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CINEMA STAR

No. 3.

THE CINEMA STAR

A Musical Farcical Comedy

IN THREE ACTS.

BY
GEORG OKONKOWSKI AND JULIUS FREUND.

English Version by
JACK HULBERT.

Lyrics by
HARRY GRAHAM.

MUSIC BY
JEAN GILBERT.

VOCAL SCORE (Complete) - - PRICE 10/- NET

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Produced by Mr. ROBERT COURTNEIDGE.

THE CINEMA STAR

Dramatis Personæ.

JOSIAH CLUTTERBUCK (<i>An Eminent Moralist</i>)	Mr. LAURI DE FRECE
VICTOR DE BRETT (<i>A Film Actor</i>)	..	..	..	Mr. HARRY WELCHMAN
BILLY (<i>Stage Manager of Film Company</i>)	..	..	..	Mr. JACK HULBERT
LORD CLARENCE WENTWORTH	..	..	..	Mr. H. V. TOLLEMACHE
FREDDY (<i>An Old Actor</i>)	..	..	..	Mr. LIONEL RIGNOLD
CROCKER (<i>His Friend</i>)	..	..	..	Mr. GEORGE HESTOR
CONSTABLE	..	..	..	Mr. AMBROSE MANNING
CABBY and OLD FLOWER WOMAN	..	..	..	Mr. GEORGE ELTON
HEAD WAITER and DR. PUNNETT	..	..	..	Mr. SEBASTIAN SMITH
Mr. PHIPPS	} (<i>Guests</i>)	..	..	Mr. EDGAR STANMORE
MR. CURWEN				Mr. GUY BUCKLAND
LOUISE (<i>"The Film Princess"</i>)	..	..	..	Miss DOROTHY WARD
CISSIE	} (<i>Film Actresses</i>)	..	..	Miss FAY COMPTON
MAUD				Miss EVELEEN FLORENCE
Miss EMDEN	} (<i>Guests</i>)	..	..	Miss VIOLET BLYTHE
Miss HARROD				Miss MOLLIE HANBURY
Miss GIBBS				Miss LILIAN GILBERT
Miss CHALMERS				Miss GWEN HUGHES
MRS. CLUTTERBUCK	..	..	..	Miss SUSIE VAUGHAN
PHYLLIS (<i>Her Daughter</i>)	..	..	..	Miss CICELY COURTNEIDGE

Dances arranged by ESPINOSA.

Synopsis of Scenery.

ACT I.—Ritzroy Hotel, London	..	..	..	R. C. McCLEERY
ACT II.—Belvedere, Hampstead	..	..	..	R. C. McCLEERY
ACT III.—Outside "The Cinema"	CONRAD TRITSCHLER

Musical Director: Mr. ARTHUR WOOD

THE CINEMA STAR

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THE CINEMA STAR.

Act I.

Nº 1. OPENING CHORUS & SONG— (M^{rs} Clutterbuck & M^r Phipps.)

"MONEY TALKS!"

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Maestoso con moto. (Grandioso)

Piano.

ff
Con Led.

fz

(Curtain.)
Allegro.

fp

sfz *p* *f* *sfz* *p* *f*

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SOPRANOS & CONTRALTOS.
 TENORS.
 BASSES

CHO.

ff We've
ff We've
ff We've

ff *f* We've

Tempo I.

CHO.

come as friends or near re - la - tions To of - fer our fe - li - ci -
 come as friends or near re - la - tions To of - fer our fe - li - ci -
 come as friends or near re - la - tions To of - fer our fe - li - ci -

Tempo I.

CHO.

- ta - tions! The luck - y man we long to see! And
 - ta - tions! The luck - y, man we long to see! And
 - ta - tions! The luck - y man! Luck - y man to see!

CHO. cheer the hap - py bride to be! To
 cheer the hap - py bride to be! To
 And cheer the hap - py bride to be! To

CHO. din - ner we have been in - vit - ed; And, na - tural - ly, we are de -
 din - ner we have been in - vit - ed; And, na - tural - ly, we are de -
 din - ner we have been in - vit - ed; And, na - tural - ly, we are de -

molto espress. Several Sopranos. *mf*
 CHO. - light - ed; But still more hap - py we should feel If
 - light - ed; But still more hap - py we should feel If
 - light - ed; But still more hap - py we should feel If

rit. Several Sopranos.

they would on-ly serve the meal. So

they would on-ly serve the meal.

they would on-ly serve the meal.

p rit. a tempo mf

Moderato.

long for our host and his daugh-ter we've wait-ed!

Moderato. Several Baritones.

We've real-ly good rea-son to

pp mf

Moderato. Several Tenors.

Be-thro-thal an-nounce-ments are all ve-ry fine!

pp Several Basses.

feel ir-ri-tat-ed! Mean-

Several Contraltos.

CHO. We strive to con- ceal our im -

- while, when on earth are we go - ing to dine?

pp

Several Sopranos.

CHO. - pa - tient de - mean - our! Each mo - ment our hun - ger grows keen - er and keen - er!

Tenors. The

pp

Sopranos.

CHO. Oh, why aren't they here?

prin - ci - pal par - ties have failed to ap - pear! Oh,

Oh,

Sopranos & Contraltos.

rit.

