what fun to lunch in a grill-room Low down un-der ground;

MARY.

Then have to walk home-half a mile And try to smile!

rall. *a tempo*

MARY.

Very slowly - with expression

It must be won-der-ful Not to have as-pa-ra-gus the

MARY.

whole year through, It must be won-der-ful

MARY.

When a new po - ta - to is - n't eat - ly quite

MARY.

new: It must be won - der - ful No ca - vi - at for your

MARY.

Per - sian Cat! It must be won - der - ful To be as

MARY.

poor as that!

No. 11.

SONG.— (Anglemere.)

"YOURS TO THE END."

Words by
ADRIAN ROSS.Music by
SIDNEY JONES

Andante.

Anglemere.

Piano.

p

Con. Mod.

ANG.

1. No - thing I ask you now to give, Nev - er a smile or sigh -

ANG.

On - ly a deed to do while I live, On - ly a death to die! To

Piu mosso.

ANG. see you, to hear you, To serve you, be near you, Un -

ANG. - swerv - ing In serv - ing, Though love may pass me by!

REFRAIN.

ANG. Yours to the end, Lov - er or friend, Just as it pleas - es you;

ANG. Wait - ing your call, Read - y for all That you may bid me do!

ANG

Your lov-er if you take me, ——— Your friend if you for-sake me, ———

ANG

What - ev - er you will make me, Yours to the end am

ANG

1.

ANG

2. More than you give I will not pray, Dream-ing my dream a - lone,

ANG.

How you might choose to give me one day All for my ve - ry own! To

Più mosso.

ANG.

crown me with splen - dour Of lov - ing sur - ren - der, Your

ANG.

ser - vant, Still fer - vent, Be - side you on the throne!

frit.

And *

REFRAIN.

ANG.

Yours to the end, Lov - er or friend, just as it pleas - es you;

p

R.H. L.H.

ANG. Wait - ing your call. Read - y for all That you may bid me

ANG. do! Your lov - er if you take me, —

ANG. Your friend if you for - sake me; — What -

ANG. - ev - er you will make me, Yours to the end am I. —

Largo.

Cres.

N^o 12.

FINALE ACT I:- (Mary and Anglemere.)

"FREE"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.

MELOS.
♩ Allegretto.

Piano.

The musical score consists of five systems of music for piano. Each system has a treble clef staff and a bass clef staff. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked 'Allegretto'. The first system begins with a piano dynamic and a forte (ff) marking. The second system includes a 'L.H.' marking. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The music concludes with a final cadence in the fifth system.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth-note patterns, often beamed together in pairs. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff features more complex rhythmic patterns, including sixteenth-note runs. The bass staff maintains a steady accompaniment.

The third system shows the progression of the melody in the treble staff, with some notes beamed in groups. The bass staff continues with its accompaniment.

The fourth system is characterized by more intricate sixteenth-note passages in the treble staff. The bass staff provides a solid harmonic foundation.

The fifth system continues the piece. The treble staff has a melodic line with some grace notes. The bass staff uses chords to support the melody.

The sixth system concludes the page. It features a final melodic phrase in the treble staff and a cadence in the bass staff. The marking "d.c." (Da Capo) is present in the bass staff, indicating a repeat. A fermata is placed over the final note of the treble staff.

ANGLEMERE.

Come a - way, And

rall. *a tempo*

AN.

leave them all be - hind you. How are they To fol - low or to

MARY.

AN.

find you? Can I shun my fate by fly - ing?

MARY.

Is there an - y good in try - ing? Now or

AN.

nev - er, The die is cast; One en - deav-our, The

AN.

first and last; Till none dis - cov-ers Where you can

AN.

be - In the land of lov - ers, Where life is free!

MARY.

MARY.

Now or nev - er, I break my chain!

MARY.

One en - deav - our — I'm free a - gain!

ANGLÈMERE.

ANG.

Hes - i - ta - ting is all in vain!

ANG.

poco rit. Why are we wait - ing? Then good -

MARY.

rit. *pp*

a tempo di Valse lente.

MARY.

- bye _____ To my throne, _____ Ere I fly _____ All a -

MARY.

- lone! _____ For the crown, _____ And its splen - dour, _____ I sur -

MARY.

- ren - det _____ Lay it down! _____ Ah!

ANG.

ANGLEMERE.

Say good - bye _____ To them

MARY.

_____ For the Queen they crowned, _____

ANG.

all; _____ Let them lie _____ Where they fall! _____ Say good -

MARY. And the grief she bore, Will be found No - er

ANG. - bye To your sor - row; It's a new world On the

MARY. more! Then good bye, With a sigh, To the

ANG. mor - row! Now or nev - er, The die is cast;

MARY. Queen I have been! I'll for - get Et - i -

ANG. One en - deav - our, The first, the last; Till none dis - cov - ers Where

MARY. - quette, And I'll be Ev - er free!

ANG. You may be - In the land of lov - ers, Where love is free!

CHORUS in Unison (*behind the scenes*),

CHO. *Andante.*

Lit - tle Mo - ther, With your crown of flow'rs When a hun - dred years are done, May you

p

Red. *

CHO. still be ours! To no oth - er Would we

f

10

*Red.

CHO. *Maesloso.*

ev - er how, Stay with us as you are now, Lit - tle Mo - ther!

ff

(Dialogue.)

