

A GAIETY GIRL



Musical Comedy

Libretto by

OWEN HALL

Lyrics by

HARRY GREENBANK

Music by

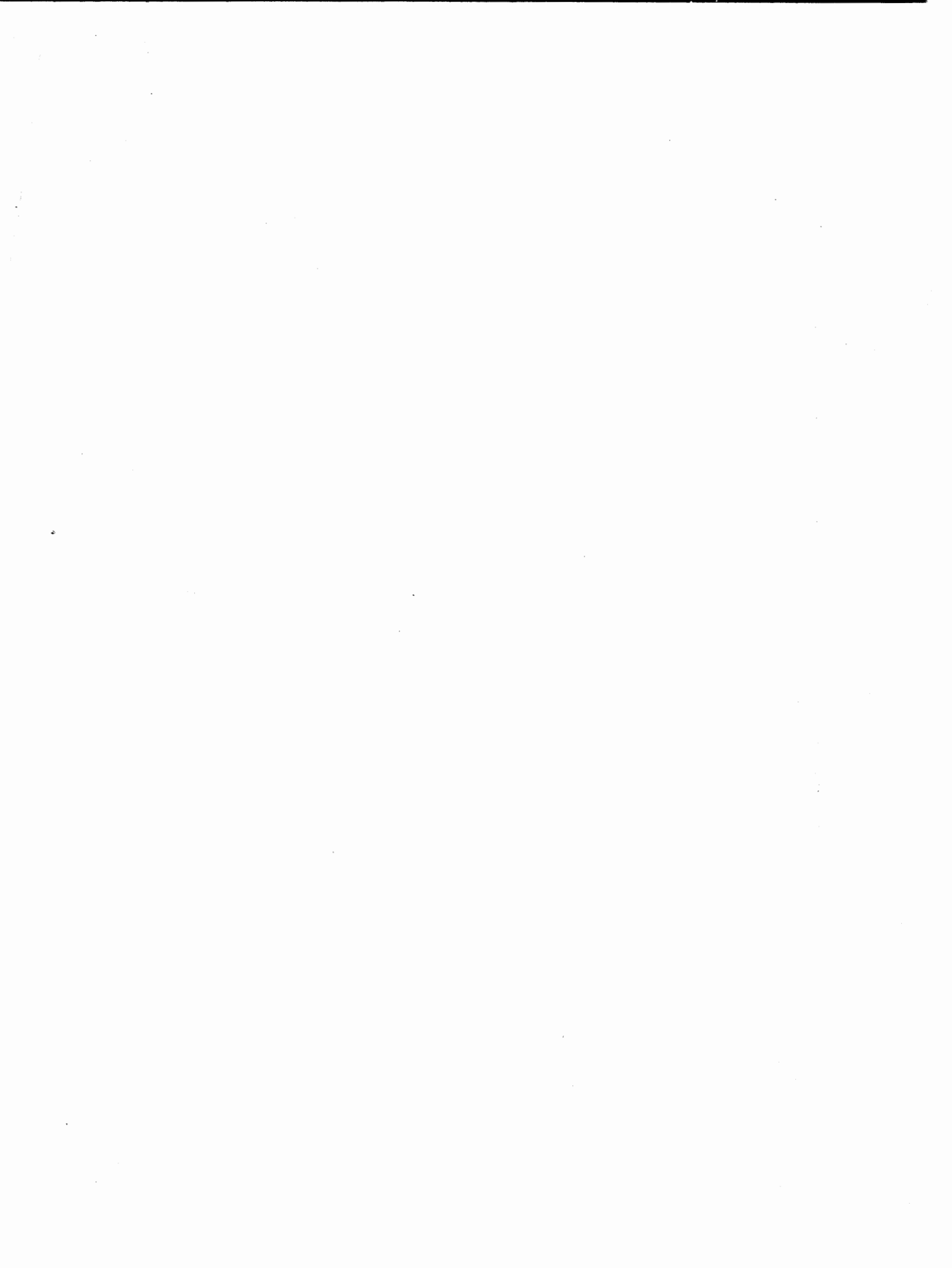
SIDNEY JONES

Vocal Score Complete... 6/-

Pianoforte Score... 3/-

LONDON;
HOPWOOD & CREW,
42 NEW BOND STREET, W.
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A GAIETY GIRL

(A 71)

New Musical Comedy

IN TWO ACTS.

WORDS BY
OWEN HALL.

LYRICS BY
HARRY GREENBANK.

MUSIC BY
SIDNEY JONES.

	S.	D.
Vocal Score	6	0
Pianoforte Solo	3	0
Lyrics... ..	0	6

Sidney Jones

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



Performed at the PRINCE OF WALES' THEATRE, London.

"A GAIETY GIRL"

Dramatis Personæ.

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MAJOR BARCLAY	Mr. FRED KAYE
BOBBIE RIVERS	Mr. W. LOUIS BRADFIELD
HARRY FITZWARREN...	Mr. LEEDHAM BANTOCK
ROMNEY FARQUHAR	...	...	...	...	...	...	Mr. LAWRANCE D'ORSAY
SIR LEWIS GREY	...	...	...	...	...	...	Mr. ERIC LEWIS
LANCE	...	...	...	...	...	...	Mr. GILBERT PORTEOUS
AUGUSTE	...	...	...	...	...	...	Mr. FITZ RIMMA
Dr. MONTAGUE BRIERLY	Mr. HARRY MONKHOUSE
ROSE BRIERLY	Miss DECIMA MOORE
LADY EDYTHA ALDWYN	Miss KATE CUTLER
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ALMA SOMERSET	Miss MAUD HOBSON
CISSY VERNER	Miss BLANCHE MASSEY
HAIDEE WALTON	Miss ETHEL SELWICK
ETHEL HAWTHORNE	...	...	...	...	...	...	Miss VIOLET ROBINSON
MINA	...	...	...	...	...	...	Miss JULIETTE NESVILLE
LADY VIRGINIA FOREST	...	...	...	...	...	...	Miss LOTTIE VENNE

Act I. ... THE CAVALRY BARRACKS AT WINBRIDGE (*W. Hann*).

Act II ... ON THE RIVIERA (*W. Telbin*).

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A GAIETY GIRL.

MUSICAL COMEDY.

Words by
OWEN HALL.

Lyrics by
HARRY GREENBANK.

Music by
SIDNEY JONES.

N^o 1. OPENING CHORUS. "WHEN A MASCULINE STRANGER GOES BY."

Allegro moderato.

PIANO.

1st & 2nd SOP^s unis.

When a mas-cu-line stranger goes by Ar-ray'd in a u-ni-form

smart, The ap-peal to the fe-minine eye Takes ef-fect on the feminine

heart. The po-liceman's a duck and a dear By the side of the so-ber ci-

-vi-lian, But dearer the brave vo-lun-teer, And dearest the lad in ver-

TENORS.

-milion. We're delighted to hear you con-fess You are fond of the re-gu-lar's

dress. It is perfect-ly clear That we've nothing to fear

From the p'liceman in blue or the brave vo-lun-teer When a

SOP.

good-looking soldier goes by In his uniform splendid and smart, The ap-

TEN.

When a good-looking soldier goes by, The appeal to the feminine

SOP.

peal to the fe-minine eye Takes effect on the fe--mi-nine heart. But
eye Takes ef-fect on the fe--mi-nine heart.

see what glo--rious vi-sions come this way We
girls i-de--als have . . . and these are they.

see what glo--rious vi-sions come this way We
girls i-de--als have . . . and these are they.

BASSES.

When a

sol - dier on pa - rade In his gran - deur is dis - play'd, Op - po -

- si - tion is com - pell'd to hide its pu - - ny form, For there's

no - thing can com - pare With the con - centra - ted glare Of a

mil - - i - ta - - ry re - - gi - men - tal un - - i - - form. When in

SOP.

SOP.

stiff and sto - - lid style You ar - rive in dou - ble file To an

TEN.

When a sol - dier on pa - rade In his gran - deur is dis -

BASS.

When a sol - dier on pa - rade In his gran - deur is dis -

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in a key with one sharp (F#).

op - - er - a - - tic air of light and tu - - ny form You com -

play'd op - - po - si - - - tion hides its pu - - ny form.

play'd op - - po - si - - - tion hides its pu - - ny form.

Piano accompaniment for the second system, continuing the grand staff from the first system. It includes chords and melodic lines in the same key signature.

- pel us to a - dore you, For you car - ry all be - fore you In your

For there's no - thing can com - pare With the con - cen - tra - ted

For there's no - thing can com - pare With the con - cen - tra - ted

mil - - i - ta - - ry re - - gi - men - tal u - - - ni - - - form.

glare of a re - - gi - men - tal u - - - ni - - - form.

glare of a re - - gi - men - tal u - - - ni - - - form.

f *gva*

SOP.

TEN.

BASS.

When a

When a

p *cres:* *ff*

masculine stranger goes by Ar-ray'd in a uniform smart, The ap-
 When a masculine stranger goes by Array'd in his uniform
 sol-dier on pa - - rade In his gran-deur is dis-play'd, Op-po-

- peal to the feminine eye Takes ef. fect on the fe- minine heart. The po-
 smart, The ap- peal to the eye Takes effect on the heart. For there's
 - si - tion is compell'd to hide its pu - - - ny form, For there's

liceman's a duck and a dear By the side of the sober ci - vi- lian, But
 no - - thing can com- pare With the con - - cen- tra - ted glare Of a
 no - - thing can com- pare With the con - - cen- tra - ted glare Of a

dear-er the brave vo-lun-teer, And dearest the lad in ver-mil-lion. Then
 mil - - i - - ta - - ry re - - gi - men - tal u - - - ni - - - form. Then
 mil - - i - - ta - - ry re - - gi - men - tal u - - - ni - - - form. Then

here's to his health, Promotion and wealth, We hope that he soon will be Com-
 here's to his health, Promotion and wealth, We hope that he soon will be Com-
 here's to his health, Promotion and wealth, We hope that he soon will be Com.

- mander-in-chief For, stated in brief, A jolly good corp'ral he! Com-

- mander-in-chief For, stated in brief, A jolly good corp'ral he! Com-

- mander-in-chief For, stated in brief, A jolly good corp'ral he! Com-

The first system consists of three vocal staves and a piano accompaniment. Each vocal staff has the lyrics: "- mander-in-chief For, stated in brief, A jolly good corp'ral he! Com-". The piano accompaniment is written for the right and left hands, with a treble and bass clef respectively. The key signature has two sharps (F# and C#).

- mander-in-chief For, stated in brief, A jol-ly good corp' - - - ral

- mander-in-chief For, stated in brief, A jol-ly good corp' - - - ral

- mander-in-chief For, stated in brief, A jol-ly good corp' - - - ral

The second system continues the musical score with three vocal staves and a piano accompaniment. The lyrics for the vocal staves are: "- mander-in-chief For, stated in brief, A jol-ly good corp' - - - ral". The piano accompaniment continues with the same key signature and includes a triplet of eighth notes in the final measure of the right hand.

he.

he.

he.

he.

N^o 2.— CHORUS. "O SING A WELCOME."

Allegro moderato.

PIANO.

Piano introduction for the chorus, marked "Allegro moderato" and "f". The music is in 2/4 time and G major, consisting of two staves.

SOP:

TEN:

BASS.

O sing a wel-come fair To Mr... Jus-tice Grey! In a

O sing a wel-come fair To Mr... Jus-tice Grey! In a

O sing a wel-come fair To Mr... Jus-tice Grey! In a

carriage and pair, With a le-gal air, His Lordship comes this way. Up -

carriage and pair, With a le-gal air, His Lordship comes this way. Up -

carriage and pair, With a le-gal air, His Lordship comes this way. Up -

Piano accompaniment for the chorus, continuing from the introduction. It consists of two staves.

- on his learned brow O place the lau-rel bay, And with

- on his learned brow O place the lau-rel bay, And with

- on his learned brow O place the lau-rel bay, And with

all the row That the laws al-low, Give hip hip hip hoo-ray!

all the row That the laws al-low, Give hip hip hip hoo-ray! His

all the row That the laws al-low, Give hip hip hip hoo-ray!

FITZWARREN.

F. name is known both far and wide. Im - mense - - ly great his

RIVERS.
F. re - - - pu - ta - tion. You'll par - - don me ex - press - - ing pride That

R. I'm the Judg - e's near re - - - lation. With strict impar - ti -

Allegro moderato.

1st & 2nd SOPR.
TENORS.
BASS.

With strict impar - ti -

With strict impar - ti -

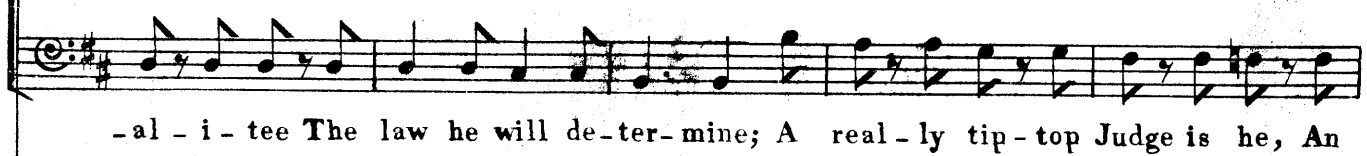
Allegro moderato.