Oh, dear! Oh, dear! Oh, dear! Why aren't they
 why aren't they here? Oh, dear! Oh,
 why aren't they here? Oh, dear!

rit.

Lento. *rit.* *a tempo*

here? Oh, dear! Oh, dear!
 dear! Oh, dear! Oh, dear! Oh, dear! Oh,
 Oh, dear! Oh, dear! Oh! Oh,

Lento. *rit.* *a tempo*

pp

Tempo di Valse moderato. *pp*

Oh, dear! Oh, dear! Why aren't they here? Oh, dear! Oh,
 dear! Oh, dear! Our hosts good cheer! We ne - ver shall
 dear! Oh, dear! Our hosts good cheer! We ne - ver shall

Tempo di Valse moderato.

CHO.

dear! Oh, dear! Oh, dear! Why aren't they here? No news we hear! It's
 sam - ple, that's per - fect - ly clear! No news we hear!

dear! Oh, dear! Oh, dear! Why aren't they here? No news we hear! It's
 sam - ple, that's per - fect - ly clear! No news we hear!

mf

CHO.

tru - ly queer! The fi - an - ce's flown, we fear!

It's tru - ly queer! The fi - an - ce's flown, we fear!

It's tru - ly queer! The fi - an - ce's flown, we fear!

f

Allegro.

CHO.

ff

Allegro.

MRS CLUTTERBUCK.

Good friends, my news is far from pleas-ant!

Tenors. How ve - ry

Allegro.

mf *p*

Mrs C. The groom-e - lect is not yet

SOP. ALTO. How ve - ry rum! She's look - ing glum!

TEN. rum! She's look - ing glum!

f *p*

Mrs C. pre - sent He has - n't come!

SOP. ALTO. He has - n't come!

TEN. He has - n't come!

f *p* *mf*

Mrs C. My hus-band's ve - ry ag - gra - vat - ing, For he's still miss-ing, I de -

The first system of the musical score for Mrs C. features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "My hus-band's ve - ry ag - gra - vat - ing, For he's still miss-ing, I de -".

Mrs C. - clare! He thinks that he can keep folks wait - ing, Since he's a mul - ti - mil - lion -

The second system continues the musical score for Mrs C. with the same vocal and piano parts. The lyrics are: "- clare! He thinks that he can keep folks wait - ing, Since he's a mul - ti - mil - lion -".

Mrs C. - aire! No -

Moderato.

CHO. Mil-lion-aire! *f ritard.*

Mil-lion-aire! *f ritard.*

Mil-lion-aire!

Moderato.

This section contains the final system of the score. It includes the vocal line for Mrs C. and the Chorus (CHO.). The tempo is marked "Moderato." and the key signature changes to three sharps (F#, C#, G#). The lyrics for Mrs C. are "- aire! No -". The Chorus part includes the lyrics "Mil-lion-aire!" repeated three times, with dynamic markings *f ritard.* and *ff*. The piano accompaniment features complex chordal textures and a final melodic flourish.

Più mosso.

M^{rs} C.

mil - lion - aire need ev - er care What peo - ple say or think! His.

M^{rs} C.

fel - low - men for - give him when They hear his mon - ey chink! He

M^{rs} C.

may be gruff, un - couth, and rough, Or sur - ly as a bear! His

M^{rs} C.

ritard. man - ners rude, are kind - ly viewed, If he's a mil - lion - aire! How -
a tempo

ritard. *a tempo*

Mrs C.

- ev - er dumb, he may be - come Up - on his dai - ly walks, His

L.H.

Mrs C.

ritard.

ev - 'ry cent is el - o - quent; You know how mon - ey talks! Mon - ey

ritard. *morendo* *p*

Mrs C.

Tempo di Polka.

talks! Mon - ey talks! With an ac - cent cold and clear, 'Tis the

Mrs C.

kind of con - ver - sa - tion Nev - er needs in - ter - pre - ta - tion Mon - ey

Mrs C.

talks! Mon-ey talks! It ap - peals to ev - 'ry ear For the

Mrs C.

lan - guage cold Of notes and gold Both young and old can hear. That a

M^r PHIPPS.

M^r PH.

groom - e - lect should thus ne - glect His charm - ing bride to be Seems

M^r PH.

some - what queer! I great - ly fear A faith - less swain is he! She's

MF PH. *ritard.* *a tempo*

worth, I'm told, her weight in gold And ve - ry far from plain, A

MF PH. *ritard.* *a tempo*

fi - an - cé who stays a - way Must sure - ly be in - sane Such

MF PH. *ritard.* *a tempo*

wealth has she in L. s. d. To mil - lions it a - mounts, One

L.H.

MF PH. *ritard.* *a tempo* *morendo* *p*

must sup - pose the bride-groom knows How great - ly mon - ey counts Mon - ey

Tempo di Polka.

MF PH. counts! Mon-ey counts! What a pow'r it can be - stow! 'Tis a

MF PH. source of con - so - la - tion! 'Tis a fount of in - spi - ra - tion! Mon-ey

MF PH. counts! Mon-ey counts! In this wea - ry world be - low Where

MF PH. love is sold and hearts con - trolled By notes and gold, we

ALL.

M^r PH. know! Mon-ey counts! Mon-ey counts!