Presto. (Curtain.)

accet.

Act II.

OPENING CHORUS.

No 13.

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Moderato.

Piano.

The first system of the piano accompaniment consists of two staves. The right hand features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. There are several dynamic markings, including a forte 'f' and several 'Ped.' (pedal) markings with asterisks.

The second system continues the piano accompaniment. The right hand's melodic line remains intricate, with frequent sixteenth-note passages. The left hand continues with a steady accompaniment. Pedal markings are present throughout the system.

This section contains the vocal staves for Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). Each staff begins with a rest, indicating that the vocalists enter later in the piece. The lyrics 'It is' are written below the vocal staves. The Soprano staff has a dynamic marking of 'f'.

The third system of the piano accompaniment. It includes a '(Curtain.)' marking above the right hand. The musical texture continues with the same complex right-hand melody and accompaniment. Pedal markings are used to sustain the harmonic structure.

joy - ly when you're danc - ing At a ball, Where the
 joy - ly when you're danc - ing At a ball, Where the
 joy - ly when you're danc - ing At a ball, Where the

marcato

wo - men's eyes are glanc - ing Down the hall! But we're
 wo - men's eyes are glanc - ing Down the hall! But we're
 wo - men's eyes are glanc - ing Down the hall! But we're

real - ly not ro - manc - ing When we ven - ture on ad - vanc - ing That the
 real - ly not ro - manc - ing When we ven - ture on ad - vanc - ing That the
 real - ly not ro - manc - ing When we ven - ture on ad - vanc - ing That the

CHU. sup - per is en - tranc - ing, Best of all! For the
 sup - per is en - tranc - ing, Best of all! For the
 sup - per is en - tranc - ing, Best of all For the

The first system of music consists of three vocal staves (Soprano, Alto, Bass) and two piano staves. The vocal parts are in a homophonic setting, with the lyrics 'sup - per is en - tranc - ing, Best of all! For the' written below each line. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

CHU. wild ex - hil - ar - a - tion Need - n't stop, And the
 wild ex - hil - ar - a - tion Need - n't stop, And the
 wild ex - hil - ar - a - tion Need - n't stop, And the

The second system continues the musical setting with the lyrics 'wild ex - hil - ar - a - tion Need - n't stop, And the'. It maintains the same instrumental and vocal structure as the first system, with a key signature change to one flat (B-flat) indicated by a 'b1' symbol above the piano staff.

CHU. course of a flirt - a - tion Does - n't drop. For the
 course of a flirt - a - tion Does - n't drop. For the
 course of a flirt - a - tion Does - n't drop. For the

The third system concludes the musical setting with the lyrics 'course of a flirt - a - tion Does - n't drop. For the'. It follows the same instrumental and vocal structure, ending with a final cadence in the piano accompaniment.

CHO.
 rea - dy wait - er ho - vers With the gol - den wine that co - vers The in -
 rea - dy wait - er ho - vers With the gol - den wine that co - vers The in -
 rea - dy wait - er ho - vers With the gol - den wine that co - vers The in -

Detailed description: This system contains three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in a three-part setting, with lyrics: "rea - dy wait - er ho - vers With the gol - den wine that co - vers The in -". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

CHO.
 pru - denc - es of lov - ers With its pop! The in -
 pru - denc - es of lov - ers With its pop! The in -
 pru - denc - es of lov - ers With its pop! The in -

Detailed description: This system continues the vocal and piano parts. The vocal parts have lyrics: "pru - denc - es of lov - ers With its pop! The in -". The piano accompaniment continues with the same melodic and harmonic structure.

CHO.
 - pru - denc - es of lov - ers With its pop!
 - pru - denc - es of lov - ers With its pop!
 - pru - denc - es of lov - ers With its pop!

Detailed description: This system shows the vocal parts with a fermata over the final note of the phrase "- pru - denc - es of lov - ers With its pop!". The piano accompaniment features a prominent sixteenth-note run in the right hand, marked with a '6' (trill or grace note), leading into the final chord of the system.

First system of a piano score. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with chords and single notes. The system concludes with a fermata over the final chord.

f

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

Second system of the piano score. The right hand contains a more complex melodic passage with sixteenth-note runs and slurs. The left hand continues with a steady bass line.

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

Third system of the piano score. This system includes a key signature change from one flat to two sharps. The right hand has a melodic line with slurs, and the left hand features a bass line with some rests and a *ff* dynamic marking.

And. * *And.* *

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand has a bass line with some rests and a *f* dynamic marking.

And. * *And.* *

Fifth and final system of the piano score. The right hand has a melodic line with some rests, and the left hand has a bass line with some rests.

OPERA DANCERS.

We are All star Dan-cers from the op-er-at-ic

CHORUS.

OPERA DANCERS.

bal-let! Bal-let! We've been Just seen Dressd a tri-ple

CHORUS.

OPERA DANCERS.

im-ma-te-ri-al-ly-Al-ly. Now we're

CHORUS.

Come here Look-ing mod-ern, ra-ther un-ro-man-tic! -Man-tic!

OPERA DANCERS.

O. D. We'll do For you Some-thing that is tru - ly trans - at -

CHORUS.

OPERA DANCERS.