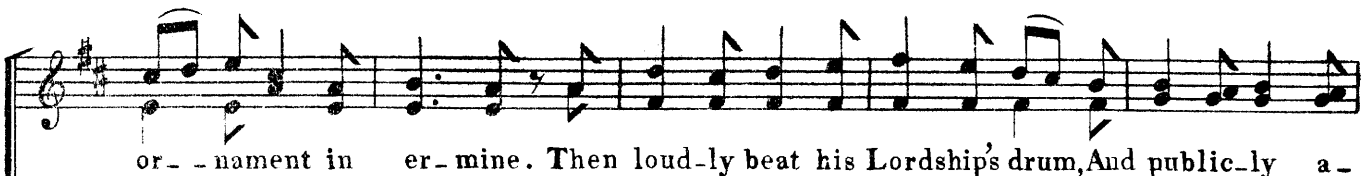
-al - i - tee The law he will de-ter-mine; A real-ly tip-top Judge is he, An



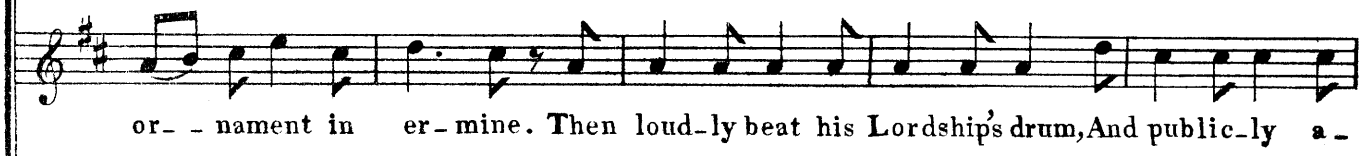
-al - i - tee The law he will de-ter-mine; A real-ly tip-top Judge is he, An



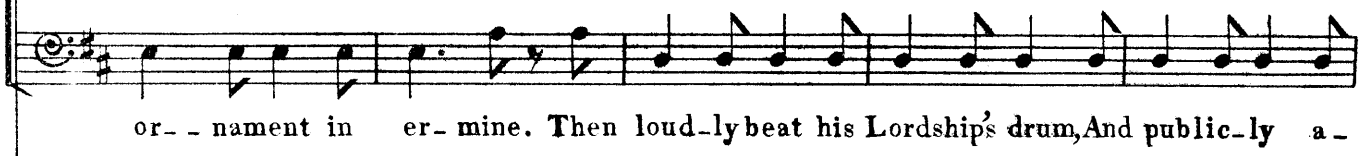
-al - i - tee The law he will de-ter-mine; A real-ly tip-top Judge is he, An



or - - nament in er- mine. Then loud-ly beat his Lordships' drum, And public-ly a -



or - - nament in er- mine. Then loud-ly beat his Lordships' drum, And public-ly a -



or - - nament in er- mine. Then loud-ly beat his Lordships' drum, And public-ly a -



-dore him! It's just as well to make a show, Because we ne-ver know, you know, How

-dore him! It's just as well to make a show, Because we ne-ver know, you know, How

-dore him! It's just as well to make a show, Because we ne-ver know, you know, How

soon the dreaded day may come When we shall go be-fore him. O

soon the dreaded day may come When we shall go be-fore him. O

soon the dreaded day may come When we shall go be-fore him. O

ff *ff*

sing a wel-come fair To M!... Justice Grey! In a carriage and pair, With a
 sing a wel-come fair To M!... Justice Grey! In a carriage and pair, With a
 sing a wel-come fair To M!.. Justice Grey! In a carriage and pair, With a

legal air, His Lordship comes this way. Up - on his learned brow O
 legal air, His Lordship comes this way. Up - on his learned brow O
 legal air, His Lordship comes this way. Up - on his learned brow O

This musical score is for a piece in G major (one sharp) and 2/4 time. It features three vocal staves and a piano accompaniment. The lyrics are: "sing a wel-come fair To M!... Justice Grey! In a carriage and pair, With a legal air, His Lordship comes this way. Up - on his learned brow O". The piano part consists of a right-hand melody and a left-hand accompaniment. The lyrics are repeated on three staves, with the first two staves having a "M!" and the third having "M!..". The piano accompaniment is consistent across all staves.

place the laurel bay, And with all the row That the laws allow, Give a hip, hip,

place the laurel bay, And with all the row That the laws allow, Give a hip, hip,

place the laurel bay, And with all the row That the laws allow, Give a hip, hip,

The first system 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 common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are repeated on each vocal staff.

hip, hoo - - ray!

hip, hoo - - ray!

hip, hoo - - ray!

The second system 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 common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are repeated on each vocal staff.

Sir LEWIS GREY.

Though justice is proverbially blind, I can't refrain from noticing the

way in which my friends so numerous and kind Have

sung the praises of Sir Lewis Grey. Accept my thanks for

such a hearty greeting; This really is a very pleasant meet - - - ing.

N^o 2^a — SONG. "I'M A JUDGE OF THE MODERN SOCIETY SORT." (SIR LEWIS GREY.)

S *Moderato.*

f

I'm a Judge of the modern so -
When I try the sen-sa-tion-al

S.L.

- ci - e - ty sort, And I'm much o-verworked with di - vor - ces, But I've
case of the day, By the pa - pers I'm fre - quent-ly gui - ded, For I

S.L.

al-ways some spe-cial at - trac-tion in court That my name in-to pro-mi-nence
like to sum up in a po - pu-lar way Just as pub - lic o - pin-ion's de -

S.L.

for - ces. I can sing, I can flirt, and "At Home's" I frequent Where the
- ci - ded. And I'm giv - en to ma - king re - marks when in court That have

S.L.

Up-per So-ci-e-ty Crust is, I'm the Beau of the Bench, and by common consent I'm the
real-ly no meaning what-e-ver, In the hope that the pa-pers will du-ly report And con-

S.L.

Toff of the High Court of Jus-tice. And on Sundays my figure e-rect To be
-si-der them wit-ty and cle-ver. The applause of the Ju-ni-or Bar A de-

S.L.

seen in the fam-i-ly pew is; For be-haviour se-lect Is what
-si-ra-ble ob-ject in view is, And a flat-ter-ing "par" In the

S.L.

peo-ple ex-pect From a judge of the stamp of Sir Lew-is.
Sun or the Star Which will men-tion the name of Sir Lew-is.

Oh! Sir Lewis! Oh! Sir Lewis! Yes, on
 Oh! Sir Lewis! Oh! Sir Lewis! The ap-
 TEN.

Oh! Sir Lewis! Oh! Sir Lewis! Yes, on
 Oh! Sir Lewis! Oh! Sir Lewis! The ap-
 BASS.

Oh! Sir Lewis! Oh! Sir Lewis! Yes, on
 Oh! Sir Lewis! Oh! Sir Lewis! The ap-

Sundays his fi-gure e - - rect To be seen in the fam-i - - ly pew is; For be -
 -plause of the Ju-ni-or Bar A de - si - ra - ble ob - ject in view is, And a

Sundays his fi-gure e - - rect To be seen in the fam-i - - ly pew is; For be -
 -plause of the Ju-ni-or Bar A de - si - ra - ble ob - ject in view is, And a

Sundays his fi-gure e - - rect To be seen in the fam-i - - ly pew is; For be -
 -plause of the Ju-ni-or Bar A de - si - ra - ble ob - ject in view is, And a

1st.

- haviour se-lect Is what peo-ple ex-pect From a judge of the stamp of Sir Lew - is.
flat-ter-ing "par" In the Sun or the Star Which will mention the name of Sir

- haviour se-lect Is what peo-ple ex-pect From a judge of the stamp of Sir Lew - is.
flat-ter-ing "par" In the Sun or the Star Which will mention the name of Sir

- haviour se-lect Is what peo-ple ex-pect From a judge of the stamp of Sir Lew - is.
flat-ter-ing "par" In the Sun or the Star Which will mention the name of Sir

1st.

D.C.

2nd.

Lew - - - - - is.

Lew - - - - - is.

Lew - - - - - is.

3rd.

N^o 3. — SONG. "BENEATH THE SKIES."

Moderato.

PIANO: *f*

The piano introduction consists of two staves in 3/4 time, marked 'Moderato' and 'f'. The right hand features a melodic line with several triplet figures. The left hand provides a harmonic accompaniment with chords and single notes.

GOLDFIELD.

Beneath the skies of sum-mer sweet.... I lin-ger where two pathways

The first system shows the vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a lower register. The piano part is marked 'pp'.

c. meet, For doubt is throb-bing in my brain Yet must I

The second system continues the vocal and piano accompaniment. The vocal line has a melodic flourish over the words 'For doubt is throb-bing'. The piano accompaniment features chords and moving lines.

c. choose be-tween the twain! And one is fair with flow-ers gay, And

The third system concludes the vocal and piano accompaniment. The vocal line ends with a triplet figure. The piano accompaniment provides a final harmonic support.

G. 
 love and laugh-ter... light the way; But one is dark-en'd

G. 
 from the sun, And du-ty points a--long that one.

G. 
 For-tune and friends what use are ye... If hap-pi-ness is not for me? Ah!

G. 
 who would live when love is lost? Then give.... me love.... at a--ny

G. 
 cost. *f*

C. O mai-den fair, though fate would part . . . In cru-el fash-ion heart from

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment starts with a piano (*pp*) dynamic, featuring a bass line with a half note G3 and a treble line with a half note G4.

C. heart, Why should we not its will de - - - fy And link our

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes G4, A4, B4, and C5. The piano accompaniment includes a slur over the treble staff and a flat sign (B-flat) in the bass staff.

C. fortunes - you and I? What mat-ter though the . . . world may frown If

The third system shows the vocal line with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a triplet of eighth notes in the treble staff.

C. love holds out its gold - en crown? Then let us tra - vel

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment includes two triplet markings in the treble staff.

G. hand in hand The path that... leads to Lov - - er - land!

G. For - tune and friends what use are ye... If hap - - pi-ness is not for me? Ah!

G. who would live when love is lost? Then give... me love... at a - - - - ny

G. .cost.

N^o 4.— CHORUS. "HERE COME THE LADIES."

Allegretto.

PIANO.

1st SOP.

Here come the la-dies who daz-zle So-ci-e-ty— Leaders of et-i-quette,

2nd SOP.

Here come the la-dies who daz-zle So-ci-e-ty— Leaders of et-i-quette,

TEN.

Here come the la-dies who daz-zle So-ci-e-ty— Leaders of et-i-quette,

BASS.

Here come the la-dies who daz-zle So-ci-e-ty— Leaders of et-i-quette,

pinks of pro-pri - e - ty, *Crème de la crème* of the la-test va - ri - e - ty,
 pinks of pro-pri - e - ty, *Crème de la crème* of the la-test va - ri - e - ty,
 pinks of pro-pri - e - ty, *Crème de la crème* of the la-test va - ri - e - ty,
 pinks of pro-pri - e - ty, *Crème de la crème* of the la-test va - ri - e - ty,

End - of - the - cen - tu - ry girls; Strictest ob - ser - vers of
 End - of - the - cen - tu - ry girls; (Of the cen - tu - ry,) Strictest ob - ser - vers of
 End - of - the - cen - tu - ry girls; Strictest ob - ser - vers of
 End - of - the - cen - tu - ry girls; Strictest ob - ser - vers of

so-cial for-mal-i-ties, Wearers of mo-dern mo-distes' spe-ci-al-i-ties,
 so-cial for-mal-i-ties, Wearers of mo-dern mo-distes' spe-ci-al-i-ties,
 so-cial for-mal-i-ties, Wearers of mo-dern mo-distes' spe-ci-al-i-ties,
 so-cial for-mal-i-ties, Wearers of mo-dern mo-distes' spe-ci-al-i-ties,

On-ly re-sid-ing in tip-top lo-cal-i-ties, Flocking where fashion un-furls.
 On-ly re-sid-ing in tip-top lo-cal-i-ties, Flocking where fashion un-furls.
 On-ly re-sid-ing in tip-top lo-cal-i-ties, Flocking where fashion un-furls.
 On-ly re-sid-ing in tip-top lo-cal-i-ties, Flocking where fashion un-furls.

N^o 4^a — CONCERTED PIECE. "TO THE BARRACKS WE HAVE COME."

Allegro.

PIANO.

The piano introduction consists of two staves. The right hand plays a rhythmic melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

CHORUS.

(LADY.E.) To the barracks we have come,
(MISS C.) We ob-serve you're looking glum;

Rumty tum! Rumty tum! Rumty

Rumty tum! Rumty tum! Rumty

Rumty tum! Rumty tum! Rumty

The piano accompaniment for the first chorus features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including some triplets.

CHORUS.

tum! (L.E.) But of course it would -n't do,
(MISS C.) And we sym - pa - thise with you,

Too - tle too! Tootle! Too - tle

tum!

Too - tle too! Tootle! Too - tle

tum!

Too - tle too! Tootle! Too - tle

The piano accompaniment for the second chorus continues with the same rhythmic patterns as the first, featuring a consistent eighth-note bass line and a melodic right hand.

too! (L.E.) For a girl to come a - lone - So we've brought a cha - pe -
 (Miss C.) For it would have been such fun If we'd come here one by

too!

too!

CHORUS.

- rone Who can more than hold her own (Hold her own.) With a mi - li - ta - ry
 one, But the thing is ne - ver done (Ne - ver done.) With a mi - li - ta - ry

Hold her own.
 Ne - ver done.

Hold her own.
 Ne - ver done.

man. Rat - a - plan!
man. Rat - a - plan!

Rat - a - plan! plan, plan, plan, plan! (Boom!)

Rat - a - plan! plan, plan, plan, plan! (Boom!)

(L.E. & Miss G:) For we're dear lit-tle girls with an in-no-cent way, And we've

come for a walk to the bar-racks to-day; We are tak-ing the air, As the

CHORUS.

wea - ther is fair, So you'll please have a care What you do and you say! They are

They are

They are

dear lit - tle girls with an in - nocent way, And they've come for a walk to the

dear lit - tle girls with an in - nocent way, And they've come for a walk to the

dear lit - tle girls with an in - nocent way, And they've come for a walk to the

barracks to-day. They're a sweet lit-tle pair, Who are taking the air, So we *must* have a care

barracks to-day. They're a sweet lit-tle pair, Who are taking the air, So we *must* have a care

barracks to-day. They're a sweet lit-tle pair, Who are taking the air, So we *must* have a care

What we do and say! say!

What we do and say! say!

What we do and say! say!

GOLDFIELD.

In the

c. name of the gal-lant Life Guards I may To our

c. vi-si-tors fair be per-mit-ted to say That the

c. reg-i-ment all, O-ver-joyed at their call, Gives them

cres:

c. heart-i-est wel-come and begs them to stay. Rat-a-plan!

CHO? Sopranos 1st & 2d.

For were

Rat - a - plan plan, plan, plan, plan, (Boom!)

Rat - a - plan plan, plan, plan, plan, (Boom!)

dear lit-tle girls with an in-no-cent way, And we've come for a walk to the

barracks to-day. We are tak-ing the air, As the wea-ther is fair, So you'll

CHORUS.

please care What you do and you say! They are dear lit-tle girls with an
 They are dear lit-tle girls with an
 They are dear lit-tle girls with an.

in-nocent way, And they've come for a walk to the barracks to-day. They're a
 in-nocent way, And they've come for a walk to the barracks to-day. They're a
 in-nocent way, And they've come for a walk to the barracks to-day. They're a

sweet little pair, Who are tak-ing the air, So we *must* have a care What we

sweet little pair, Who are tak-ing the air, So we *must* have a care What we

sweet little pair, Who are tak-ing the air, So we *must* have a care What we

do and say.

do and say.

do and say.

N^o 5. — SONG & CHORUS. "HIGH CLASS CHAPERONE."

Allegro moderato.

PIANO. *f*

The piano introduction is in 3/4 time, marked *f* (forte). It consists of two staves: a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a simple accompaniment of eighth notes.

LADY VIRGINIA.

The first part of the song features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The lyrics are:

I am fa - - vour - a - - bly known As a high - class cha - - pe -
 When a gen - - tle - man I see Who I think will do for
 Though for rea - - sons of my own I pre - fer to cha - - pe -

.V.

The second part of the song continues with a vocal line and piano accompaniment. The lyrics are:

- rone - For my ser - - vi - ces there's quite a com - pe - - ti - - tion;
 me, Then I ne - - ver let my char - ges spoil my chan - ces;
 - rone A - ny girl who's not sup - posed to be an heir - ess;

L.V.

And I fre - quent - ly es - cort - To bom - bard the so - cial
 And you'll ve - ry oft - en find That I leave the girls be -
 Be - ing great - ly in re - quest, I will al - ways do my

L.V.

fort - Charming dé - butantes of beau - ty and po - si - tion.
 - hind At par - tic - u - lar - ly nice At - homes and dan - ces.
 best For a gen - u - ine A - mer - i - can mil - lion - air - ess;

L.V.