SOPRANOS & CONTRALTOS. Mon-ey counts! Mon-ey counts! What a pow'r it can be -

TENORS. Mon-ey counts! Mon-ey counts! What a pow'r it can be -

BASSES. Mon-ey counts! Mon-ey counts! What a pow'r it can be -

mf

ALL.

'Tis a source of con - so - la - tion Tis a fount of in - spi -

- stow!

CHO. - stow!

- stow!

p

ALL. *- ra - tion* *Mon-ey counts!* *Mon-ey counts!*

Mon-ey counts! Mon-ey counts! In this wea - ry world of

CHO. Mon-ey counts! Mon-ey counts! In this wea - ry world of

Mon-ey counts! Mon-ey counts! In this wea - ry world of

mf

ALL. For gold, for gold, as well we know!

ours *f* Where love, a - las, is sold

CHO. *f* ours Where love, a - las, is sold

ours *f* Where love, a - las, is sold

f *pp* *ffz*

No 1a

EXIT.

Tempo di Polka.

SOPRANOS & CONTRALTOS.

Chorus.

Mon-ey talks! Mon-ey talks! With an ac-cent cold and

TENORS.
Mon-ey talks! Mon-ey talks! With an ac-cent cold and

BASSES.
Mon-ey talks! Mon-ey talks! With an ac-cent cold and

Piano.

Tempo di Polka.

f

CHO.

clear! 'Tis the kind of con-ver-sa-tion Nev-er needs in-ter-pre-

clear! 'Tis the kind of con-ver-sa-tion Nev-er needs in-ter-pre-

clear! 'Tis the kind of con-ver-sa-tion Nev-er needs in-ter-pre-

- ta - tion. Mon - ey talks! Mon - ey talks! It ap - peals to ev - 'ry

CHO. - ta - tion., Mon - ey talks! Mon - ey talks! It ap - peals to ev - 'ry

- ta - tion. Mon - ey talks! Mon - ey talks! It ap - peals to ev - 'ry

ear! For the lan - guage bold Of notes and gold Both young and old can hear.

CHO. ear! For the lan - guage bold Of notes and gold Both young and old can hear.

ear! For the lan - guage bold Of notes and gold Both young and old can hear.

No. 2.

ENTRANCE OF BILLY.

Moderato assai.

Piano.

BILLY (stuttering)

Pup -

BILLY.

- pup - pup-pup-pup - pup-pup-pup-par - don

if I stut-tut-tut-tut - tut-tut-tut -

Meno mosso.

BILLY.

- tam - mer!

Up -

BILLY.

- on the stage I'd sure - ly earn My bread and bub - bub -

BILLY.

-but - ter, If on - ly I could lul - lul - learn To

BILLY.

cure my stut - tut - tut - ter! As Ham - let I would ri - val

BILLY.

Tree, I'd mouth and mum - mum - mut - ter: "To

BILLY.

be or not to bub - bub - be!" Till I be -

BILLY.

- gan - to - stut-tut-tut-tut-tut - - - tut-tut-tut-ter! If

ritard.

pp

ritard.

BILLY.

Mosso.

I could cure my stam-mer-ing, What crowds would all come

BILLY.

clam-our-ing! I'd fill both pit and gal-ler-y, And

BILLY. *earn a thump - ing sa - la - ry! Each day I'd play the*

BILLY. *he - ro*

(Spoken) In Dramas by Pinerol

BILLY. *My dic-tion's clear E - nough, you'll grant, To play "King Lear" or*

Tempo di Galop.

BILLY. *"Char - ley's Aunt" The parts I know That I could do Are "Ro - me - o" And*

BILLY.

"Mis - ter Wu!" In me you see the ve - ry man For "Pe - ter Pup - pup -

BILLY.

Tempo I.

- pup - pup pup pup - pup Pan!" It - it - it's real - ly much too bub - bub - bad! It

sf *pp* *espressivo*

BILLY.

near - ly drives me mum - mum - mad! But you know all the words I would ut - ter, So

espressivo

BILLY.

- pup - pup - pup - pup - pup - pup - pup - pup - par - don my stut - tut - tut - tut - tut - tut - tut - tut - t - t - t - ter.

sf

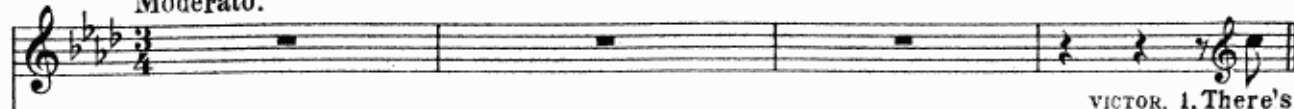
No. 3.

DUET. - (Phyllis and Victor) and CHORUS.

"LOVE'S DREAM"

Moderato.

Voices.