O. D. - lan - tic! - An - tic! Name your fan - cy out of all the lot,

O. D. Fox - Trot, Tur - key, an - y kind of Trot! Chick - en, Ter - ra-pin, or

O. D. an - y sort of Crawl - Yan - kee han - key - pan - key - We can do them all!

That's no mat - ter, give us all the lot,

CH. O. That's no mat - ter, give us all the lot,

That's no mat - ter, give us all the lot.

Fox - Trot, Tur - key, an - y kind of Trot!

CH. O. Fox - Trot, Tur - key, an - y kind of Trot!

Fox - Trot, Tur - key, an - y kind of Trot!

Chick - en, Ter - ra-pin, or an - y sort of Crawl -

CH. O. Chick - en, Ter - ra-pin, or an - y sort of Crawl -

Chick - en, Ter - ra-pin, or an - y sort of Crawl -

ALL.

CHO. Yan - kee han - key - pan - key we can do them all, Oh, we've

Yan - kee han - key - pan - key we can do them all, Oh, we've

Yan - kee han - key - pan - key we can do them all. Oh, we've

CHO. had e - nough of rag - ging, Turn it up, And re -

had e - nough of rag - ging, Turn it up, And re -

had e - nough of rag - ging, Turn it up, And re -

CHO. -cruit the faint and flag - ging With some cup! For a

-cruit the faint and fla - ging With some cup! For a

-cruit the faint and flag - ging With some cup! For a

Trans - at - lan - tic Trot 'll make you dry e - nough to throt - tle, So we'll

CHO. Trans - at - lan - tic Trot 'll make you dry e - nough to throt - tle, So we'll

Trans - at - lan - tic Trot 'll make you dry e - nough to throt - tle, So we'll

have an - oth - er bot - tle As we sup, So we'll

CHO. have an - oth - er bot - tle As we sup, So we'll

have an - oth - er bot - tle As we sup, So we'll

have an - oth - er bot - tle As we sup!

CHO. have an - oth - er bot - tle As we sup!

have an - oth - er bot - tle As we sup!

FOX-TROT.

The first system of musical notation for 'FOX-TROT.' consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The piece begins with a forte (*ff*) dynamic marking. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, and then a series of sixteenth notes. The bass clef accompaniment features a steady eighth-note pattern with chords.

The second system continues the piece. The treble clef melody features a series of eighth notes and quarter notes, including a half note G4. The bass clef accompaniment continues with a consistent eighth-note rhythmic pattern.

The third system includes first and second endings. The first ending in the treble clef leads back to an earlier section, while the second ending provides an alternative conclusion. The bass clef accompaniment remains consistent.

The fourth system continues the melodic and harmonic development. The treble clef features a more complex melodic line with many sixteenth notes. The bass clef accompaniment maintains the eighth-note rhythmic foundation.

The fifth system concludes the piece. The treble clef melody ends with a series of sixteenth notes and a final quarter note. The bass clef accompaniment provides a final harmonic support.

First system of a piano score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and accents. The left hand (bass clef) provides a harmonic accompaniment with chords and moving bass lines.

Second system of the piano score. The right hand continues the melodic development with slurs and accents. The left hand maintains the accompaniment with various chordal textures.

Third system of the piano score. The right hand has a more active melodic line with many slurs and accents. The left hand accompaniment includes some sustained chords and moving lines.

Fourth system of the piano score. The right hand features a complex melodic pattern with many slurs and accents. The left hand accompaniment includes some sustained chords and moving lines.

Fifth system of the piano score, ending with a double bar line. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes some sustained chords and moving lines.

Nº 14.

SONG.— (Camille) and CHORUS.

"BOHEMIA"

Words by

ADRIAN ROSS & PAUL A. RUBENS.

Music by

PAUL A. RUBENS.

Camille. *♩ Quickly.*

Piano.

L.H.

f

rit.

CAM.

1. Come a - way to the land of joy, Ov - er so - ci - e - ty's
 2. Come a - way when the moon is up, Stars are all sbak - ing with

p

CAM.

bor - der, Where ev - 'ry man is a naugh - ty boy, And
 laugh - ter! It's time for cou - ples to dance and sup, And

CAM. *f*

no - bo - dy's keep - ing or - der! Wine and wo - men, and
 ev - 'ry - thing else comes af - ter! Nev - er trou - ble your

rall.

CAM. *pp*

laugh - ter and song, Love a lit - tle, and not too long -
 head to choose, Take the pret - ti - est, don't ask whose -

pp

CAM. *Quicker.* *rall.*

Time and mon - ey were made to scat - ter - What does an - y - thing
 Kiss and quar - rel and flirt and flat - ter - What does all of it

f *rall.*

CAM. *a tempo* *Slowly.* **CHORUS.**

mat - ter? _____ What does an - y - thing mat - ter? _____
 mat - ter? _____ What does all of it mat - ter? _____

a tempo *f*

REFRAIN.
Slowly.

CAMILLE 2nd time CHORUS.

Oh! for a night in Bo - hem - ia, Fro - lic and

CAM.

feast and fun; Hun - dreds of lit - tle ro -

CAM.

- man - ces Caught in the whirl of the dan -

CAM.

- ces No - bo - dy out in Bo - hem - ia!

CAN.