They're an "O - pen Se - sa - me," And a ne - ver - fail - ing
 And I'm much in - clined to flirt In a man - ner most ex -
 For I know these Yan - kee girls, So I give them dukes and

L.V.

key To the hou - ses where I look with as - pi -
 - pert With the boys whom ev' - ry cha - pe - rone is
 ears Who are pen - ni - less and bro - ken - down and

L.V.

- ra - tion -
 sweet on -
 done for -

When I oft - - en find it hard To ob -
 If they hap - - pen to be rich, I se -
 But the co - - ro - nets which show Where the

L.V.

- tain a sin - gle card On the me - rits of my so - cial re - pu -
 - cure them ear - ly, which As a rule is short - ly af - ter leav - ing
 gilt's come off, you know - Well - they're not the sort of co - ro - nets I

L.V.

- ta - tion.
 E - ton.
 run for!

Do you see my ob - ject?
 Do you think that's dod - gy?
 Do you guess my meaning?

CHORUS.

Ra - ther! Tho' So -
 Ra - ther! When I
 Ra - ther! When my

Ra - ther!
 Ra - ther!
 Ra - ther!

Ra - ther!
 Ra - ther!
 Ra - ther!

L.V.

- ci - e - ty may quiz, If you don't call that good bus'ness - I should
 see a like - ly man, If Vir - gi - nia can - not catch him - I should
 ef - forts end in fizz, If you don't call that an - noy - ing - I should

L.V.

like to know what is! Do you see my ob - ject? Ra - ther! Tho' So -
 like to know who can! Do you think that's dod - gy? Ra - ther! When I
 like to know what is! Do you guess my meaning? Ra - ther! When my

Do you see her ob - ject? Ra - ther! Tho' So -
 Do you think that's dod - gy? Ra - ther! When she
 Do you guess her meaning? Ra - ther! When her

Do you see her ob - ject? Ra - ther! Tho' So -
 Do you think that's dod - gy? Ra - ther! When she
 Do you guess her meaning? Ra - ther! When her

- e - e - ty may quiz, If you don't call that good bus'ness - I should
 see a like - ly man, If Vir - gi - nia can - not catch him - I should
 ef - forts end in fizz, If you don't call that an - noy - ing I should

like to know what is!
 like to know who can!
 like to know what is!

like to know what is!
 like to know who can!
 like to know what is!

like to know what is!
 like to know who can!
 like to know what is!

N^o 6. — CONCERTED PIECE. "TO THE BARRACKS WE HAVE COME."

Allegro moderato.

PIANO.

GIRLS.

To the bar - racks we . . have come

MAJOR.

Rum - ty

G.

For a jol - - ly day with

M.

tum! Rum - ty tum! Rum - ty tum!

G. you, So be

M. Too - tle too! Too - tle, Too - - tle too!



G. sure you let us see What good fel - - lows you can

M.



G. be By pro - vid - - ing us with tea, And as

M. Get us tea.



G. quick - - ly as you can;

M. Ra - ta - plan! Ra - ta - plan!

G. For we're Gai - e - ty girls who are

M. br-r-r-r-um boom!

G. gid - dy and gay, And we've come for a lark to the barracks to-day; We're as

M.

G. pretty a lot As the Gai-e-ty's got, And we don't care a jot

M. And they

G. What we do, and

M. don't care a jot What they do, and

G. say.

M. say.

N^o 7. — DUETT. "OH, MY DAUGHTER."

Moderato.

PIANO.

R. ROSE.

Dr B. DR. BRIERLY.

Oh, pa -
Oh, pa -
Oh, pa -


Oh, my daugh - ter, there's a crea - ture known as man,
Oh, my daugh - ter, you are young - but you're dis - creet.
Oh, my daugh - ter, pray se - lect a man of wealth,

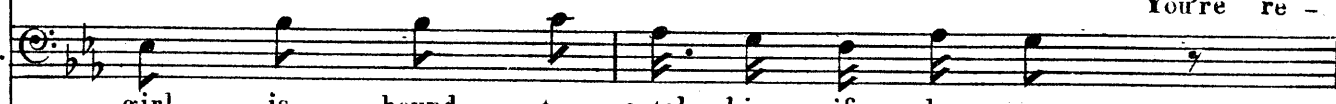
R.

Dr B.


- pa, that is ex - act - ly what I guess'd!
- pa, I've learnt a thing or two from you!
- pa, I'll take the rich - est I can get.

And a
You must.
For I'm

R. 

Dr B. 

girl is bound to catch him if she can.
 try to bring a sui - - tor to your feet.
 old and ra - - - ther fail - ing in my health—



Dear - est
 That's ex -
 You're re -

R. 

Dr B. 

fa - ther, I shall do my ve - - ry best!
 - act - - ly what your pet in - tends to do.
 - mark - a - - bly sharp - wit - - ted, dear, as yet.



It's a
 When you
 If you

R. 

Dr B. 

task to which my dar - ling is - - n't used—
 get him safe - - - ly down up - - on his knees—
 wed some rich and o - - pen - hand - ed man—



But she'll
 Here's the
 He will

R.
 prove a rea - dy pu - pil - as you'll see -
 in - - ter - est - ing por - tion of the plan -
 make a lit - - tle set - tle - ment on you.

Dr B.

Will you
 Tell me
 Well - I

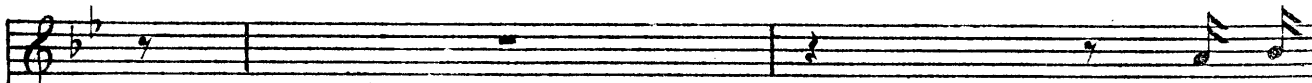
R.
 It de -
 Oh, pa -
 Dear - est


Dr B.

show me how you'll act when in - - tro - duced?
what will be the next pro - - ceed - ing, please?
 hope to get a tri - fle if I can -

R.
 - pends on who the gen - tle - man may be.
 - pa, I real - ly don't see how I can.
 fa - - ther, I am quite a - ware you do!

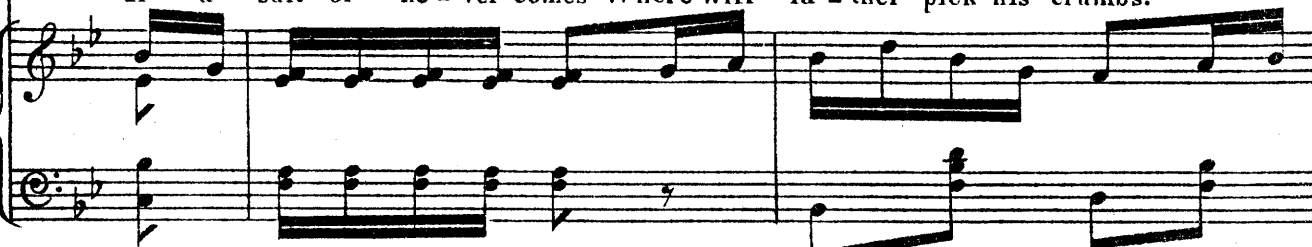
Dr B.

R. 

Dr B. 

If he has-*n't* got a sou What will Ro-sy-Po-sy do?
 If the wealthy you're ask'd to share Of a love-sick mil-lion-*aire*?
 If a suit-or ne-ver comes Where will fa-ther pick his crumbs?

She will
 My ap-
 To the



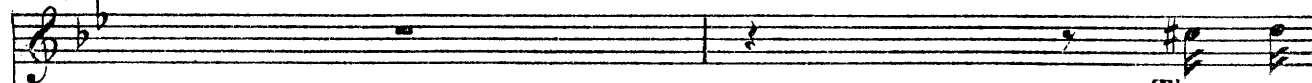
R. 


Dr B. 

treat the per-son so! Just like *that*- don't you know!
 -pro-val I will show Just like *that*- don't you know!
 Mu-sic Halls I'll go, Do-ing *that*- don't you know!

But sup-
 But sup-
 You might

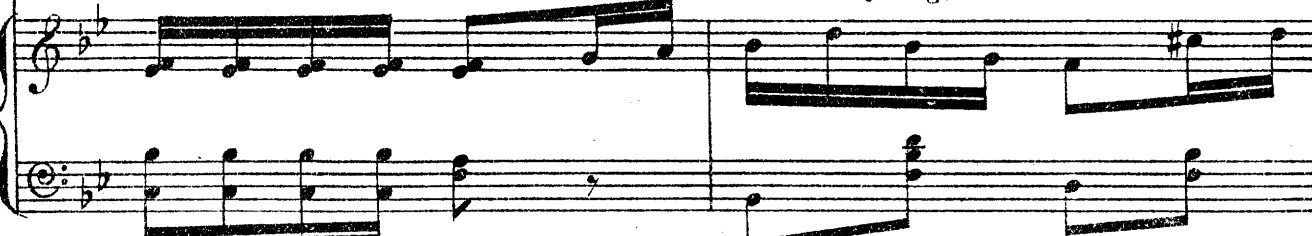


R. 

Dr B. 

-pose the case should be That he rolls in L. S. D?
 -pose the heart you've won Of a need-y young-er son?
 try a lit-tle dance That I saw, when young, in France.

Then a
 I shall
 Do you



R.
 smi - ling face I'll show, More like that - don't you know!
 quick - ly bid him go, More like that - don't you know!
 think they did it so? More like that - don't you know!

Dr B.

R.
 And if a - - ny - - bo - - dy asks us what we're
 And if a - - ny - - bo - - dy won - ders what we're
 If the Coun - ty Coun - cil asks us what we're


Dr B.

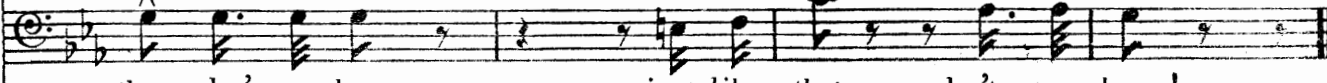
And if a - - ny - - bo - - dy asks us what we're
 And if a - - ny - - bo - - dy won - ders what we're
 If the Coun - ty Coun - cil asks us what we're

R.
 at - don't you know, We shall wink at one a - - no - ther, just like
 at - don't you know, We shall nudge each o - ther sly - ly, just like
 at - don't you know, We can tell them we are on - ly do - ing

Dr B.

at - don't you know, We shall wink at one a - - no - ther, just like
 at - don't you know, We shall nudge each o - ther sly - ly, just like
 at - don't you know, We can tell them we are on - ly do - ing

R.  *that— don't you know, just like that— don't you know!*
that— don't you know, just like that— don't you know!
that— don't you know, do - ing that— don't you know!

Dr B.  *that— don't you know, just like that— don't you know!*
that— don't you know, just like that— don't you know!
that— don't you know, do - ing that— don't you know!



DANCE.






gva
rall:

N^o 8.— TRIO. "WHEN ONCE I GET HOLD OF A GOOD-LOOKING HE."

Allegro moderato.

PIANO.

LADY VIRGINIA.


VER. 1. When once I get hold of a good-look-ing He, With a
 VER. 4. When once I get hold of an ar - tist in dress, Who can

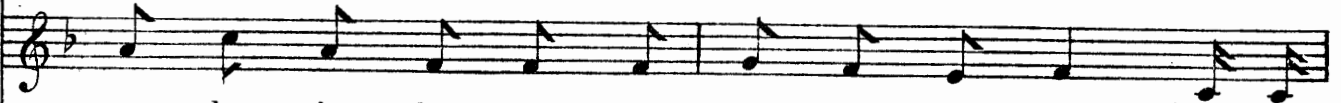
SIR LEWIS.

VER. 2. When once I get hold of some po - pu - lar case— A di -

Dr BRIERLY.


VER. 3. When once I get hold of a patient wh' ll pay And who.

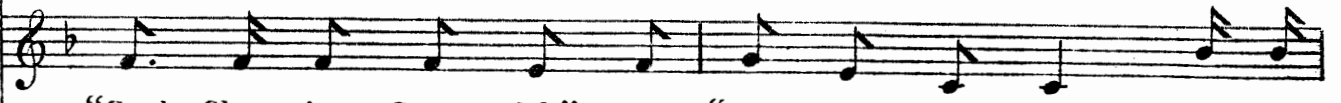
L.V.  ba - lance at Count's suf - fi - cient for me; Or an
make me look twen - ty or pos - si - bly less, Or a

S.L.  - voice that in - volves a - - ny Duke in dis - grace, Or a

Dr B.  likes me to vi - - sit him three times a day, Or a



L.V.  In - - di - - an Prince who has stayed with the Queen, And whose
hair - dres - ser skilled in the tricks of his trade, Who pro -

S.L.  "Card - Sharp - ing Scan - - dal," or "Se - - ri - - ous charge," Put - ting

Dr B.  weal - thy dys - pep - tic in need of my care, Or a



L.V.  dia - monds are real - - ly the big - gest I've seen - No
- du - - ces the new - - est Pa - - ri - - si - - en shade - No

S.L.  seats on the Bench at a pre - mi - - um large - No

Or B.  li - - ver that's owned by a mil - - li - - on - - aire - No



L.V.  mat - ter how much or how lit - - tle I know of him,

S.L.  mat - ter how much or how lit - - tle I know of it,

Or B.  mat - ter how much or how lit - - tle I know of him,



L.V. Take it for grant - ed I ne - - ver let go of him!

S.L. Take it for grant - ed I ne - - ver let go of it!

Dr B. Take it for grant - ed I ne - - ver let go of him!

(2nd & 3rd verses only.) (every verse.)

L.V. Ne - - ver oh, ne - - ver, no

(1st & 4th verses only.) (3rd verse only.) (every verse.)

S.L. Ne - - ver oh, ne - - ver, He ne - - ver, no ne - - ver, no

(1st 2nd & 4th verses only.) (every verse.)

Dr B. She ne - - ver, no ne - - ver, no

1st 2nd & 3rd | 4th

L.V. ne-ver lets go of him! him!

S.L. ne-ver lets go of him! him!

Dr.B. ne-ver lets go of him! him!

1st 2nd & 3rd | 4th

f

DANCE.

§

Fine.

§

N^o 9. — SONG. "JIMMY ON THE CHUTE."

WRITTEN AND COMPOSED

BY HARRY GREENBANK.

Vivace.

VOICE.

PIANO.

The first system of the musical score consists of two staves. The upper staff is for the voice, and the lower staff is for the piano. The piano part is marked with a forte dynamic 'f' and includes a dynamic marking 'p. bb' (pianissimo) for a specific passage. The music is in a 2/4 time signature and a key signature of one flat (B-flat major or D minor).