VICTOR. 1. There's

Piano.

no oc-ca-sion for a - larm! Most luck-i-ly we are placed! You
rea - sonnowhave I for fear, With you at my side, I vow! I

can - not come to a - ny harm, With my arm a-round your waist! For
feel quite safe when you are near, There is naught can harm me now! 'Twas

più mosso *più lento*

us to be stuck Up here in the dark Is pret-ty good luck And ra-ther a lark! This
 clev-er-ly-planned By Fate, I con - fess! Since you are at hand To calm my dis-tress! The

più mosso *più lento* *mf*

poco rit

tête - à-tête at a - ny rate, Was cer-tain-ly ar-ranged by fate! (PHYLLIS.) The
 hour is late, but we must wait! Ah, sure-ly 'twas ar-ranged by fate! (VICTOR.) This

poco rit colla voce *p* *pp*

ritard

hour is late! But we must wait! This sure-ly was ar-ranged by Fate! (VICTOR.) Then
 tête-à-tête I'm bound to state, Was clev-er-ly ar-ranged by Fate! Then

p *ritard* *pp* *p*

Tempo di Valse-lento.

close your eyes And lean on my breast, For Fate is wise, And
 close your eyes And lean on my breast! For Fate is wise And

knows what is best! Ah, slum - ber sweet-ly and have no fear; Per - chance, you'll
 knows what is best! Ah, slum - ber sweet-ly, and have no fear; Per - chance, you'll

poco rit. *a tempo*
 dream your lov - er is near!(PHYLLIS)To close my eyes And lean on your breast, Would
 dream your lov - er is near!(PHYLLIS)I'll close my eyes And lean on your breast, For

poco rit. *mf* *a tempo*

not be wise I frank-ly pro - test!(VICTOR) Ah, trust in fate, as I sug -
 Fate is wise And knows what is best!(PHYLLIS)I'll slum - ber sweet-ly and feel no

rit.
crese. *rit.*

PHYLLIS. *più lento* 1. *rit.* 2.
 And leave you to do all the rest! (PHYLLIS.) 2. No
 fear, And dream that my lov - er is near!

VICTOR. *più lento*
 - gest, And leave me to do all the rest!
 And dream that your lov - er is near!

pp *più lento* *rit.*
 D. C.

First system of musical notation, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation, including a treble clef with a long melodic line and a bass clef with a descending scale.

Third system of musical notation, with a treble clef featuring a melodic line and a bass clef with a rhythmic pattern. The word *morendo* is written above the bass staff.

Fourth system of musical notation, showing a treble clef with chords and a bass clef with a rhythmic pattern. The word *f a tempo* is written above the bass staff.

Fifth system of musical notation, featuring a treble clef with chords and a bass clef with a rhythmic pattern. The word *ritard.* is written above the bass staff.

Sixth system of musical notation, including a treble clef with chords and a bass clef with a rhythmic pattern. The word *Presto.* is written above the bass staff, and *ff* and *attacca* are written below it.

Vivace.

First system of music. Treble and bass clefs. Time signature 2/4. Dynamics: *f* (forte) in the first two measures, *p* (piano) in the third measure. The music consists of eighth-note patterns in both hands.

Second system of music. Treble and bass clefs. Time signature 2/4. Dynamics: *f* (forte) in the first two measures, *p* (piano) in the third measure. The music consists of eighth-note patterns in both hands.

Third system of music. Treble clef with a fermata over the first measure. Bass clef with sixteenth-note chords. Dynamics: *f* (forte) in the first measure, *sfz* (sforzando) in the following measures. The music features a rhythmic pattern of eighth notes in the bass.

Fourth system of music. Treble and bass clefs. Time signature 2/4. Dynamics: *p* (piano) in the first measure, *cresc.* (crescendo) in the second measure. The music features a rhythmic pattern of eighth notes in both hands.

Fifth system of music. Treble and bass clefs. Time signature 2/4. Dynamics: *ff* (fortissimo) in the first measure. The music features a rhythmic pattern of eighth notes in both hands. There are markings for *ped.* (pedal) and an asterisk *** in the bass line.

Sixth system of music. Treble and bass clefs. Time signature 2/4. Dynamics: *ff a tempo* (fortissimo at tempo) in the first measure. The music features a rhythmic pattern of eighth notes in both hands. There are markings for *V* (accents) and an asterisk *** in the bass line.

molto cresc.

ff *p* *ff* *p*

molto cresc.

ff *mf*

CHO.

ff

Why are all the lights still out?

ff

Why are all the lights still out?

ff

Why are all the lights still out?

R.H. *mf*

ff

CHO.

What is ev - 'ry - one a - bout? This is

What is ev - 'ry - one a - bout? This is

What is ev - 'ry - one a - bout? This is

ff

R.H. *mf*

ff

CHO. real - ly much too bad! Such a fright I've

real - ly much too bad! Such a fright I've

real - ly much too bad! Such a fright I've

sfz *sfz* *sfz* *sfz* *sfz*

CHO. sel - dom had! Have you heard what's oc - curr'd? 'Pon my word, It's ab -

sel - dom had! Have you heard what's oc - curr'd? 'Pon my word, It's ab -

sel - dom had! Have you heard what's oc - curr'd? 'Pon my word, It's ab -

sfz *sfz* *sfz* *ff*

CHO. - surd! In the dark to be wait - ing, Is most ag - gra - vat - ing!

- surd! In the dark to be wait - ing, Is most ag - gra - vat - ing!

- surd! Have you heard what's oc - curr'd?

sfz *ff*

CHO. All in vain we ring the bell! Where's the

All in vain we ring the bell! Where's the

All in vain we ring the bell! Where's the

ff

CHO. staff of this ho - tel? Not a light is to be

staff of this ho - tel? Not a light is to be

staff of this ho - tel? Not a light is to be

ff

(Spoken)

CHO. had! They've all gone mad! This is too bad! The lights are on!

had! They've all gone mad! This is too bad! The lights are on!

had! This is too bad! The lights are on!

ff

(Dialogue.)