Cares what is said or done! ———— Oh! for a

con *And.*

CAN.

night in Bo - hem - ia - hem - ia - hem -

accel.

accel.

CAN.

- ia! Oh! for a night in Bo - hem - ia!

rit.

rit.

ff

And. *

CAN.

Give me one! ———— one!

pp *rall.*

And. S.

No. 15.

SONG.— (Ma Petite) and CHORUS.

"MARCHING WITH THE BAND."

Words and Music by

PAUL A. RUBENS.

Briskly.

Ma Petite.

Piano.

fff

Ma P.

1. What is the mu-sic I hear in the street? What is the tune that they are

Ma P.

play - ing? It gets in my head and it gets in my feet,

Ma P.

What's more, it looks to me like stay - ing. Ev-'ry - one pours

Ma P.

Out at the doors, Here come the men in fours! —

rall.

REFRAIN.
March time. *2nd Time Chorus.*

Ma P.

When you're marching with the band, Oh, it's

2nd time ff

Ma P.

gor-gous and it's grand, For you feel a per - fect he - ro — When the

Ma P.

girls all call out "Cheer- o!"— Don't be

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "girls all call out 'Cheer- o!'— Don't be". The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

Ma P.

fright- en'd of the noise, We are jol- ly sol- dier boys! Come a -

The second system of music continues the vocal line and piano accompaniment. The lyrics are "fright- en'd of the noise, We are jol- ly sol- dier boys! Come a -". The piano accompaniment maintains the same rhythmic pattern as the first system.

Ma P.

- long and walk be - side us, As we're march - ing with the band!

The third system of music continues the vocal line and piano accompaniment. The lyrics are "- long and walk be - side us, As we're march - ing with the band!". The piano accompaniment features a first ending bracket over the final measure.

Ma P.

band!

Briskly.

The fourth system of music features a vocal line and piano accompaniment. The lyrics are "band!". The piano accompaniment is marked "Briskly." and includes a second ending bracket. The tempo marking "Briskly." is written above the piano staff. The system concludes with a double bar line and a repeat sign.

Ma P.

2. Nur-ses look out as their sweet-hearts go by, Each with his

Ma P.

ri-fle on his should-er; Chil-dren are cheer-ing, but

Ma P.

then want to cry- They can't be sol-diers till they're old-er.

Ma P.

Make haste and grow, Then, don't you know, Out with the drum you'll go! —

rall.

REFRAIN.

March time. 2nd time Chorus.

Ma P.

When you're march-ing with the band,

2nd time *ff*

Ma P.

Oh, it's gor-geous and it's grand, For you

Ma P.

feel a per - fect he - ro — When the

Ma P.

girls all call out "Cheer - o!"

Ma P.

Don't be fright-ened of the noise,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time. The lyrics are "Don't be fright-ened of the noise,". The piano accompaniment features a steady bass line and chords in the right hand.

Ma P.

We are jol-ly sol-dier boys! Come a -

The second system of music continues the vocal line and piano accompaniment. The lyrics are "We are jol-ly sol-dier boys! Come a -". The piano accompaniment maintains the same rhythmic pattern as the first system.

Ma P.

- long and walk be - side us, As we're

The third system of music continues the vocal line and piano accompaniment. The lyrics are "- long and walk be - side us, As we're". The piano accompaniment includes some dynamic markings like 'v' (forte).

Ma P.

march - ing with the band! band!

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "march - ing with the band! band!". The piano accompaniment features a more active right hand with sixteenth notes. The system includes first and second endings, marked "1." and "2.".

N^o 16.

CHORUS OF GENDARMES AND DANCE.

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Tempo di Marcia.

Piano.

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 music is in 6/8 time and begins with a piano (*pp*) dynamic. The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line provides a steady accompaniment with eighth notes and chords.

The second system continues the musical piece. The upper staff shows a melodic line with some rests, and the lower staff features a rhythmic accompaniment with chords and eighth notes. The dynamic marking changes to piano (*p*).

The third system shows the continuation of the melody and accompaniment. The upper staff has a more active melodic line, and the lower staff maintains the rhythmic pattern with chords.

The fourth system features a melodic line in the upper staff with some grace notes, and a bass line with chords and eighth notes.

The fifth system concludes the musical piece. The upper staff has a melodic line ending with a flourish, and the lower staff provides a final accompaniment with chords and eighth notes.

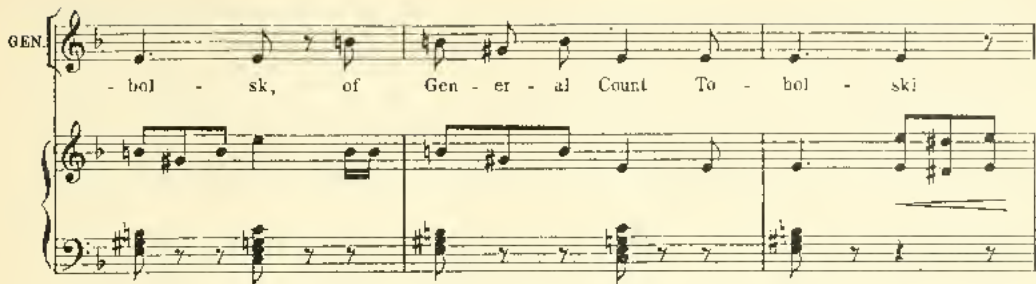
CHORUS OF GENDARMES.