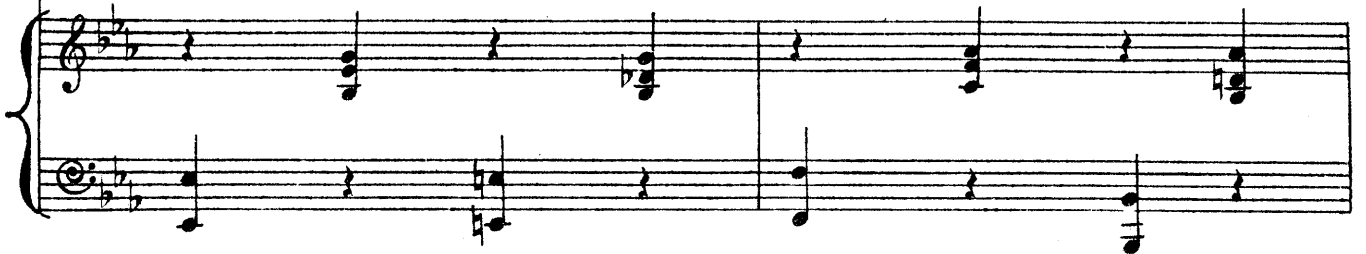
Dr BRIERLY.

Lit-tle Jim-my was a scho-lar, and his ap-ti-tude was such That his
 Now when Jim-my saw that Wa-ter-Chute he laugh'd un-til he cried Just to
 Then he took his seat with Grand-ma and they started off all right, But a
 But the splash was so ter-ri-fic that his heart be-gan to quake As his
 With a boat-hook poor old Grand-mam-ma was fish'd up safe and sound, But the

The second system of the musical score consists of two staves for the piano accompaniment. The music is marked with a mezzo-forte dynamic 'mf'. The piano part continues the accompaniment for the lyrics above, maintaining the 2/4 time signature and one-flat key signature.



pa - rents and pre - cep - tors were a - fraid he'd know too much; So his
see the girls yell out and grab the fel - lows by their side; And he
pret - ty girl be - side him scream'd, "You'd bet - ter hold on tight!" They were
Grand - ma turned a so - mer - sault and fell in - to the lake, So he
pret ty - girl and Jim - my in a close em - brace were found; In their



Grand - mam - ma said, "Bless him! I will take him up to town, And we'll
said to gen - tle Grand - ma, "This will suit me to a T, When I
fly - - ing down so fast that Jim - my's head be - gan to swim, So he
held on to the pret - ty girl, and hugg'd her tight - er still - For he
ter - - ri - ble a - larm they would - n't hear of let - ting go, And they're



go to Cap - tain Boy - ton's, and they'll 'Wa - ter - Chute' us down." Oh!
get up there and have those girls a - grab - bing hold of me!" Oh!
clawed on to that pret - ty girl, and she clawed on to him! Oh!
thought the world was end - ed, and he had - - n't made his will. Oh!
hug - ging one a - no - ther still for a - - ny - thing I know. Oh!




CHORUS.

Dr B. 

Jim - my on the Chute, boys! Wont' he have a day?

Dr B. 

Go - ing out with Grand - - ma - Gran - ny's get - ting gay!

Dr B. 

Down in half a slap - bang - wet from top to toe -

Dr B. 

That's the way they "chute" 'em at the Wa - - ter Show.



f

N^o 10. — WALTZ.

Tempo di Valse.

PIANO.

ff

pp

rall:

rall:

Vivo.

First system of musical notation. The treble clef staff begins with a dynamic marking of *ff*. The music features a complex texture with many beamed notes and slurs, particularly in the right hand.

Second system of musical notation, continuing the piece with similar complex textures and rhythmic patterns.

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

Fourth system of musical notation, featuring intricate melodic lines and dense accompaniment.

Fifth system of musical notation, concluding the page with a final melodic flourish and accompaniment.

First system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music begins with a dynamic marking of *ff* (fortissimo). The upper staff features a melodic line with a long note followed by a series of eighth notes and a final half note. The lower staff provides a rhythmic accompaniment with chords and single notes.

Second system of the musical score, continuing from the first. It maintains the same two-staff structure and key signature. The melodic line in the upper staff continues with eighth notes and quarter notes. The lower staff continues with a steady accompaniment. The system concludes with a double bar line and a 2/4 time signature.

Allegro Vivo.

Third system of the musical score, starting with the tempo marking *Allegro Vivo.* The time signature changes to 2/4. The upper staff begins with a dynamic marking of *ppp* (pianissimo). The music is characterized by a more active eighth-note melody in the upper staff and a rhythmic accompaniment in the lower staff.

Fourth system of the musical score. The tempo remains *Allegro Vivo.* The upper staff continues with eighth-note patterns. A dynamic marking of *poco cres:* (poco crescendo) is placed above the lower staff, indicating a gradual increase in volume.

Fifth and final system of the musical score. The tempo is still *Allegro Vivo.* The upper staff features a melodic line with a long note and eighth notes. A dynamic marking of *cres:* (crescendo) is placed above the lower staff. The system ends with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The system contains five measures of music.

Second system of musical notation, continuing the piece. It consists of five measures of music in the same key and time signature as the first system.

Third system of musical notation, continuing the piece. It consists of five measures of music in the same key and time signature as the first system.

Fourth system of musical notation, continuing the piece. It consists of five measures of music in the same key and time signature as the first system.

Fifth system of musical notation, continuing the piece. It consists of five measures of music in the same key and time signature as the first system.

Sixth system of musical notation, concluding the piece. It consists of five measures of music in the same key and time signature as the first system, ending with a double bar line and repeat sign.

N^o 11. — SONG. "PRIVATE TOMMY ATKINS."

WRITTEN BY HENRY HAMILTON.

COMPOSED BY S. POTTER.

Tempo di Marcia.

VOICE.

PIANO.

f

Cornet.

GOLDFIELD.

Oh, we
In
In
So

p

c.

take him from the ci - - ty or the plough And we
time of peace he hears the bu - - gle call, In
war - time then it's Tom - my to - - the front, And we
Tom - my dear, we'll back you 'gainst the world For

f *p*

c.

drill him and we dress him up so neat, We
bar - - racks from "Re - - val - - ly" to "Lights out," And if
ship him off in Troop - ers to the scene; We
fight - ing or for fun - ning or for work, Wher - -

p *f* *mf*

c.

teach him to, up - hold his man - ly brow And
"Sen - - try go," and pipe - clay e - - ver pall, There's
sit at home while Tom - my bears the brunt, A - -
e - - ver Bri - tain's ban - ner is un - furl'd To

f *mf*

c.

how to walk, and where to put his feet. It
al - ways plen - - ty more of work a - - bout. On
fight - ing for his coun - try and his Queen. And
do your best and ne - - ver, ne - - ver shirk. We

f

c. does - n't mat - - ter who he was be - fore, Or
 leave o' nights you meet him in the streets As
 whe - ther he's on In - - dia's co - - ral strand, Or
 keep the warm - - est cor - - ner in our hearts, For

c. what his pa - rents fan - cied for his name, Once he's
 hap - py as a school boy and as gay Then
 pour - ing out his blood in the Sou - dan, To
 you, my lad, wher - - e - - ver you may be, By

c. poc - ket - ed the shil - ling and a u - - ni - form he's fill - ing We
 back he goes to du - ty, all for En - gland, home and beau - ty, And the
 keep our flag a fly - ing he's a do - ing and a dy - ing, Ev' - ry
 U - - nion Jack a - - bove you! but we're proud of you and love you, God

c. call him Tom - my At - kins all the same.... Oh!.....
 no - - ble sum of thir - teen - pence a day!..... Oh!.....
 inch of him a sol - dier and a man!..... Oh!.....
 keep you, Tom - my, still by land and sea..... Oh!.....

1st time *p*, 2nd *f*

C. Tommy, Tommy At-kins you're a "good 'un" heart and hand, You're a

C. cre--dit to your call-ing and to all your na-tive land, May your

C. luck be ne-ver fail-ing, May your Love be e--ver true, God

C. bless you, Tom-my At-kins, Here's your Coun-try's love to you... Oh!

C. you.

N^o 12. FINALE. ACT I. "TO MY JUDICIAL MIND."

Presto.

PIANO.

The piano introduction consists of two staves. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Sir. LEWIS.

The vocal line for Sir Lewis begins with a series of eighth notes, followed by a dotted quarter note and a half note. The melody is in the same key signature and time signature as the piano introduction.

To my ju-dicial mind there's not a doubt That here we have the comb I spoke a -
Moderato.

The piano accompaniment for Sir Lewis is marked 'Moderato'. It features a more relaxed tempo than the initial 'Presto' section, with a melody in the right hand and a supporting bass line in the left hand.

S.L.

The vocal line for S.L. continues the melody from Sir Lewis, starting with a quarter rest followed by eighth notes. It includes a triplet of eighth notes in the final measure of the line.

-bout; It's most extraordi-na-ry, you'll al-low, The

The piano accompaniment for S.L. features a more active right hand with sixteenth-note patterns, while the left hand remains steady with eighth notes.

Dr BRIERLY.

S.L.

The vocal line for S.L. continues with a melody of eighth and quarter notes. A double bar line with repeat dots appears in the middle of the line.

ve-ry ar-ti-cle should turn up now. Good peo- - ple, to con-

The piano accompaniment for S.L. includes a 'ped.' (pedal) marking at the bottom right, indicating where the sustain pedal should be used. The right hand has a melodic line with some slurs, and the left hand provides harmonic support.

ped.

Lady VIR:
(aside - interrupting him.)

Dr B.

-demn me is not fair, Un - til I have explain'd myself- Take care!

ROSE.

How shocking these disclosures are, My dear pa-pa! I

Andante.

ped. *

R.

thought you so par-ti-cu-lar, My dear pa-pa! I sat and listened at your feet, And

ped. * ped. *

R.

fancied you were quite complete, But you've been worse than indiscreet, My dear pa-

CHORUS.

1st SOP.

R. *-pa!* *p* Oh,

2nd SOP.

p Oh,

TEN:

p Oh,

BASS.

p Oh,

Tempo di Galop.

shame - ful ad - mission! Oh, shock - ing sur - prise! In mo - - dest con -

shame - ful ad - mission! Oh, shock - ing sur - prise! In mo - - dest con -

shame - ful ad - mission! Oh, shock - ing sur - prise! In mo - - dest con -

shame - ful ad - mission! Oh, shock - ing sur - prise! In mo - - dest con -

-fusion we cov - - er our eyes! In - - tend - ing of course to con -

-fusion we cov - - er our eyes! In - - tend - ing of course to con -

-fusion we cov - - er our eyes! In - - tend - ing of course to con -

-fusion we cov - - er our eyes! In - - tend - ing of course to con -

-vey to you thus You're scarce - ly the fam-i - - - ly doe - - tor for

-vey to you thus You're scarce - ly the fam-i - - - ly doe - - tor for

-vey to you thus You're scarce - ly the fam-i - - - ly doe - - tor for

-vey to you thus You're scarce - ly the fam-i - - - ly doe - - tor for

us! No lon - - ger your re - gu - - lar pa - - tients we'll be, Nor

us! No lon - - ger your re - gu - - lar pa - - tients we'll be, Nor

us! No lon - - ger your re - gu - - lar pa - - tients we'll be, Nor

us! No lon - - ger your re - gu - - lar pa - - tients we'll be, Nor

place on your ta - ble our two - guinea fee - Your mo - rals are

place on your ta - ble our two - guinea fee - Your mo - rals are

place on your ta - ble our two - guinea fee - Your mo - rals are

place on your ta - ble our two - guinea fee - Your mo - rals are

low, but your char- - ges are high; Oh, wicked! Oh, shocking! Oh,

low, but your char- - ges are high; Oh, wicked! Oh, shocking! Oh,

low, but your char- - ges are high; Oh, wicked! Oh, shocking! Oh,

low, but your char- - ges are high; Oh, wicked! Oh, shocking! Oh,

shameful! Oh, fie! Oh, wicked! Oh, shocking! Oh, shameful! Oh, fie!

shameful! Oh, fie! Oh, wicked! Oh, shocking! Oh, shameful! Oh, fie!

shameful! Oh, fie! Oh, wicked! Oh, shocking! Oh, shameful! Oh, fie!

shameful! Oh, fie! Oh, wicked! Oh, shocking! Oh, shameful! Oh, fie!

GOLDFIELD.

Ab, do not heed what foes may say!— Let spite and slan - - der

The first system of the musical score for 'Goldfield'. It features a vocal line in G major, 3/4 time, and a piano accompaniment. The vocal line begins with a fermata on the first note, 'Ab'. The piano accompaniment consists of a steady bass line and chords in the right hand.

c. go... their way, But let... this hour bring joy to me, And

The second system of the musical score. The vocal line continues with a fermata on 'go...'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

c. say.. that you my wife will be! For time will prove this

The third system of the musical score. The vocal line has a fermata on 'say..'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

c. tale.. un - true, So, dear - - est, let me go... with you, To

The fourth system of the musical score. The vocal line has a fermata on 'tale..'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

G. *rall:*

be at once your knight and slave, Your bond - - man glad, your

G. **ALMA.**

cham - pion brave. Ah, no! we two must say... good - bye, For

A.

far a - part our path - ways lie; And till my in - - no -

A.

- cence is shown, I go... to live my life... a - lone.

ROSE.

This shock - ing dis -

ALMA.

In pi - - ty be
L.V., L.E., GLA: DAISY & MINA.

The theft has so
CISSY HAYDEE & ETHEL.

The theft has been
COLDFIELD.

Ah, let me come
Sir LEWIS.

This shock - ing dis -
Dr BRIERLY.

MAJOR LIEUT. with Cho^{rs} I've ne - - ver been
SOP.

The Ninth as their

TEN.

The Ninth as their

BASS.

The Ninth as their

Allégo vivace.

R.
- clo - sure pa - pa will de - plore - He'll have to re - move the brass

A.
si - lent nor plead with me more, And seek not to shake my re -

L.V.
&c.
clear - ly been laid at her door, It's luc - ky we did - - n't miss

C. &c.
eru - el - ly laid at her door, But soon - er or la - - ter she'll

G.
with you to leave you no more; For you - and you on - - ly - I

S.L.
- clo - sure I deep - - ly de - plore! I had - - n't a no - - tion of

Dr.B.
half so in - sul - - ted be - fore! Why did - - n't you warn me of

doe - tor will own him no more - We'll give him his no - tice and

doe - tor will own him no more - We'll give him his no - tice and

doe - tor will own him no more - We'll give him his no - tice and

p

R. plate from his door; His pa - tients will leave him and pro - - ba - bly

A. - solve I, im - plore - - Though for - - tune is cru - - el, its freaks I'll de -

L.V. &c. a - - ny - thing more; No doubt for our jew - - els she want - ed to

G. &c. pay off the score, And turn on these la - - dies so migh - ty and

G. love and a - dore! When life may be hap - - py, oh, why should we

S.L. what was in store, For how could I guess - - till the comb caught my

Dr B: what was in store? The least you can do is to speed - i - ly

show him the door, His va - ried pre - - - scrip - tions no lon - - ger we'll

show him the door, His va - ried pre - - - scrip - tions no lon - - ger we'll

show him the door, His va - ried pre - - - scrip - tions no lon - - ger we'll

f

N^o 13. — OPENING CHORUS. ACT II. "HERE ON SUNLIT SANDS."

Allegro moderato.