Piano accompaniment for the first system of the dialogue. The music is in 4/4 time and begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

Piano accompaniment for the second system of the dialogue. The music continues with a piano (*pp*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with eighth notes and rests.

Piano accompaniment for the third system of the dialogue. The music continues with a piano (*pp*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with eighth notes and rests.

CHO. *Agitato.*

The lights are

The lights are

The lights are

Vocal parts for the first system of the dialogue. The music is in 4/4 time and begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

Agitato. The lights are

pp molto cresc. *fff* *pp* *cresc.*

Piano accompaniment for the second system of the dialogue. The music is in 4/4 time and begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

CHO. on! the lights are

on! the lights are

on! the lights are

CHO. on!

on!

on!

on!

ff accel. sfz ppp L.H. p

Tempo di Valse lento.

PHYLLIS.

p

I'll close my eyes and

pp

PHYL.

pp

lean on your breast, For Love is wise and knows what is best! In

PHYL.

pp

slum - ber sweet I'll have no fear, But dream that my lov - er is —

ten.

ppp

ten.

Tempo di Valse.

CHO.

pp

How shocking! How

pp

How shocking! How

Shocking! Shocking!

Tempo di Valse.

p

shocking! What do we see? How shocking! How shocking!

shocking! What do we see? How shocking! How shocking!

Do you see? Shocking! Shocking! Guil-ty

Dread-ful af - fair! What a scan - da-lous af - fair!
 DREADFUL AFFAIR! WHAT A SCANDALOUS AFFAIR!
 pair! Guil - ty pair! Guil - ty pair! Shocking! Shocking!
 pair! Guilty pair! Guilty pair! Shocking! Shocking!

Shocking! Shocking! Shocking! Shocking! Shocking af - fair!
 SHOCKING! SHOCKING! SHOCKING! SHOCKING! SHOCKING AFFAIR!
 Shocking! Shocking! Shocking! Shocking! Shocking af - fair!
 SHOCKING! SHOCKING! SHOCKING AFFAIR!

pp accel. *Vivace.* *ff*
pp *ff*
ff
accel. *Vivace.* *ffz*

N^o 4.

DUET. - (Phyllis and Victor.)

"SIDE - SLIPS!"

Tempo di Valse, Vivo.

Victor.

Piano.

vic.

1. Life is oft a
 2. Wo - man some - times

vic.

PHYLLIS.

dull and dreary round! 'Tis so, I know!
 proves a faithless wife! Ah woe is me!

PHYL. VICTOR.

All man-kind is by con-ven-tions bound! I know, 'tis
Hus-bands oft-en lead a dou-ble life! 'Tis so, I

R.H.

VIC. PHYLLIS.

so, Harsh are the world's de-crees
see Yet if they're wise no doubt

PHYL. VICTOR.

Gos-sips we must ap-pease But when no one's
Nei-ther need find it out He'll de-ceive her

VIC. PHYLLIS.

spy-ing, All con-ven-tions de-fy-ing,
gai-ly, She'll be false to him dai-ly,

VIC. BOTH.

We are free to do what-e'er we please, We please _____ }
 Each will flirt when t'o - ther's not a - bout! No doubt _____ }

ritard.

REFRAIN.

BOTH. *f molto rit.* *p a tempo*

'Tis then that we slip, slip, slip, slip, slip, slip! A - ny one may stum - ble

f molto rit. *p a tempo*

BOTH.

thus _____ We sel - dom fall But life would pall

BOTH.

If we nev - er tripped at all! Then

BOTH.  we let things rip, rip, rip, rip, rip, rip, Pu - ri - tans might fume and

BOTH.  fuss _____ But we don't care If no one's there!

BOTH.  What does it mat - ter to us? **DANCE.**

BOTH.  We

BOTH.

sel - dom fall But life would pall If we nev - er

BOTH.

tripped at all!

BOTH.

What does it mat - ter to us?

L.H.

ff

F

D.C.

SONG.—(Louise.)

"THE PICTURE-PALACE QUEEN!"

Allegro moderato.

Piano.

The piano introduction consists of two staves in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato'. The music is characterized by a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic marking is *f molto marcato*.

LOU. *ritard.* *a tempo*

I'm known to all So - ci - e - ty! On

The first system shows the vocal line for Louise and the piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'I'm known to all So - ci - e - ty! On'. The piano accompaniment continues with the same rhythmic pattern as the introduction. The dynamic marking is *f*, and there are tempo markings of *ritard.* and *a tempo*.

LOU. *ritard.*

films of great va - ri - e - ty Each Pic - ture Pa - lace fea - tures me; My name on all their

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics 'films of great va - ri - e - ty Each Pic - ture Pa - lace fea - tures me; My name on all their'. The piano accompaniment features a more complex texture with chords and moving lines. The dynamic marking is *sfz*, and there are tempo markings of *f ritard.* and *a tempo*.

LOU. *ritard.* *a tempo* *ritard.* *p*

bills you see! If my po - si - tion's glo - ri - ous The life is most la - bor - i - ous, For

The third system concludes the vocal and piano accompaniment. The vocal line has the lyrics 'bills you see! If my po - si - tion's glo - ri - ous The life is most la - bor - i - ous, For'. The piano accompaniment ends with a final chord. The dynamic marking is *pp*, and there are tempo markings of *ritard.* and *a tempo*. The time signature changes to 3/4 at the end of the system.