We've come here by the or - ders of Gen - er - al Count To -

GEN. - bol - sk, Chief of sol - diers and war - ders, as ciev - er as Os - wald

GEN. Stoll - sk! Some - one has ta - ken the place of him, We've got to

GEN. fol - low the trace of him - Such are the ab - so - lute or - ders of Gen - er - al Count To -

GEN. 

- bol - sk, of Gen - er - al Count To - bol - ski

GEN. 

So let us put marks Here on his foot - marks!

GEN. 

Look out for some print Show - ing the thumb - print!


GEN. 

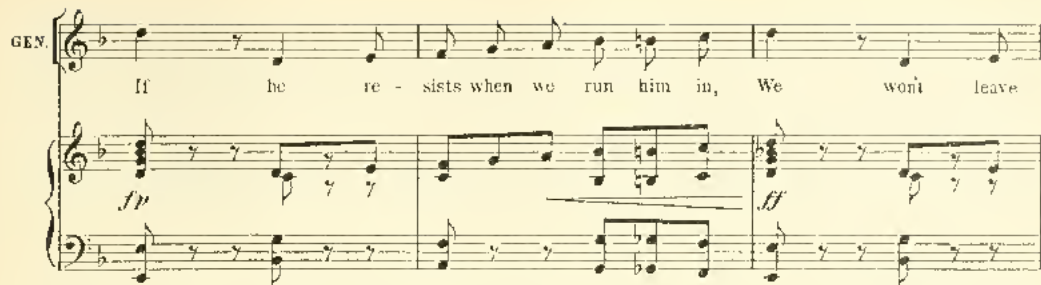
When we have found him, Close in a - round him;

GEN.  Then, if he hits you, Give him ju - jit - su, Give him ju - jit -

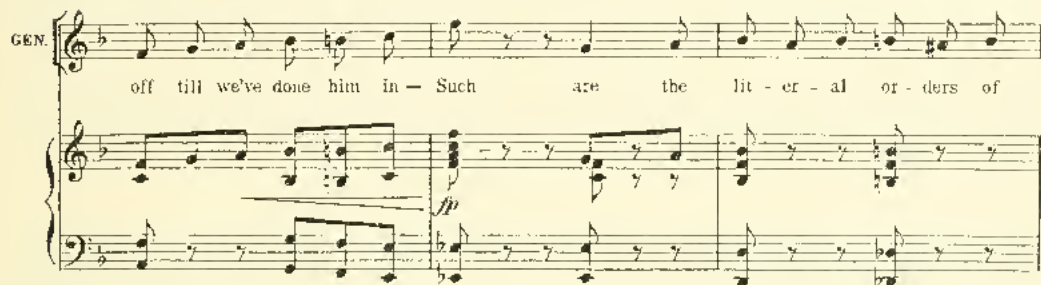
GEN.  - su! We'll stop him by the or - ders of

GEN.  Gen - er - al Count To - bol - sk! Or hell

GEN.  blow up our bor - ders with Tri - nit - ro - lol - u - ol - sk!

GEN.  *ff* *ff*

If he re - sists when we run him in, We won't leave

GEN.  *ff*

off till we've done him in - Such are the lit - er - al or - ders of

GEN.  *ff*

Gen - er - al Count To - boi - sk, of Gen - er - al Count To -

GEN.  *ff*

- boi - sk!

DANCE.

The first system of the musical score for 'DANCE' is written in 3/8 time with a key signature of one flat (B-flat). The right-hand part (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left-hand part (bass clef) provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the first measure.

The second system continues the piece, maintaining the 3/8 time signature and B-flat key signature. The melodic line in the right hand shows some chromatic movement, and the bass line continues with its accompaniment.

The third system of the score shows further development of the melody and accompaniment. The right hand has more complex phrasing with slurs and ties, while the left hand provides harmonic support.

The fourth system continues the musical piece. The melodic line in the right hand remains active with eighth and sixteenth notes, and the bass line continues with its accompaniment.

The fifth and final system of the score concludes the piece. The melodic line in the right hand ends with a final cadence, and the bass line provides a concluding accompaniment.

First system of a piano score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

Second system of a piano score. The right hand continues the melodic development with some slurs. The left hand has a more active role with eighth-note patterns. A dynamic marking of *sfz* (sforzando) is present in the right hand.

Third system of a piano score. The right hand has a more complex texture with some triplets and slurs. The left hand continues with a steady accompaniment. A dynamic marking of *sfz* is visible in the right hand.

Fourth system of a piano score. The right hand features a triplet of eighth notes. The left hand has a more active accompaniment. A dynamic marking of *sfz* is present in the right hand.

Fifth system of a piano score. The right hand has a complex texture with many beamed notes. The left hand continues with a steady accompaniment. A dynamic marking of *sfz* is present in the right hand.

First system of musical notation, featuring a treble and bass clef. The key signature is one flat (B-flat). The music consists of a melodic line in the treble clef and a harmonic accompaniment in the bass clef. A dynamic marking of *p* (piano) is present in the bass line.

Second system of musical notation, continuing the piece. It maintains the same key signature and structure as the first system.

Third system of musical notation, showing more complex melodic and harmonic development.