PIANO: *mf*

The musical score is written for piano in 2/4 time, marked *Allegro moderato* and *mf*. It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system includes a *mf* dynamic marking. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat (B-flat), and the piece concludes with a double bar line.

First system of musical notation. The treble clef staff begins with a dynamic marking of *mf*. The bass clef staff contains a series of chords. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff continues with chords. The key signature has one flat (B-flat).

Third system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff continues with chords. The key signature has one flat (B-flat).

Fourth system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff continues with chords. The key signature has one flat (B-flat).

Fifth system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff continues with chords. The key signature has one flat (B-flat).

Sixth system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff continues with chords. The key signature has one flat (B-flat).

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with some slurs and accents, and the bass staff continues with a consistent eighth-note accompaniment.

Third system of musical notation, showing further development of the melodic and accompaniment parts. The treble staff features a series of eighth-note runs, and the bass staff maintains its rhythmic foundation.

Fourth system of musical notation, concluding with a double bar line. The treble staff has a melodic phrase that ends with a fermata, and the bass staff has a sustained chord.

Fifth system of musical notation, marked with a forte (*ff*) dynamic. The treble staff features a more complex melodic line with slurs and accents, and the bass staff has a more active accompaniment with some chords.

Sixth system of musical notation, the final system on the page. It continues the melodic and accompaniment themes, ending with a double bar line. The treble staff has a melodic phrase that ends with a fermata, and the bass staff has a sustained chord.

1st SOP.



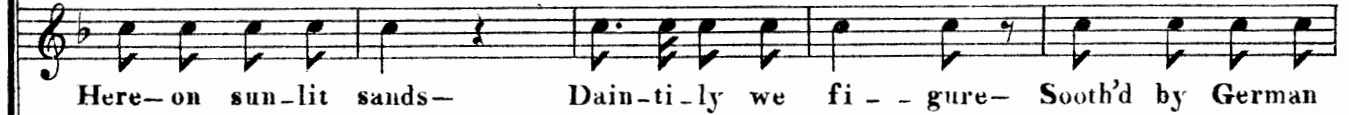
Here— on sun—lit sands— Dain—ti—ly we fi — — gure— Sooth'd by German

2nd SOP.



Here— on sun—lit sands— Dain—ti—ly we fi — — gure— Sooth'd by German

TEN.

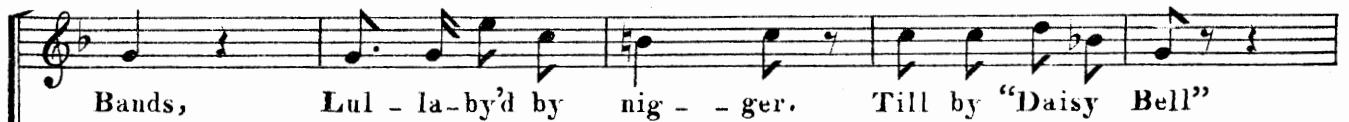


Here— on sun—lit sands— Dain—ti—ly we fi — — gure— Sooth'd by German

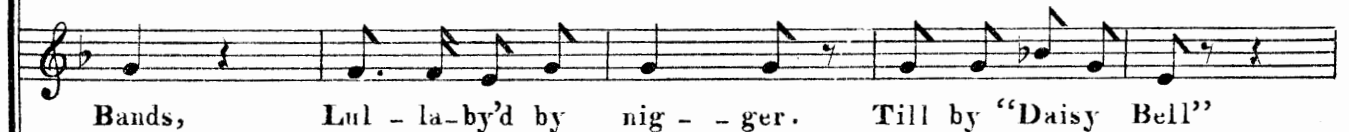
BASS.



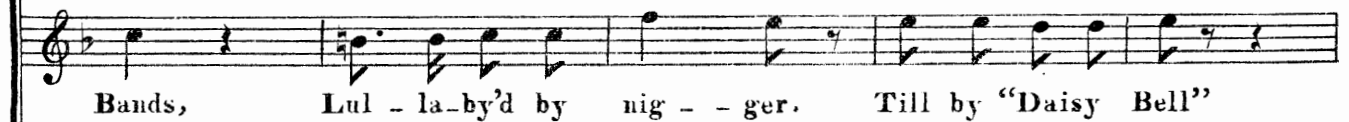
Here— on sun—lit sands— Dain—ti—ly we fi — — gure— Sooth'd by German

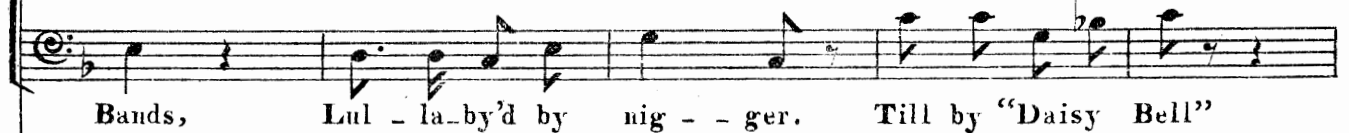
Bands, Lul — la—by'd by nig — — ger. Till by "Daisy Bell"



Bands, Lul — la—by'd by nig — — ger. Till by "Daisy Bell"



Bands, Lul — la—by'd by nig — — ger. Till by "Daisy Bell"



Bands, Lul — la—by'd by nig — — ger. Till by "Daisy Bell"



Near - ly dri - ven era - - zy, Back to their ho - tel... Stroll the loungers

Near - ly dri - ven era - - zy, Back to their ho - tel... Stroll the loungers

Near - ly dri - ven era - - zy, Back to their ho - tel... Stroll the loungers

Near - ly dri - ven era - - zy, Back to their ho - tel... Stroll the loungers

la - - - zy.

la - - - zy.

la - - - zy. Here, by o - cean blue, Pret - ty girls in plen - - ty

la - - - zy. Here, by o - cean blue, Pret - ty girls in plen - - ty

Freshest of o -

Freshest of o -

Make the life a true Dol - ce far ni - en - - te! Freshest of o -

Make the life a true Dol - ce far ni - en - - te! Freshest of o -

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "Freshest of o -", "Freshest of o -", "Make the life a true Dol - ce far ni - en - - te! Freshest of o -", and "Make the life a true Dol - ce far ni - en - - te! Freshest of o -".

- zone, Lov - li - est of fa - - ces, Crowning this a - - lone...

- zone, Lov - li - est of fa - - ces, Crowning this a - - lone...

- zone, Lov - li - est of fa - - ces, Crowning this a - - lone...

- zone, Lov - li - est of fa - - ces, Crowning this a - - lone...

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "- zone, Lov - li - est of fa - - ces, Crowning this a - - lone...", "- zone, Lov - li - est of fa - - ces, Crowning this a - - lone...", "- zone, Lov - li - est of fa - - ces, Crowning this a - - lone...", and "- zone, Lov - li - est of fa - - ces, Crowning this a - - lone...".

Pa - radise of pla - ces.

Pa - radise of pla - ces.

Pa - radise of pla - ces.

Pa - radise of pla - ces.

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. The key signature has one flat, and the time signature is 4/4.

CONTRALTO.

Don't we look ex - treme - ly fetch - ing - Subjects fit for artist's sketch - ing?

These are fash - ions last suc - cess - es, La - test thing in bath - ing dress - es!

The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has one flat, and the time signature is 4/4.

SOP:

We - who don't go in for bath - ing, Cri - ti - cise in man - ner

CONT:

Don't we look ex - treme - ly fetch - ing - Sub - jects fit for artist's sketching?

scath - ing; Frankly own - ing we can't bear them, We should be a - - shamed, .

These are fash - ions last suc - cess - es, La - test thing in bath - -

Tenors.

... a - shamed to wear them! Bath - ing dress needs care - ful

Basses.

- - - ing . . . dress - - - es! Bath - ing dress needs care - ful

buy - - ing, Ma - - ny fi - gures find it try - - ing; Is it
buy - - ing, Ma - - ny fi - gures find it try - - ing; Is it

proved by fashion's daugh - ter Paint and pow - der stand the wa - ter?
proved by fashion's daugh - ter Paint and pow - der stand the wa - ter? Paint and

Paint and pow - der stand the wa - - - - - ter?
pow - der stand the wa - - - - - ter?

SOP:

We — who don't go in for bathing Cri-ti-cise in man-ner seath-ing; Frankly

CON:

Don't we look ex-tremely fetching, Subjects fit for artist's sketching? These are fashion's

TEN:

Is it proved by fash-ion's daugh-ter Paint and

BASS.

Is it proved by fash-ion's daugh-ter Paint and

owning we can't bear them, We should be a-shamed, ... a-shamed to wear them!

last success-es, La-test thing, ... in bath - - - ing ... dress - - - es!

pow-der stand the wa - - ter, ... will stand the wa - - ter?

pow-der stand the wa - - ter, ... will stand the wa - - ter?

Here, while summer's hand Sea and shore is gild - - ing, Cas-tles in the

Here, while summer's hand Sea and shore is gild - - ing, Cas-tles in the

Here, while summer's hand Sea and shore is gild - - ing, Cas-tles in the

Here, while summer's hand Sea and shore is gild - - ing, Cas-tles in the

The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

sand Boys and girls are build - - ing. Here the faithless nurse,

sand Boys and girls are build - - ing. Here the faithless nurse,

sand Boys and girls are build - - ing. Here the faithless nurse,

sand Boys and girls are build - - ing. Here the faithless nurse,

The piano accompaniment continues with chords and melodic lines.

San-dy babes de- sert - - ing, Leaving bad for worse, Takes to violent

San-dy babes de- sert - - ing, Leaving bad for worse, Takes to violent

San-dy babes de- sert - - ing, Leaving bad for worse, Takes to violent

San-dy babes de- sert - - ing, Leaving bad for worse, Takes to violent

flirt - - ing.

flirt - - ing.

flirt - - ing. Morn - - ing, noon and night Life is full of plea - sure;

flirt - - ing. Morn - - ing, noon and night Life is full of plea - sure;

Here, beside the

Here, beside the

Mo - - - ments whose de - light Me - mo - ry will trea - sure! Here, beside the

Mo - - - ments whose de - light Me - mo - ry will trea - sure! Here, beside the

sea, E - - ver blue and bree - - zy, Man and maid a - gree... *cres:*

sea, E - - ver blue and bree - - zy, Man and maid a - gree... *cres:*

sea, E - - ver blue and bree - - zy, Man and maid a - gree... *cres:*

sea, E - - ver blue and bree - - zy, Man and maid a - gree... *cres:*



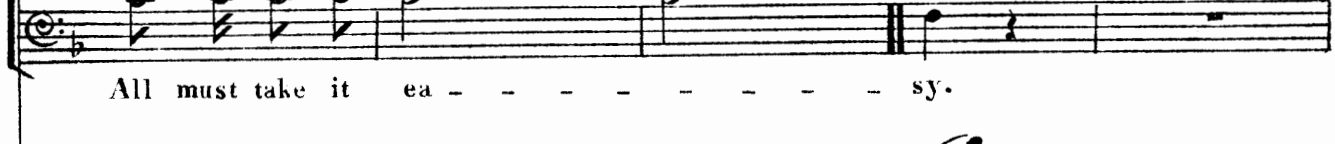
All must take it ea - - - - - sy.



All must take it ea - - - - - sy.



All must take it ea - - - - - sy.



All must take it ea - - - - - sy.



ff



p



p



dim - - - *gva* - - - in - - - u - - - en - - - do.

N^o 14. — CONCERTED PIECE. "THAT LADIES CANNOT BATHE."

Allegro moderato.

VOICE. LADY E.

PIANO. *mf*

That

L.E.

la - dies can - not bathe — if so they please — With —

L.E.

— out en - countring crea - - tures such as these Is

CLADYS.

L.E.

real - ly most an - noy - ing! They can - not be sur - prised if

C.

we ob - - - ject: It quite pre - vents a girl of

C.

self res - - - pect The wa - ter from en - joy - ing!

MINA.

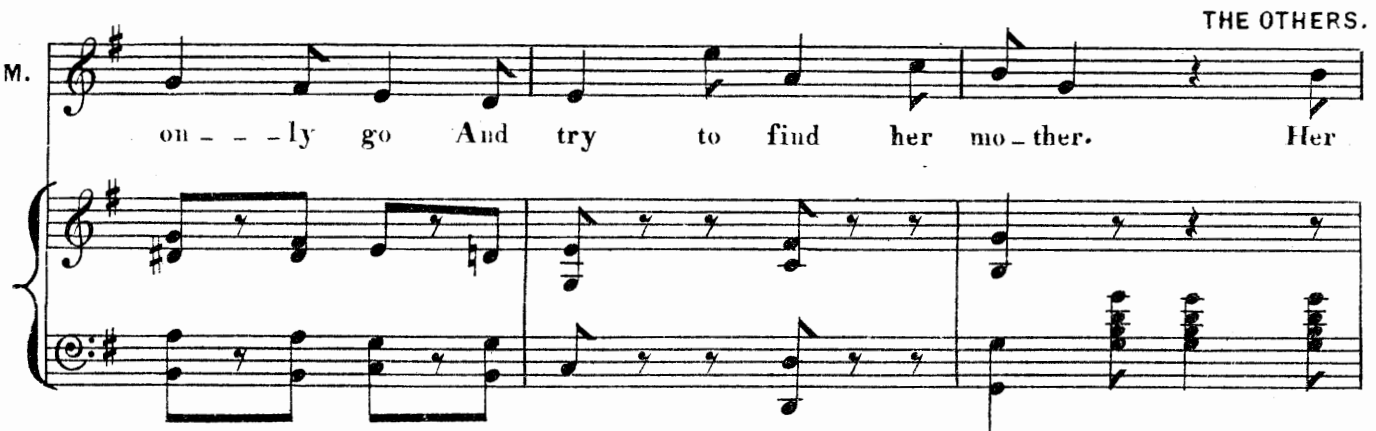
M. France the thing is bet - - ter done— A la - - dy there is

M. classed as one; And act - res - ses.. would ne - - ver pass As

M. mem - bers of the la - - dies' class— They con - - sti - tute a -

M. - no - ther! In France a girl.. con - tempt would show By

M.  treat - ing all... such per - - sons - so! An Eng - - lish girl would

M.  on - - - ly go And try to find her mo - ther. Her

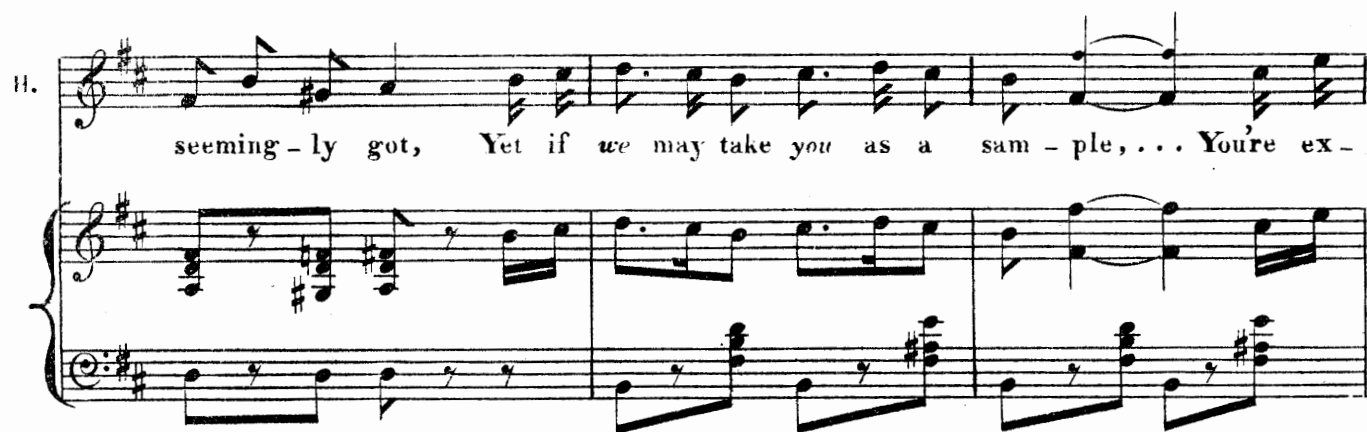
THE OTHERS.