Lento.

Maestoso con moto.

LOU. I ap-pear on ev-'ry screen The fa-mous Picture Pa-lace Queen. In

Allegretto grazioso.

LOU. ma - ny a garb 'I mas-quer - ade As

LOU. smart Prin - cess or beg - gar - maid; As

LOU. Ro - man Em-press I'm a draw, I'm charm - ing as an In - dian Squaw; On

LOU. *f*
 ev - 'ry film, in ev - 'ry part, I win the pub - lic's heart. On

Più Moderato.

LOU.
 horse - back, as the She - riff's daughter, I save my Cow - boy love from slaughter! With

LOU.
 bur - glar's on the roof I strug - gle! I haunt the caves Where smug - glers smuggle! In

LOU. *poco rit.*
 li - ons' dens my home I make, And Red - skins burn me at the stake, Or

poco rit.
fp

lento allargando

LOC.

tie my hands be - hind my back And bind me to the

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are "tie my hands be - hind my back And bind me to the". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

LOC.

rail-way track.

I swim for miles a - cross the o - cean,

The second system of music continues the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics "I swim for miles a - cross the o - cean,". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is present.

LOC.

Board a swift ex - press in mo - tion; Dai - ly prac - tice deep-sea div - ing, Try my hand at

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "Board a swift ex - press in mo - tion; Dai - ly prac - tice deep-sea div - ing, Try my hand at". The piano accompaniment features a steady accompaniment of chords and moving lines.

LOC.

en - gine driv - ing, Hunt fe - ro - cious al - li - ga - tors, Peer in - to vol - ca - noes' cra - ters;

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics "en - gine driv - ing, Hunt fe - ro - cious al - li - ga - tors, Peer in - to vol - ca - noes' cra - ters;". The piano accompaniment features dynamic markings of *sfz* (sforzando) and *p* (piano).

LOU. *ritard.* *a tempo*

Do all sorts of dar - ing deeds, And ride a - stride on bare - backed steeds. I'm

f *p ritard.* *pp a tempo*

LOU. (vivo.)

all by starts, And no - thing long, And, luck - i - ly, my nerves are strong, For

LOU.

when I sleep or when I wak - en A pic - ture film of me is tak - en, And

p

LOU.

ev - 'ry time I sigh or laugh It means an - oth - er pho - to - graph! For,

cresc.

LOC. sad or mer-ry, well or ill, The cam-e - ra pur - sues me still, Till ev - 'ry sin-gle

LOC. thing I do Is thus ex-posed to pub-lic view! I'm known to all so - ci - e - ty! On

molto ritard. *ritard.* *a tempo*

LOC. films of great va - ri - e - ty! For I ap-pear on ev-'ry screen, The fa-mous Picture Pa-lace

Lento. *f* *Maestoso.*

LOC. Queen.

Allegro. *ff* *mf* *ff*

Nº 6.

FINALE - ACT I.

Allegro.

Piano.

p

The first system of the piano introduction is in G major (one sharp) and 2/4 time. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of chords. The tempo is marked 'Allegro' and the dynamics are 'piano' (p).

The second system continues the piano introduction with the same melodic and harmonic structure as the first system.

CLUTTERBUCK. (to Phyllis)

Con-

The vocal introduction for Clutterbuck is in G major and 2/4 time. It consists of a single line of music in a soprano or alto clef, with a piano accompaniment in the bass clef. The tempo is 'Allegro' and the dynamics are 'piano' (p).

CLUT.

-gra - tu - la - tions! Now you've plight - ed your troth, What good luck is in

mf

The vocal entry for Clutterbuck is in G major and 2/4 time. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The dynamics are 'mezzo-forte' (mf).

CLUT. store for you both! I must confess I shall re-

CLUT. -joice If the Prin - cess Approves of your choice!

VICTOR. (to Phyllis)

I'm bound to

VIC. state, I feel quite de - light - ed That by a hap - - py stroke of

allarg.

VIC. fate We were u - ni - ted! *ritard.*

Molto moderato e grandioso.

f SOPRANO & CONTRALTO.

CHO. *f* TENORS. Hap - py pair! May the sun shine ev - er o'er them!

f BASSES. Hap - py pair! May the sun shine ev - er o'er them!

Molto moderato e grandioso.

CHO. Free from care, What a fu - ture is now be - fore them!

Free from care, What a fu - ture is now be - fore them!

Free from care, What a fu - ture is now be - fore them!

poco a poco ritard.

CLUT. par - ties they're in - vi - ted; With smiles be - nign

CLUT. They'll drink your wine And if you ask them to dine, won't de-cline! Mon-ey

CLUTTERBUCK.
PHYLIS & VICTOR.

CLUT. PHYL. VIC. *Allegretto.*
counts! Mon-ey counts! It's the next best thing to rank! There's a

CLUT. PHYL. VIC. kind of charm a - bout it; You should nev - er be with - out it! Mon-ey

CLUT.
PHYL.
VIC.

counts! Mon-ey counts! And the fu-ture's far from blank For a

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "counts! Mon-ey counts! And the fu-ture's far from blank For a". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note bass line and chords in the right hand.