Fourth system of musical notation, continuing the melodic and harmonic progression.

Fifth system of musical notation, featuring a variety of rhythmic and melodic patterns.

Sixth system of musical notation, concluding the page with a final melodic flourish and a dynamic marking of *f* (forte).

N^o 17.

SONG.— (Mary).

"I DREAM, I DREAM OF YOU!"

Words by

ADRIAN ROSS and PAUL A. RUBENS.

Music by

PAUL A. RUBENS.

Mary. *Allegro.*

Piano.

Con Ped.

MARY. *Tempo di Valse.*

1. Shall I ev - er dis - cov -
 2. Is he roy - al or low -

MARY.

- er One I nev - er have known?
 - ly, Is he wealth - y or poor?

MARY.

Shall I meet with the lov - er That I want for my
I be - long to him whol - ly, That is all that is

MARY.

own? ————— Life with - out him is lone - ly,
sure! ————— All my life I am giv - ing,

cresc.

cresc.

MARY.

Just a sha - dow - land on - ly, Un - til the night or
His so long as I'm liv - ing, I shall look in his

MARY.

day ————— When he comes to say:
eyes ————— While my whole heart cries: —————

REFRAIN.

MARY. *Very slowly.*

on - ly, on - ly know I

p-pp

MARY.

love you, love you so I My

MARY.

life is yours, and can - not be free.

L.H.

MARY.

Will you not be On - ly for me? For -

MARY.

- sake me if you will, I

MARY.

love you, love you still; And

MARY.

all the time, what - ev - er I do, I

MARY.

rit. dream, I dream of you!"

rit. *rit.*

No. 18.

DUET—(Mary and Camille)

"QUEEN OF JOY!"

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Tempo di Valse.

Piano.

CAMILLE.

Oh, I know why you're here, You de-mure lit-tle dear,

CAM.

As in-no-cent as may be, Art-less ba-by!

CAM

It's a play that you act For the man you at-tract;

MARY.

rit.

CAM. And that is how you stole him from me— Oh— I can see! A mis-

MARY. — take you — are mak — ing, I — know it

a tempo

MARY. is not true, ————— When you say I was

MARY. tak — ing ————— One who be — long'd to you!

More
Piu mosso.

Mour
CAMILLE.

MARY.

I don't know what you mean. You have come in be - tween.

Camille
CAMILLE.

MARY.

But you'd best let him go! By what right, may I know?

Presto

MARY.

CAMILLE.

rit. *a tempo*

I am the Queen of Love and

CAMILLE.

joy — Over man and boy! Mine when I choose them,

CAM. *rall.*
Tease or a - muse them, Break them or lose them, Like a toy!

colto voce cresc.

CAM. *p a tempo* *p*
MARY. I am Queen on a throne That is
Yet there may be one man a - lone That you

rit. *a tempo*

CAM. all my own! Men I have known Come when I call -
MARY. have not known, And you may own, Though you may call,

CAM. For they fol - low me, one and all!
MARY. He will come to you not at all!

rit. f * *rit. f* * *rit. f* *

MARY.

Do you dream that I tried To en-try him a - side,

MARY.

For fear you should re - cov - er Your lost lov - er?

MARY.

You can charm all the men - Do your best with him then:

MARY.

CAMILLE.
rit.

And ev-en if I care for the man, Win if you can! If he

CAM *a tempo*

loves me ———— I'll let him! ———— Is he worth

a tempo

CAM

sigh - ing for? ———— For sup - pose you dont

CAM

get him, ———— You can have plen - ty more!

MARY. *Più mosso.* There is no one like him!

CAMILLE. That's a cu - ri - ous whim!

MARY. For I love him, you

MARY

CAMILLE. *Presto.*

see - You can keep him, for me!

CAM.

rit. a tempo

I am the Queen of Love and Joy

ff rit. a tempo

CAM.

O - ver man and boy! Mine when I choose them. Tease or a -

CAM.

rall. cresc.

- muse them. Break them or lose them, Like a toy!

rall. cresc.

rit. *a tempo*

CAM. I am Queen on a throne That is

MARY. *rit.* *a tempo*

He is the one I want a - lone For my

CAM. all my own! Men I have known Come when I

MARY. ve - ry own! Hopes I have known, Dreams I re -

led. *

CAM. call— What is one of them all?

MARY. - call, He has giv - en me all!

led. * *con led.*

CAM. You love him so? Take him and go!

MARY I love him so. More than I know!

L.H.

20 * 20 *

CAM. He will leave you Or de-ceive you! What care I? Good - bye!

MARY Can he leave me Or de-ceive me? I will try— Good - bye!

L.H.

Presto.

Presto.

CAM.

MARY.

L.H.

8

No 19.

DUET.—(Ma Petite and Walter.)

"MI PETER PIPER?"

Words by

ADRIAN ROSS & PAUL A. RUBENS.

Music by

PAUL A. RUBENS.

Piano.

Moderato.

The piano introduction is in 2/4 time, marked Moderato. It features a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is composed of eighth and quarter notes, while the bass line consists of chords and single notes.

WALTER.