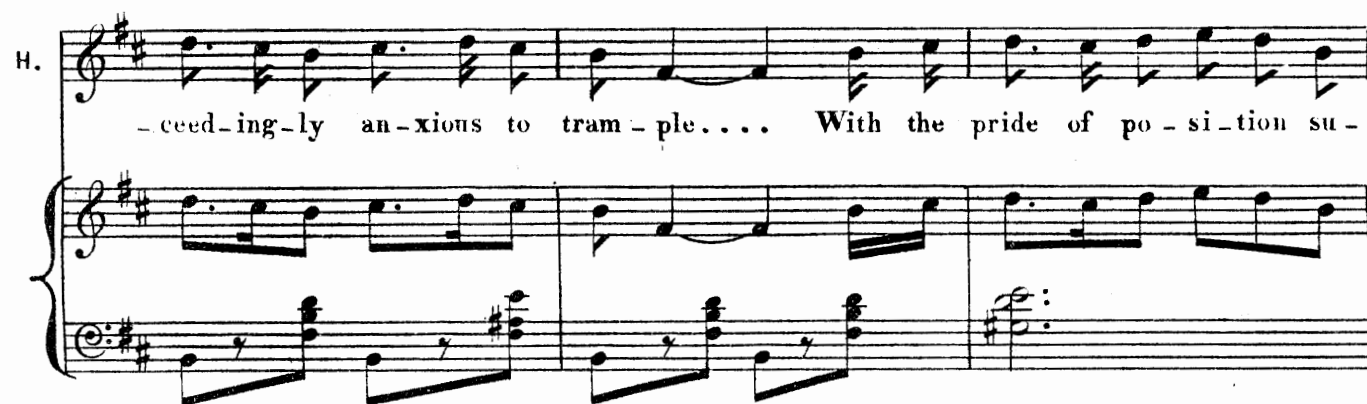
 mo - ther!... her mo - ther!... An Eng - - lish girl would

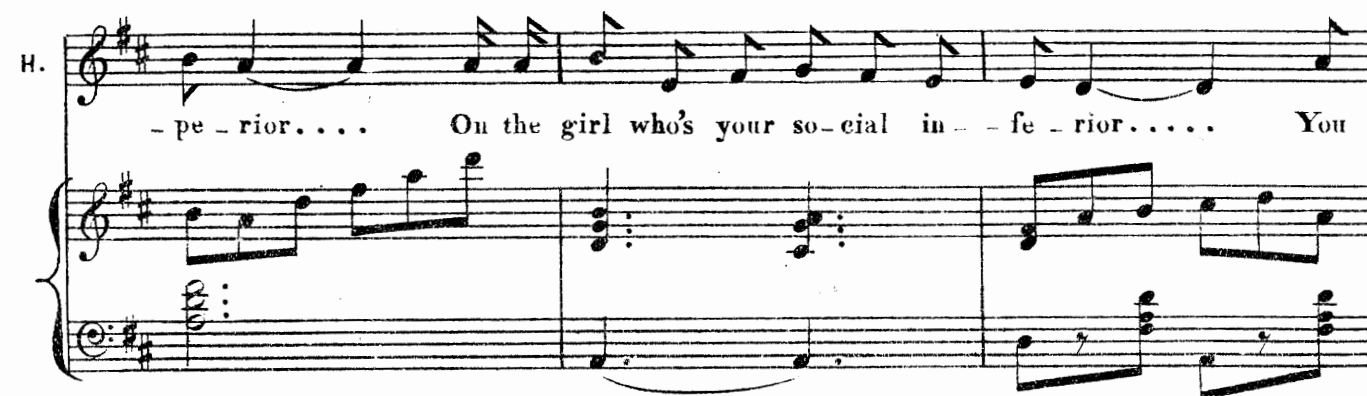
M.  on - - ly go And try to find her mo - ther! You

HAYDEE..

H.  *la-dies by birth are a eu-ri-ous lot!— Though ev'-ry ad-van-tage you've*

H.  *seem-ing-ly got, Yet if we may take you as a sam-ple, . . . You're ex-*

H.  *-ceed-ing-ly an-xious to tram-ple. . . . With the pride of po-si-tion su-*

H.  *-pe-rior. . . . On the girl who's your so-cial in--fe-rior. . . . You*

H. hunt for a hus-band, you plot and in-trigue, And ne-ver ex-hi-bit a

H. sign of fa-tigue, And a fel-low with mo-ney you rush at..... In a

H. way that an ac-tress would blush at..... We would ra-ther be la-dies by

rall:

H. na-ture.... Than by mere Up-per-Ten no-men-ela-ture!.... How

LADY E. & GLADYS.

L.E. *Tempo Imo*

G. dare such per-sons thus Pre-sume to lec-ture us!

N^o 14^a SONG. "IT SEEMS TO ME."

Allegro moderato.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The left hand provides harmonic support in bass clef. The music is marked 'PIANO' and 'Allegro moderato'.

ROSE. *a tempo.*

It seems to me That
A ti - - tled dame Need

poco rall: *a tempo.*

The vocal entry for Rose begins with a double bar line. The melody is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef. The tempo is marked 'a tempo'. The lyrics are: 'It seems to me That A ti - - tled dame Need'. The piano part has a 'poco rall:' marking before the vocal entry and returns to 'a tempo.' after.

R.

you should be More cha - - rit - - a - - ble far, dear girls! And
feel no shame In o - - pen - - ing a shop, dear girls! Her

The first soloist's entry begins with a double bar line. The melody is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef. The lyrics are: 'you should be More cha - - rit - - a - - ble far, dear girls! And feel no shame In o - - pen - - ing a shop, dear girls! Her'.

R.

now - a - - days In ma - - ny ways You're too par - - ti - - cu -
bills go out On pa - - per stout With co - - ro - - net on

The second soloist's entry begins with a double bar line. The melody is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef. The lyrics are: 'now - a - - days In ma - - ny ways You're too par - - ti - - cu - bills go out On pa - - per stout With co - - ro - - net on'.

rall: *a tempo.*

R. *- lar, dear girls! For when a peer Will sell you beer, Or*
top, dear girls! Shéll fit the head, Though vul - - gar bred, Of

a tempo.

R. *half - a - ton of coals, dear girls! The mid - dle class May*
each her price whóll pay, dear girls! With bon - net smart In

R. *sure - ly pass With - - out your pick - - ing holes, dear girls!*
high - est art, And so what can you say, dear girls?

2nd time only.

R. *Ah! In*

2nd time only.

CISSY, HAYDEE & ETHEL 2nd time only.

eighteen - nine - ty - four, you know, When times are bad and

LADY E. & CLADYS 2nd time only.

eighteen - nine - ty - four, you know, Though times are bad and

mar - - kets low, It is - - - n't ask - - ing much; To

mar - - kets low, It's ask - - - ing ra - - ther much; To

beg you'll all ad - - mit it's true That ev' - - ry - one's a

beg we'll all ad - - mit it's true That ev' - - ry - one's a

1st

la - - dy who Be - haves her - self as such. Al -

la - - dy who Be -

This system contains the first vocal entry and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are "la - - dy who Be - haves her - self as such. Al -" for the first line and "la - - dy who Be -" for the second line. A first ending bracket labeled "1st" spans the final two measures of the system.

2nd *rall:*

- haves her - - self as such.

- haves her - - self as such.

rall:

rall:

This system contains the second vocal entry and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are "- haves her - - self as such." for both the first and second lines. The piano accompaniment includes a *rall:* marking. A second ending bracket labeled "2nd" and *rall:* spans the final two measures of the system.

D.S.

D.S.

This system contains the final vocal lines and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are "D.S." for both the first and second lines. The piano accompaniment includes a *rall:* marking. The system concludes with a double bar line and a repeat sign.

N^o 15. — TRIO. "THE BOYS OF THE HOUSEHOLD BRIGADE."

WORDS BY

HENRY HAMILTON.

Allegretto.

VOICE.

(RIVERS.) Buck
(„) There's
(„) Then

PIANO.

up, buck up, old chap - pie! and don't meet your woes half
town de - lights o' day and nights (not quite for coun - try
leav - - ing town for dale and down, and round of ru - - ral

way man! (FITZ.) Leave lov - - ers' ills like un - - paid bills, un -
cou - - sious,) („) With shows and balls and Mu - - sic Halls, and
bliss - - es, („) You shoot your neighbour's co - - vers, and you

- till you're on half - pay man! (GOLD.) But life has rubs, my
 pret - - ty girls by do - zens; (; ;) A lounge you go or
 spoon your neigh - bour's mis - sis; (RIV.) There's bird and brute to

chir - - py subs, that aren't at all a - - mu - - sin', And
 ride the row, and plung - - ing go the pace in, To
 hunt and shoot, there's game for horse and gun there, So

though a chap's a Life Guard, p'raps he still may be the
 make a bit or take a hit on all the sea - son's
 in and out be - - yond a doubt you're bound to get some

Blues in. (RIV.) A fig for blues of di - - vers hues, don't
 ra - - ein'! (; ;) Or take your way to Pa - - ris gay to
 fun there! (GOLD.) A guardsman's year is one ca - - reer of

get such non - sence wrapt in! (FITZ.) By way of cure re - -
do though prigs may snarl oh! Your Mou - - lin Rouge; then
sport there's no de - - ny - - ing, (RIV.) And when he's broke be - -

- mem - ber you're a guards - man and a Cap - - tain! (RIV.) Whose
"rouge et noir" at mer - - ry Mon - te Car - - lo, (FITZ.) You
- yond a joke from ma - - ny kites a fly - - in', He

got in store good times ga - lore a few of which well
crop a flow'r from ev' - - ry hour with nought your fun to the
seeks with aim to shoot big game, the Con - - go or the

men - tion, (GOLD.) Go on my boys your list of joys shall
fet - ter, (,,) By jove you do! D'you know you two! I'm
Ni - ger, Or goes to pot in In - - - dia hot - the

have my best at - - ten - - tion.
 feel - - ing ra - - ther bet - - ter.
 Cap - - ti - - va - - ting Ti - - ger.

(ALL.) Oh! we're

boys of the Household Bri-gade— Brigade, As cheery and bright as they're

(GOLD.) It's quite on the ta - pis I yet may be hap - py,
 made - they're made. (F & R.) So buck up old chap - pie and let's all be hap - py, (ALL) By

ne - ver a trouble dis - may'd - dismay'd. We're boys of the Household Bri-

(GOLD.) Its

-gade- Bri-gade, As chee-ry and bright as they're made- they're made-(F&R) So

quite on the ta-pis I yet may be hap-py,

buck up old chappie and let's all be hap-py.(ALL)By ne-ver a trou-ble dis-

-may'd, Like the boys of the House - - hold Bri - -

-gade!

Fine.

D.C.

Nº 16. — SONG. "WHEN YOUR PRIDE HAS HAD A TUMBLE."

Moderato.

PIANO.

f

The piano introduction consists of two staves in 6/8 time, marked 'Moderato' and 'Piano'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present.

MINA.

When your pride has had a tum - ble, And you've
In de - fault of silk or sa - - tin You must

p

The vocal line (MINA) begins with a double bar line. The lyrics are: "When your pride has had a tum - ble, And you've In de - fault of silk or sa - - tin You must". The piano accompaniment continues with a steady rhythm, marked with a dynamic of *p* (piano).

M.

set your eap too high, Though at fate you're apt to
don a sim - - ple dress; Want - ing room to swing a

The vocal line (M.) continues with the lyrics: "set your eap too high, Though at fate you're apt to don a sim - - ple dress; Want - ing room to swing a". The piano accompaniment continues with a steady rhythm.

M. 

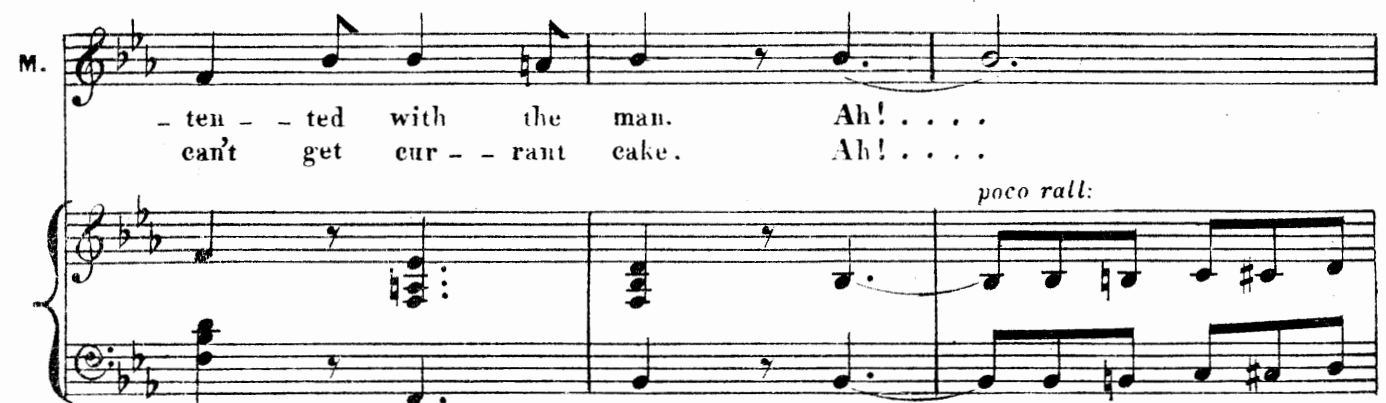
grum - ble, Ne - - ver sit and sulk and sigh. Let your
eat in Pray be sa - - tis - fied with less; When de -

M. 

lit - - tle heart beat fas - - ter, Keep your tem - per if you
- nied the gold of Yan - - kee Then the hum - ble cop - - per

M. 

can - When you fail to get . the mas - - ter, Be con -
take; For a crust of bread say, "Than - - kee!" When you

M. 

- ten - - ted with the man. Ah!
can't get eur - - rant cake. Ah!

poco rall:

M. *C'est ain-si qu'ça s'passe chez nous, Tra la, la, la, la, la, la, la, la,*

a tempo.