CLUT.
PHYL.
VIC.

plu - to - crat With a purse that's fat And a ba - lance at the

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "plu - to - crat With a purse that's fat And a ba - lance at the". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

CLUT.
PHYL.
VIC.

bank!

SOPRANO & CONTRALTO.

A good fat ba - lance at the bank!

TENORS.

CHO.

A good fat ba - lance at the bank!

BASSES.

A good fat ba - lance at the bank!

The third system of music introduces a choral section. It begins with a vocal line for "CLUT. PHYL. VIC." with the lyric "bank!". This is followed by three vocal lines for "SOPRANO & CONTRALTO.", "TENORS.", and "BASSES.", each with the lyric "A good fat ba - lance at the bank!". The piano accompaniment continues below. A large 'X' is drawn over the first vocal line of this system. The piano part includes dynamic markings: *f* (forte) and *ff* (fortissimo). The system concludes with a double bar line and a key signature change to two flats (Bb).

LOUISE. *f* *meno*
 For this de-lays pray *meno*

senza ritard.

LOU. *ritard.* CLUTTERBUCK.
 par - don me! I hope you won't be hard on me! You're more than wel-come I pro -

ritard.

CLUT. *Maestoso con furioso.*
 - test, The Prin - cess Ta - to-witch! My guest!

Maestoso con furioso.

CLUT. *Allegro.*
 Let

CHO. *Allegro.* A guest so sweet 'tis quite a treat For us to meet!

Allegro. A guest so sweet 'tis quite a treat For us to meet!

CLUT. me pre-sent, ma'am if I may My child who got en - gag'd to - day! Your

CLUT. kind at - ten - tion let me draw To this, my fu - ture son - in - law.

ritard.

ritard.

LOUISE.
a tempo

LOU. Hal ha! ha! He! How too ab - surd!

CLUT. She laughs!

CHO. She laughs!

She laughs!

a tempo

LOUISE. CLUTTERBUCK.

CLUT. What has oc - curred? We're quite old friends! Oh

CHO. What has oc - curred? How ve - ry queer!

What has oc - curred? How ve - ry queer!

What has oc - curred? How ve - ry queer!

ff L.H. *pp*

LOUISE. (To Victor.)

LUT. dear! Oh dear! They

pp
They're quite old friends, it would ap - pear

CHO. *pp*
They're quite old friends, how ve - ry

pp
They're quite old friends, how ve - ry

LOU. tell me you're en - gaged to wed; A bril - liant mar - riage so 'tis said;

CLUT. Here

CHO. queer!

queer!

CLUT. *ritard.* rank and rich - es apt - ly join, He's got the rank and I've the coin! To-day your

Lento. LOUISE.

Lento. *p*

LOU. life be-gins a - new Ah, let me wise - ly coun - sel you! I hope you

LOU.

ritard.

will not think me cool, If I re-peat life's gold - en rule:

Maestoso.

f L.H.

ritard.

Red. * *Red.* *

Andante.
LOUISE.

No - bod - y knows what the fu - ture may bring; In vain do we puz - zle and plan,

mf a tempo

LOU.

ritard.

Youth is but fleet - ing, And Time's on the wing; Live for to - day while you can!

ritard.

Più mosso.

CHO.

f

No - bo - dy knows what the fu - ture may bring; In vain do we puz - zle and plan.

No - bo - dy knows what the fu - ture may bring; In vain do we puz - zle and plan.

No - bo - dy knows what the fu - ture may bring; In vain do we puz - zle and plan.

Andante.
LOUISE.

Youth is but fleet - ing and Time's on the wing, So live for to - day while you can. We

p *mf* *p*

Tempo di Valse. (Lento.)

LOU.

laugh, we love, we live! — We of - fend, And we for -

LOU.

-give, We work, we hope, we dream! — 'Tis our

LOC.  *mf*

life's e - ter - nal - scheme ——— Then take, with smile or

LOC.  *mf*

sigh, ——— What - e'er the gods may give ——— And

LOC. 

come what may En - joy to - day While we laugh, while we love, while we

LOC. *Più mosso.*  *mf*

live! When your troth is du - ly plight - ed

LOU.
Hand in hand in love u - ni - ted Then is ev - 'ry

LOU.
sor - row past Joy — at last Ah! hold it fast!

LOU.
ff La ————— la la la la la la —————

CHO.
ff When your troth is plight - ed, Hand in hand u - ni - ted, When your troth is
ff When your troth is du - ly plight - ed, Hand in
ff When your troth is du - ly plight - ed, Hand in

LOU. — la la la la la la! —

plight - ed Hand in hand u - ni - ted, 'Tis your hour of

CHO. hand in love u - ni - ted, 'Tis your hour of

hand in love u - ni - ted, 'Tis your hour of

Red. * Red. *

LOU. joy at last! Ah, hold _____ it fast! *ff*

We *ff*

CHO. joy at last! Ah, hold _____ it fast! *ff*

We *ff*

joy at last! Ah, hold _____ it fast! *ff*

We *ff*

Red. * Red. * Red. * Red. *

LOU. *molto ritard.* *a tempo* *p*
 laugh, we love, we live! We of - fend and we for -