1. Mis - ter Pe - ter Pi - per Was a pock - et snip - er -
 2. Mis - ter Pe - ter Pi - per Wrig - gled like a vi - per!

The musical notation for Walter's first part is in 2/4 time, one flat key signature, and common time signature. It includes two vocal lines with lyrics and a piano accompaniment with treble and bass staves.

MA PETITE.

Quick of hand and brain too, Up - on the watch and chain too!
 But for quite a quar - ter He wore his hair such short - er!

The musical notation for Ma Petite's part is in 2/4 time, one flat key signature, and common time signature. It includes a vocal line with lyrics and a piano accompaniment with treble and bass staves.

WALTER.

No sweet - - er Man than Pe - ter But the po -
 Vine Street - - ers, Friends of Pe - ter's. They mark'd his

The musical notation for Walter's second part is in 2/4 time, one flat key signature, and common time signature. It includes a vocal line with lyrics and a piano accompaniment with treble and bass staves.

WAL.

-lice card Gave him no months' peace!
card With three no months' hard!

WAL. BOTH.

For Mis-ter Pe-ter Pi-per pick'd a pock-et,
So Mis-ter Pe-ter Pi-per pick'd a pock-et,

BOTH.

Mis-ter Pe-ter Pi-per went to jail; He thought he'd land a lock-et With a
Mis-ter Pe-ter Pi-per went to jail; He thought he'd land a lock-et With a

BOTH.

jew-el in the sock-et By the pick-ing of a pock-et Of a fat fe-male!
jew-el in the sock-et By the pick-ing of a pock-et Of a fat fe-male!

BOTH

Poor Pe - ter Pi - per! He was set up - on and sat up - on and
 Poor Pe - ter Pi - per! The po - lice were so par - tic - u - lar - ly

BOTH

kick'd! He was in a pret - ty pic - kle When the
 strict He was in a pret - ty pic - kle And his

BOTH

par - ty felt a tie - kle In the pet - ty pock - et Pe - ter Pi - per
 ten - der tears would tric - kle On the peck of oak - um Pe - ter Pi - per

BOTH

pick'd!
 pick'd!

After 2nd Verso.

f

D.C.

DANCE.

First system of musical notation. The piece begins in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The tempo is marked *p* (piano). The right hand features a simple melody, while the left hand provides a steady accompaniment with chords and eighth notes.

Second system of musical notation. The melody in the right hand continues with some grace notes and rests. The left hand accompaniment remains consistent, providing a rhythmic foundation.

Third system of musical notation. The right hand melody becomes more active with sixteenth notes. The left hand accompaniment continues. A dynamic marking of *p-f* (piano-forte) appears in the right hand.

Fourth system of musical notation. The key signature changes to two sharps (D major or F# minor). The right hand features a continuous sixteenth-note pattern, while the left hand accompaniment consists of chords and eighth notes.

Fifth system of musical notation. The right hand melody continues with sixteenth-note runs. The left hand accompaniment provides harmonic support with chords and eighth notes.

Sixth system of musical notation. The right hand melody continues with sixteenth-note runs. The left hand accompaniment provides harmonic support. The system concludes with a double bar line and two first endings marked '1.' and '2.'.

BOTH.
Presto.

Mis - ter Pe - ter Pi - per pick'd a pock - et,

ppp

BOTH

Mis - ter Pe - ter Pi - per went to jail: He

3OTH

thought he'd land a lock - et With a jew - el in the sock - et By the

BOTH

pick - ing of a pock - et Of a fat fe - mate!

OTH.  Poor Pe - ter Pi - per The po - lice were so par - tic - u - lar - ly

OTH.  strict! He was in a pret - ty pic - kle And his

OTH.  ten - der tears would tric - kle On the peck of oak - um Pe - ter Pi - per

OTH.  pick'd! _____

SONG - (Camille) and CHORUS.

"THE SEASONS."

Words and Music by

PAUL A. RUBENS.

Tempo di Marcia.

Piano.

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a *ff* (fortissimo) dynamic and a *20* marking. The music features a rhythmic pattern of eighth and sixteenth notes, with a *p* (piano) dynamic marking appearing in the second measure. A small asterisk (*) is placed below the bass staff in the second measure.

CAMILLE.

1. When the Sum - mer's blue a - bove, That's the time I

The musical notation for Camille's first line consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two sharps. The piano accompaniment is in a grand staff with a key signature of two sharps. The lyrics are: "1. When the Sum - mer's blue a - bove, That's the time I".

CAM.

fall in love; When we are to - geth - er, you know,

The musical notation for Camille's second line consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two sharps. The piano accompaniment is in a grand staff with a key signature of two sharps. The lyrics are: "fall in love; When we are to - geth - er, you know,".

CAM.

It's too hot to get up and go!

The musical notation for Camille's third line consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two sharps. The piano accompaniment is in a grand staff with a key signature of two sharps. The lyrics are: "It's too hot to get up and go!".

CAM.

Au - tunn leaves turn gold and brown, T at last they

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Au - tunn leaves turn gold and brown, T at last they". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

CAM.

flut - ter down; But don't you try to fly a - way - You have

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "flut - ter down; But don't you try to fly a - way - You have". The piano accompaniment includes some chords with a '7' marking, indicating a seventh chord.

REFRAIN.
Broad march.