M. *Est j'crois qu'nous a-vons bon gout, Tra la, la, la, la, la, la, la, la.*

M. *C'est ain-si qu'ça s'passe chez nous, Tra la, la, la, la, la, la, la, la,*

M. *De l'argent il n'y a qu'ça, Et trop de coeur il n'est faut pas. trop de coeur il*

a tempo. *1st* *rall: 2nd*

rall:

D.C.

M. *n'est faut pas.*

f a tempo. f

N^o 17.— TRIO. "WHEN IN TOWN."

Allegro moderato.

PIANO.

The piano introduction is in 2/4 time, marked 'Allegro moderato'. It features a treble clef with a key signature of one flat (B-flat) and a bass clef. The melody in the treble clef consists of eighth-note patterns, while the bass clef provides a steady accompaniment of quarter notes.

♩ Allegretto.

The vocal and piano accompaniment is in 2/4 time, marked 'Allegretto'. The key signature changes to two flats (B-flat and E-flat). The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are as follows:

(SIR L.) When in town you're safe-ly land-ed, and the doc-tor far a-way, You must
 (SIR L.) Will you meet me at the waxworks of the em-i-nent Tussa-ud? (DR. B.) You will
 meet me on the qui-et, and we'll have a jol-ly day! (DR. B.) When you're
 find Da-ho-mey's A-ma-zons an in-ter-est-ing show! (S. L.) We'll have
 back a-gain in Lon-don, and Sir Lew-is is-n't by, Oh, my
 lun-cheon at the Lang-ham, and we'll sup at the Sa-voy (DR. B.) There is

char-mer, you must give me an ap - point - ment on the sly. (S.L.) Shall we
 much at the Al - ham - bra that a la - - dy could en - joy. (S.L.) Shall we

try the Ex - hi - bi - tion, and the Boy - ton Wa - ter Chute? (Dr B.) Let's in -
 vi - sit Moore and Bur - gess, or the sim - ple Ger - man Reed? (Dr B.) If you

-spect the Wed - ding Pre - sents at the blame - less In - sti - tute! (S.L.) We'll pe -
 like to try the Em - pire I'll be ve - ry pleas'd in - deed! (S.L.) The A -

-ram - bu - late the Low - ther and the Bur - ling - ton Ar - cades. (Dr B.) Shall we
 - qua - ri - um can show you some - thing no - vel and grotesque. (Dr B.) Shall we

meet at Sir Au - gus - tus - 's de - light - ful mas - que - rades? (L.V.) I will
 meet at the Ly - ce - um or a Gai - e - - ty Burlesque? (L.V.) I will

meet you in the lane, Or the wic-ket gate close by- If it
 meet you at the stile, Or the tryst-ing tree of old- If I

does -n't look like rain, And the wea-ther-glass is high; For my
 think it worth my while, And the day is not too cold. For my

bal-lads all re-late, (And I want to be dis-creet) That the
 bal-lads all a-gree, (And I want to be dis-creet) That the

lane or wic-ket gate Is the pro-per place to meet.(L.V.) I will
 stile or tryst-ing tree Is the pro-per place to meet.(L.V.) I will

(S.L.) She will
 (S.L.) She will

(Dr B.) She will
 (Dr B.) She will

meet you in the lane— How we bless the old re - frain! But a
 meet you at the stile, Where the el - - der - ber - ries smile! But a

meet me in the lane— How we bless the old re - frain! But a
 meet me at the stile, Where the el - - der - ber - ries smile! But a

meet me in the lane— How we bless the old re - frain! But a
 meet me at the stile, Where the el - - der - ber - ries smile! But a

ALL. unis.

la - dy who would wait (In a lane,) or at a gate Is - n't
 (By a stile,) or at a gate Is - n't

quite the sort of la - dy we con - - si - - der up - to - date!

D.C.

N^o 18.—DUET. "STIBOO, STIBEE."

Allegro moderato.

PIANO.

(RIVERS.) Un-lue-ky the morn On which I was born The youngest of se-ve-ral
 (,,) I'm al-ways in debt— At cards or rou-lette Mis-fortune knocks e-ve-ry
 (,,) But what will you do, My dar-ling so true, When stormy the wind and the

bro-thers!... At col-lege and school Con-si-dered a fool, The
 plan down;... I en-ter a horse Who lo-ses— of course— The
 wea-ther?... Oh, will you a-gree To face it with me, And

pri-zes were gi - ven to o - - thers... (ROSE.) But now that I've said I'm
Grand Mi - li - ta - ry at San - down!... (,) My coun - sel is vain, It's
chance ev' - ry for - tune to - - ge - ther?... (,) Ah, sure - ly you don't Im -

wil - ling to wed This ve - ry un - luc - ky young fel - low,.... Don't
per - fect - ly plain Bad luck is your fa - vo - rite hob - by ;.... But
- a - gine I won't! I'm hurt at the ve - ry sug - ges - tion,.... For,

grum - ble, my dear, Or you'll find me I fear As jea - lous as a - ny O -
oh! for the time Re - - member that I'm Ex - ceed - ing - ly fond of you,
Bob - by, you know I'm en - gaged to you - so How can you ask me such a

(TOGETHER.)

- the - lo! (1st & 2nd.) For I love the most un - lue - ky of men, But
 Bob - by! (1st & 2nd.) For I am the most un - lue - ky of men, But
 question? (3rd only.) For you're not the most un - lue - ky of men, Your
 (3rd only.) For I'm not the most un - lue - ky of men, For

what is a girl to do? Sti - boo sti - bee sti -
 what is a chap to do? Sti - boo sti - bee sti -
 dear lit - tle Rose is true! Sti - boo sti - bee sti -
 dear lit - tle Rose is true! Sti - boo sti - bee sti -

- kit - ty - ky - en Sti - - yie - kit - ty - am sti - - boo!
 - kit - ty - ky - en Sti - - yie - kit - ty - am sti - - boo!
 - kit - ty - ky - en Sti - - yie - kit - ty - am sti - - boo!
 - kit - ty - ky - en Sti - - yie - kit - ty - am sti - - boo!

DANCE.

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

The second system continues the piece. The upper staff features a melodic line with slurs and a sharp sign (#) indicating a key change or modulation. The bass line continues with a consistent rhythmic pattern.

The third system shows further development of the melody and accompaniment. The upper staff has a series of eighth notes, and the bass line maintains its accompaniment role.

The fourth system continues the musical progression. The upper staff has a melodic line with slurs, and the bass line provides harmonic support.

The fifth system begins with a forte (*f*) dynamic marking. The upper staff features a melodic line with a triplet of eighth notes marked with a '3' above it. The bass line continues with its accompaniment.

The sixth system concludes the piece. The upper staff has a melodic line with slurs, and the bass line provides a final accompaniment. The system ends with a double bar line.

N^o 19.—TRIO. "WE'RE AWFULLY ANXIOUS."

Tempo di Valse.

PIANO:

mf *stacc:*

The piano introduction consists of two staves in 3/4 time, key of D major. 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.

1.Ver. (LADY E.) We're aw-ful-ly an-xious to join in the fun, If some-one will
2.Ver. (GLADYS.) In cir-cles of fash-ion our tastes we re-press; But safe-ly dis-

The first system shows the vocal line and piano accompaniment for the first two lines of the song. The piano part continues with a steady accompaniment, featuring chords and moving lines in both hands.

- tell us the way it is done— Those Gai-e-ty Girls are en-
- guised in this Car-ni-val dress, We're dy-ing to join in the

The second system continues the vocal and piano accompaniment. The piano part maintains its accompaniment, with some changes in chord voicing and melodic movement.

- joy-ing the day, And we are as fond of a fro-lic as
romp and the row, And we'd do so at once, if we on-ly knew

The final system concludes the vocal and piano accompaniment. The piano part ends with a final chord and a melodic flourish in the right hand.

(each verse.)

they!
how. It's a ter-ri-ble.. thing for.. young la-dies to

(each verse.)

It's a ter-ri-ble.. thing for.. young la-dies to

(each verse.)

It's a ter-ri-ble thing for young la-dies to

do, But we're long-ing to peep for a mi-nute or

do, But we're long-ing to peep for a mi-nute or

do, But we're long-ing to peep for a mi-nute or

two At the ways of.. a... world that we.. strict - ly ta -

two At the ways of.. a... world that we.. strict - ly ta -

two At the ways of a world that we strict - ly ta -

- boo! Of a world that we strict - ly ta - - boo!..... D.S.

- boo! Of a world that we strict - ly ta - - boo!..... D.S.

- boo! Of a world that we strict - ly ta - - boo!..... D.S.

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 one sharp (F#). The music begins with a piano (*p*) dynamic marking. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a melodic line with some chromatic movement, and the lower staff continues the accompaniment with chords and moving lines.

The third system shows the progression of the dance. The upper staff has a more active melodic line, and the lower staff accompaniment includes a forte (*f*) dynamic marking towards the end of the system.

The fourth system features a more rhythmic and chordal texture. The upper staff has block chords and short melodic fragments, while the lower staff has a steady accompaniment of chords.

The fifth system continues with a similar chordal texture. The upper staff has block chords and some melodic movement, and the lower staff has a consistent accompaniment.

The sixth and final system concludes the piece. The upper staff has a melodic line that ends with a final cadence, and the lower staff provides a concluding accompaniment.

N^o 20. — CARNIVAL CHORUS.

Allegro.

PIANO.

1st SOP.

Let fol - ly reign su - preme to - day, For car - ni - val is holding sway, And

2nd SOP.

Let fol - ly reign su - preme to - day, For car - ni - val is holding sway, And

TEN.

Let fol - ly reign su - preme to - day, For car - ni - val is holding sway, And

BASS.

Let fol - ly reign su - preme to - day, For car - ni - val is holding sway, And

who for so - ber seuse would care When mirth and mu - sic fill the air? But

who for so - ber sense would care When mirth and mu - sic fill the air? But

who for so - ber sense would care When mirth and mu - sic fill the air? But

who for so - ber sense would care When mirth and mu - sic fill the air? But

hu - man na - ture's ne - ver slow To don a mask or do - mi - no, And

hu - man na - ture's ne - ver slow To don a mask or do - mi - no, And

hu - man na - ture's ne - ver slow To don a mask or do - mi - no, And

hu - man na - ture's ne - ver slow To don a mask or do - mi - no, And

un-derneath the summer sun To join the fro-lic and the fun.

un-derneath the summer sun To join the fro-lic and the fun.

un-derneath the summer sun To join the fro-lic and the fun.

un-derneath the summer sun To join the fro-lic and the fun.

Now who is he do you sup-pose... Dis-guised in

Now who is he do you sup-pose... Dis-guised in

Now who is he do you sup-pose... Dis-guised in

Now who is he do you sup-pose... Dis-guised in

that e - - - nor - mous nose? A no - - ble - man for

that e - - - nor - mous nose? A no - - ble - man for

that e - - - nor - mous nose? A no - - ble - man for

that e - - - nor - mous nose? A no - - ble - man for

all we know, Per - haps a Prince in - cog - ni - to; An a - - gi - ta - tor

all we know, Per - haps a Prince in - cog - ni - to; An a - - gi - ta - tor

all we know, Per - haps a Prince in - cog - ni - to; An a - - gi - ta - tor

all we know, Per - haps a Prince in - cog - ni - to; An a - - gi - ta - tor

out of work; A great - ly o - ver - married Turk; But let us not in
 out of work; A great - ly o - ver - married Turk; But let us not in
 out of work; A great - ly o - ver - married Turk; But let us not in
 out of work; A great - ly o - ver - married Turk; But let us not in

er - ror fall..... Per - - haps he's no one af - ter all!...
 er - ror fall..... Per - - haps he's no one af - ter all!...
 er - ror fall..... Per - - haps he's no one af - ter all!...
 er - ror fall..... Per - - haps he's no one af - ter all!...

Musical score for a vocal ensemble and piano accompaniment. The score is in G major and 2/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "out of work; A great - ly o - ver - married Turk; But let us not in er - ror fall..... Per - - haps he's no one af - ter all!..." The score includes dynamic markings such as "cres:" and "ff".

... But let us not in er - ror fall, Perhaps he's no one af - ter

... But let us not in er - ror fall, Perhaps he's no one af - ter

... But let us not in er - ror fall, Perhaps he's no one af - ter

... But let us not in er - ror fall, Perhaps he's no one af - ter

to Coda 2nd time.

all! Perhaps he's no one af - - ter all!

all! Perhaps he's no one af - - ter all!

all! Perhaps he's no one af - - ter all!

all! Perhaps he's no one af - - ter all!

to Coda 2nd time.

A piano introduction consisting of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

1st SOP.

With

2nd SOP.

With

L.H.

This system contains vocal staves for the first and second sopranos and piano accompaniment. The vocal parts are mostly rests, with some notes at the end of the system. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

fair - - - est of flow'rs We o - - - pen the bat-tle-

fair - - - est of flow'rs We o - - - pen the bat-tle-

TEN.

BASS.

Con -

This system contains vocal staves for the tenor and bass and piano accompaniment. The vocal parts have lyrics and musical notation. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

Con -

This system contains piano accompaniment for the third system. The right hand has a melodic line with some slurs, and the left hand has a rhythmic accompaniment.

With

With

- fet - - - ti in show'rs Give an - - swer - ing rat - tle.

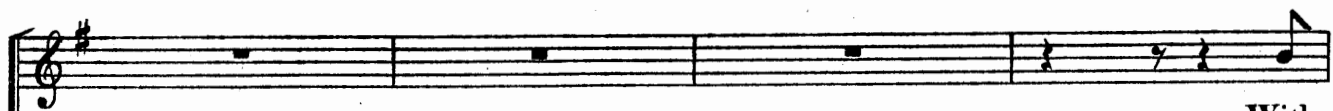
- fet - - - ti in show'rs Give an - - swer - ing rat - tle.

bud and with blos - som . . We're pelt - - ing you fas - ter!

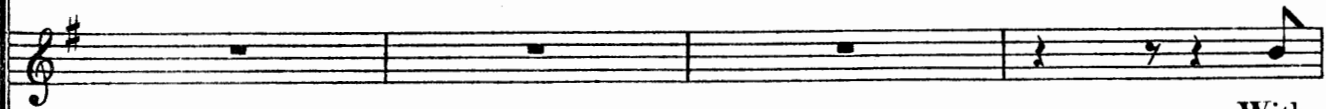
bud and with blos - som . . We're pelt - - ing you fas - ter!

The.

The



With



With



sweets... that we toss 'em Are no - - - thing but plas-ter.



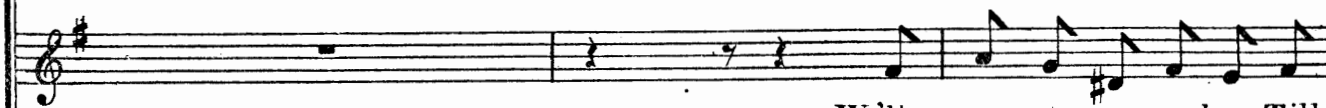
sweets... that we toss 'em Are no - - - thing but plas-ter.