CAM.

come to stay! I liked you first in the

The third system of music is the beginning of the refrain, marked "REFRAIN. Broad march." The vocal line lyrics are "come to stay! I liked you first in the". The piano accompaniment features a more rhythmic, march-like feel with chords in the right hand and a steady bass line.

CAM.

Sum - mer, When all the ros - es were red;

The fourth system of music continues the refrain. The vocal line lyrics are "Sum - mer, When all the ros - es were red;". The piano accompaniment maintains the march-like rhythm with chords and a steady bass line.

CAM. In the chil - ly Au - tumn Love was warm in -

CAM. -stead. All thro' the Win - ter you charmed me;

CAM. Still, it's a cu - ri - ous thing, Though since I met you I

CAM. could - n't for - get you, I loved you the best in the Spring!

CAM.

2. Win - ter comes with

CAM.

snow and storm - That's a trou - ble keep-ing warm!

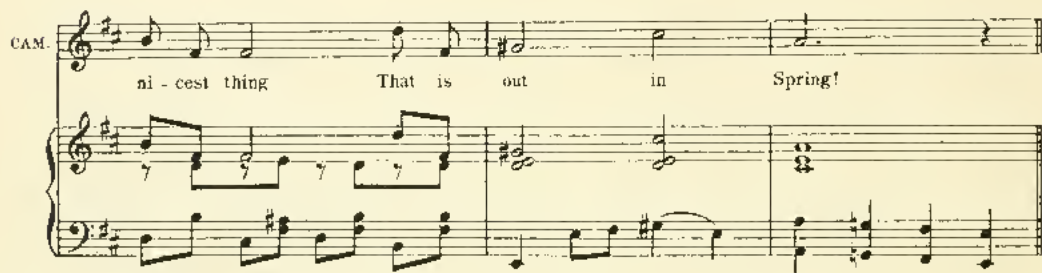
CAM.

When the beat - ing bliz-zard is on, Cud - dle up un-

CAM.

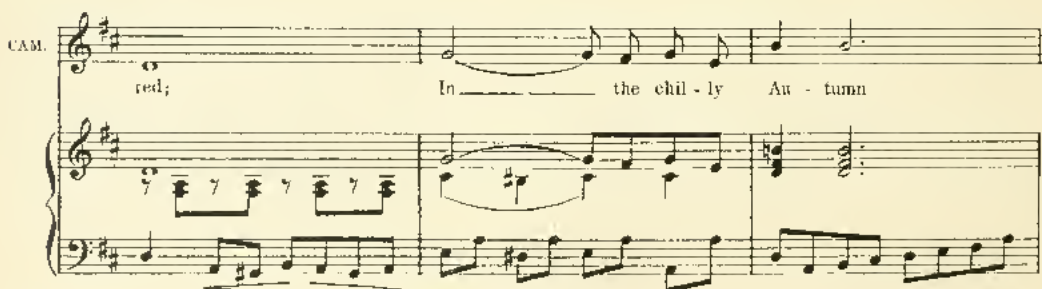
-til it is gone! Spring with A - pril sun and rain

CAM.  Makes us all be - gin a - gain; And you are quite the

CAM.  ni - cest thing That is out in Spring!

REFRAIN.
Broad march.

CAM.  I liked you first in the Sum - mer, When all the ros - es were

CAM.  red; In the chil - ly Au - tumn

CAM. Love _____ was warm in - stead.

CAM. All thro' the Win - ter you charmed me; Still, it's a cu - ri - ous

CAM. thing, Though since I met you I could - nit for - get you, I

CAM. loved you the best in the Spring!

rit. *a tempo*

CHORUS.

f Broad march.

I liked you first in the Summer,

CHO. When all the roses were red;

CHO. In the chilly Autumn

CHO. Love was warm instead.

CHO. All thro' the Win - ter you charned me,

CHO. Still, it's a cu - ri - ous thing,

CHO. Though since I met you I could - nt for - get you, I

CHO. *rit.* loved you the best in the Spring!

For Dance, Verse and Refrain f

Words and Music by

PAUL A. RUBENS.

Valse lente.
(Dialogue)

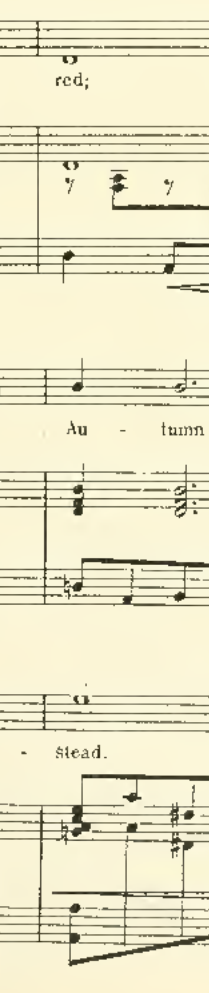
Piano. *pp*

Con Ped.

Broad March.
CHORUS in UNISON.

CHO.  I liked you first in the Sum - mer,

CHO.  When all the ro - ses were red;

CHO.  In the chil - ly Au - tumn

CHO.  Love was warm in - stead.

CHO. All through the Win - ter you charm'd me;

CHO. Still its a cu - ri - ous thing,

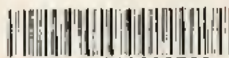
CHO. Though since I met you I could - nt for - get you, I

CHO. loved you the best in the Spring!



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