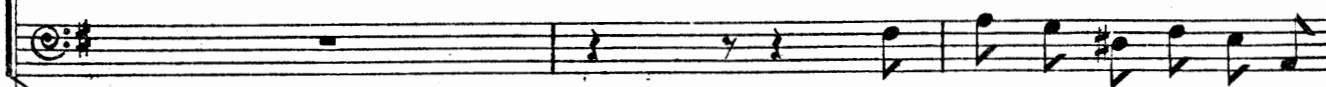
wea-pons so ten-der We fight con a-mo-re-



wea-pons so ten-der We fight con a-mo-re-



We'll ne-ver sur-render Till



We'll ne-ver sur-render Till



A sense you'll be brought to Of gen-tle-men's du-ty.

A sense you'll be brought to Of gen-tle-men's du-ty.

covered with glo-ry! You

covered with glo-ry!

mean that we ought to Sur-ren-der to beau-ty? D.C.

mean that we ought to Sur-ren-der to beau-ty? D.C.

D.C.

D.C.

D.C.

D.C.

♩ CODA.



af - - ter all!

af - - ter all!

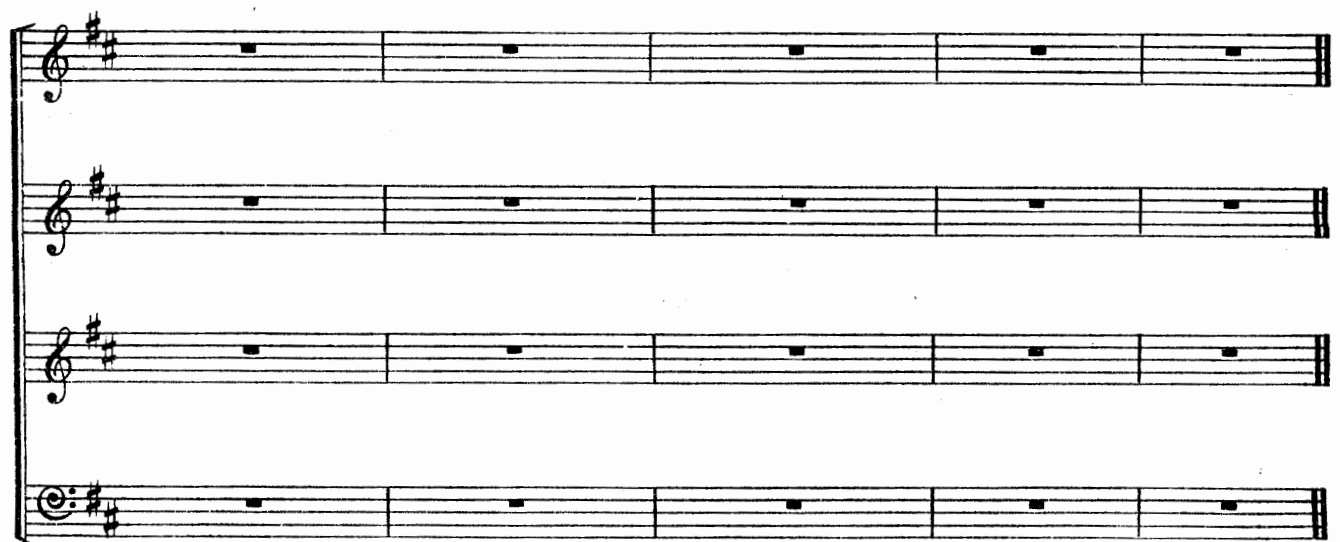
af - - ter all!

af - - ter all!

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Each staff contains the lyrics "af - - ter all!" with musical notation for the vocal line.



Piano accompaniment for the first system, featuring a right-hand melody and a left-hand bass line.



Four empty vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time, indicating the end of the vocal parts.



Piano accompaniment for the second system, featuring a right-hand melody and a left-hand bass line.

N^o 21.— SONG. "POOR PIERROT."

Tempo di Polka.

PIANO:

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music features a rhythmic melody with eighth and sixteenth notes, and a bass line with chords and single notes.

The second system of piano accompaniment continues the melody from the first system. It ends with a double bar line and a repeat sign.

RIVERS.

Mes - dames, mes - sieurs, je suis Pier - rot! (I'm no - thing of the
The sto - ries told of poor Pier - rot Are such as cause the
Be - neath her win - - dow sits Pier - rot, Locked out and starv - - ing

The first system of the vocal line and piano accompaniment. The vocal line is on a single staff in treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal line.

R.
sort you know; But "Pag - li - - ae - - ci's" all the rage, And
tear to flow - They paint his love for Co - lum - bine, (A
in the snow! (All non - sense! if he's lost his keys He

The second system of the vocal line and piano accompaniment. The vocal line is on a single staff in treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal line.

R.

Pier - rot's dress suits mid - dle age. I bought it from a
 grace - ful girl of twelve stone nine.) They show the pains that
 has his meals at A. B. C's.) His woes are of - - ten

R.

swell cos - toom - i - er, Who said he'd real - ly no - thing room - i - er;) And
 rack his cra - ni - um, When she wears Har - le - quin's ge - - ra - ni - um! (The
 told in bal - let, an' At Co - vent Gar - den in I - - ta - li - an; He's

R.

so I sing a tale of woe, *Et pour - quoi?*
 thing's ab - - surd! He knows her age, And what she
 pa - - ro - - died at Mu - - sic Halls, And reigns su - - -

R.

Moi, je suis Pier - rot!
 looks like off the stage!)
 -preme at Fan - cy Balls.

Tempo di Valse.

R. 

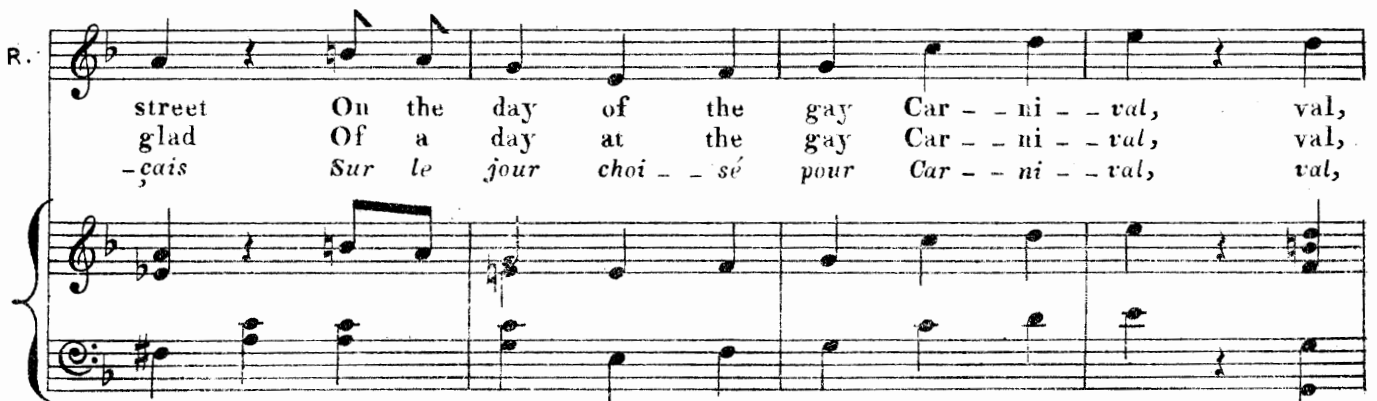
They've torn me a - way from my gal, gal,
 He's pro - ba - bly sick of his gal, gal,
 Pier - rot - il a - dore tontes les gals, gals,

R. 

gal, gal!
 In her mus - lin and gau - zy fal - lal - lal -
 In that mus lin and gau - zy fal - lal - lal -
 Sa Jeanne, son E - lise, et sa Sal, Sal,

R. 

- lal, My Co - lum - bine sweet, While I dance in the
 - lal, His Co - lum - bine bad, And he's on - ly too
 Sal! Il aime dans un way En - ti - ère - ment Fran -

R. 

street On the day of the gay Car - ni - val, val,
 glad Of a day at the gay Car - ni - val, val,
 - çais Sur le jour choi - sé pour Car - ni - val, val,

CHORUS.

R.

val! On the day of the gay Car - ni - val! They've
 val! Of a day at the gay Car - ni - val! He's
 val! Sur le jour choi - sé pour Car - ni - val! Pier -

On the day of the gay Car - ni - val! They've
 Of a day at the gay Car - ni - val! He's
 Sur le jour choi - sé pour Car - ni - val! Pier -

On the day of the gay Car - ni - val! They've
 Of a day at the gay Car - ni - val! He's
 Sur le jour choi - sé pour Car - ni - val! Pier -

f *ff*

torn him a - - way from his gal, gal, gal, In her mus - lin and
 pro - - ba - - bly sick of his gal, gal, gal, In her mus - lin and
 - rot - il a - - dore toutes les gals, gals, gals, (Sa Jeanne, son E -

torn him a - - way from his gal, gal, gal, In her mus - lin and
 pro - - ba - - bly sick of his gal, gal, gal, In her mus - lin and
 - rot - il a - - dore toutes les gals, gals, gals, (Sa Jeanne, son E -

torn him a - - way from his gal, gal, gal, In her mus - lin and
 pro - - ba - - bly sick of his gal, gal, gal, In her mus - lin and
 - rot - il a - - dore toutes les gals, gals, gals, (Sa Jeanne, son E -

gau - zy fal - lal - lal - lal. His Co - lum - bine sweet, While he
 gau - zy fal - lal - lal - lal. His Co - lum - bine bad, And he's
 - lise et sa Sal, Sal, Sal!) Il aime dans un way En - ti -

gau - zy fal - lal - lal - lal. His Co - lum - bine sweet, While he
 gau - zy fal - lal - lal - lal. His Co - lum - bine bad, And he's
 - lise et sa Sal, Sal, Sal!) Il aime dans un way En - ti -

gau - zy fal - lal - lal - lal. His Co - lum - bine sweet, While he
 gau - zy fal - lal - lal - lal. His Co - lum - bine bad, And he's
 - lise et sa Sal, Sal, Sal!) Il aime dans un way En - ti -

sings in the street On the day of the gay Car - ni - val, val, val!
 on - ly too glad Of a day at the gay Car - ni - val, val, val!
 - ére - ment Fran - çais Sur le jour choi - sé pour Car - ni - val, val, val!

sings in the street On the day of the gay Car - ni - val, val, val!
 on - ly too glad Of a day at the gay Car - ni - val, val, val!
 - ére - ment Fran - çais Sur le jour choi - sé pour Car - ni - val, val, val!

sings in the street On the day of the gay Car - ni - val, val, val!
 on - ly too glad Of a day at the gay Car - ni - val, val, val!
 - ére - ment Fran - çais Sur le jour choi - sé pour Car - ni - val, val, val!

N^o 22. — SONG. "SUNSHINE ABOVE."

Andantino.

PIANO.

The piano introduction consists of two staves in 3/4 time, marked *p*. The melody features several triplet figures in the right hand and a steady accompaniment in the left hand.

GOLDFIELD.

Sun-shine a-bove, And sun-shine in my heart!—

The first vocal line is on a single staff. The piano accompaniment is on two staves. The piano part includes a triplet in the right hand and a bass line with several pedal markings: *Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*

c. Laugh-ter and love Hold Car-ni-val to-day. Come, O my sweet— No

The second vocal line is on a single staff. The piano accompaniment is on two staves. The piano part includes a triplet in the right hand and a bass line with several pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*

c. long-er need we part; Come, I en-treat! For love brooks no de-lay. Then

The third vocal line is on a single staff. The piano accompaniment is on two staves. The piano part includes a triplet in the right hand and a bass line with several pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*

Tempo di Valse.

C. come, my la--dy fair,.... Come back a--gain!.... 1

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

C. sought thee ev'-ry-where,... Yet sought in vain..... With

C. long-ing heart I wait.... And wor--ship thee,.... Ah,

cres: dim: dim: cres:

C. do not he-si-tate, But come..... to me!.....

rall: rall:

Tempo di Valse.

c.  *come, my la - dy fair, Come back a - - - gain! I*

c.  *sought thee ev' - ry - where, . . . Yet sought in vain With*

c. *cres:*  *long - ing heart I wait And wor - - ship thee Ah,* *dim:*

c. *rall: e cres:*  *do not he - si - tate, But come.. to me!* *rall: e cres:* *rall:*

N^o 23. — FINALE.

Tempo di Polka.

PIANO.

The piano introduction consists of two systems of music. The first system has a treble clef and a 2/4 time signature. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a bass line with chords and single notes. The second system continues the piece, ending with a double bar line.

The second system of the piano introduction continues the melody and bass line from the first system, concluding with a double bar line.

Sir LEWIS GREY.

I find it's real - - ly bet - ter far To keep my pranks for

The vocal line for Sir Lewis Grey is written on a single staff with a treble clef. The lyrics are: "I find it's real - - ly bet - ter far To keep my pranks for". The music is in 2/4 time and features a mix of eighth and sixteenth notes.

Lady VIRGINIA.

Bench and Bar. My lit - - tle heart at once I gave To

The vocal line for Lady Virginia is written on a single staff with a treble clef. The lyrics are: "Bench and Bar. My lit - - tle heart at once I gave To". The music is in 2/4 time and features a mix of eighth and sixteenth notes.

GOLDFIELD.

one so war - - like, big and brave. In spite of sneers from

ROSE.

Church and La-i - ty, My life hence-forth you'll fill with Gai-e-ty. You're

going to mar - - - ry me, and so You are a luc - ky

chap you know.

Tempo di Valse.

Dr BR1.

When leav - ing the gay Car - ni - - val, val, val, There

is - - n't a doubt that I shall, shall, shall, My

feel - ings ex - press By in - - vo - king suc - cess On the

way of the Gai - - e - - ty Gal, Gal, Gal!

CHORUS.

On the day of the gay Car - ni - val, When leav - ing the

On the day of the gay Car - ni - val, When leav - ing the

On the day of the gay Car - ni - val, When leav - ing the

On the day of the gay Car - ni - val, When leav - ing the

ff > >

gay Car - ni - val, val, val, There is - - nt a doubt that we

gay Car - ni - val, val, val, There is - - nt a doubt that we

gay Car - ni - val, val, val, There is - - nt a doubt that we

gay Car - ni - val, val, val, There is - - nt a doubt that we

shall, shall, shall, *Our* feel - ings ex - press By in - vo - king suc -
 shall, shall, shall, *Our* feel - ings ex - press By in - vo - king suc -
 shall, shall, shall, *Our* feel - ings ex - press By in - vo - king suc -
 shall, shall, shall, *Our* feel - ings ex - press By in - vo - king suc -

- cess On the way of the Gai - e - - ty Gal, Gal, Gal!
 - cess On the way of the Gai - e - - ty Gal, Gal, Gal!
 - cess On the way of the Gai - e - - ty Gal, Gal, Gal!
 - cess On the way of the Gai - e - - ty Gal, Gal, Gal!