CHO. *molto ritard.* *a tempo* *p*
 laugh, we love, we live! We of - fend and we for -

molto ritard. *a tempo* *p*
 laugh, we love, we live! We of - fend and we for -

LOU. *ff molto ritard.* *a tempo*
 -give! We work, we hope, we dream! 'Tis our

CHO. *ff molto ritard.* *a tempo*
 -give! We work, we hope, we dream! 'Tis our

ff molto ritard. *a tempo* *p*
 -give! We work, we hope, we dream! 'Tis our

LOU.
life's e - ter - nal scheme ——— Then take with smile or sigh ———

CHO.
life's e - ter - nal scheme ——— Then take with smile or sigh ———

life's e - ter - nal scheme ——— Then take with smile or sigh ———

ff

LOU.
— What - e'er the gods may give ——— And come what may En -

CHO.
— What - e'er the gods may give ——— And come what may En -

— What - e'er the gods may give ——— And come what may En -

LOU.
-joy to - day While we laugh, while we love, while we live!

CHO.
-joy to - day While we laugh, while we love, while we live!

-joy to - day While we laugh, while we love, while we live!

Andante.

VICTOR.

Now while the Sun of our love is on high How hap - py we'll be for a span!

VIC.
Clouds may ap - pear to o'er - sha - dow the sky; Live for to - day while you can!

ritard. *a tempo*

ritard. *a tempo*

Più mosso.

CHO

Now that the Sun of their love is on high How hap - py they'll be for a span.

Now that the Sun of their love is on high How hap - py they'll be for a span.

Now that the Sun of their love is on high How hap - py they'll be for a span.

Led.

Andante.
VICTOR

* Led.

* Led.

* Led.

*

Clouds may ap - pear to o'er - sha - dow the sky; Live for to - day while we can! We

Tempo di Valse.

VIC.

laugh, we love, we live! We of - fend, and we for - give!

VIC.

We work, we hope, we dream, 'Tis our life's e - ter - nal

VIC. *ff*
 scheme _____ Then take, with smile or sigh, _____ What - e'er the

ALL PRINCIPAL VOICES. *ff*
 Then take, with smile or sigh, _____ What - e'er the

CHO. *ff*
 Then take, with smile or sigh, _____ What - e'er the

ff
 Then take, with smile or sigh, _____ What - e'er the

ALL. *ritard.*
 gods may send, _____ And come what may En - joy to -

ritard.
 gods may send, _____ And come what may En - joy to -

CHO. *ritard.*
 gods may send, _____ And come what may En - joy to -

ritard.
 gods may send, _____ And come what may En - joy to -

ALL. *-day While we laugh, while we love, while we live!*

CHO. *-day While we laugh, while we love, while we live!*

-day While we laugh, while we love, while we live!

-day While we laugh, while we love, while we live!

MELODRAMA. (*Dialogue.*)

Tempo di Valse.

VICTOR. (to Louise) For heaven's sake spare me! LOUISE. Aha, you are afraid! Will you come

to-morrow? Yes or no? VICTOR. Must I? LOUISE. You must or else (*Whispers*)

VICTOR. Very well, I'll come! MRS CLUTTERBUCK. May I have the extreme honour of calling

upon your Royal Highness?

LOUISE. I shall be delighted.

Piano accompaniment for Louise's first line of music, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music includes chords and melodic lines with a dynamic marking of *mf*.

MRS CLUTTERBUCK. Let me see, what is the address?

Piano accompaniment for Mrs Clutterbuck's line of music, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music includes chords and melodic lines with a dynamic marking of *mf*.

Tempo di Valse. (Moderato.)

LOUISE.

Musical score for Louise and Clutterbuck in a waltz tempo. Louise's part is on a single staff with lyrics: "Bel - ve - dere, Hamp - stead." Clutterbuck's part is on a single staff with lyrics: "Bel - ve - dere, Hamp - stead." The piano accompaniment is on a grand staff with a key signature of one sharp (F#) and a 3/4 time signature. Dynamic markings include *pp*.

Tempo di Valse.

LOUISE & PHYLLIS.

Musical score for Louise & Phyllis, Clutterbuck & Clarence, and the Chorus in a waltz tempo. Louise & Phyllis' part has lyrics: "Bel - ve - dere, Hampstead; Bel - ve - dere, Hampstead. Far from". Clutterbuck & Clarence' part has lyrics: "Bel - ve - dere, Hampstead; Bel - ve - dere, Hampstead. Ah!". The Chorus' part has lyrics: "Bel - ve - dere, Hampstead; Bel - ve - dere, Hampstead. Ah!". The piano accompaniment is on a grand staff with a key signature of one sharp (F#) and a 3/4 time signature. Dynamic markings include *pp*.

LOU. PHYL.
Lon - don's nois - y hub-bub! Bel-ve-dere, Hamp-stead;

CLUT. CLAR.
Bel-ve-dere, Hamp-stead;

CHO.
Lon - don's nois - y hub-bub!
Bel-ve-dere, Hamp-stead;
Bel-ve-dere, Hamp-stead;

LOU. PHYL.
Bel-ve-dere, Hamp-stead. 'Tis a most de-light-ful "sub-bub!"

CLUT. CLAR.
Bel-ve-dere, Hamp-stead. Ah!

CHO.
Bel-ve-dere, Hamp-stead. Ah!
a most de-light-ful "sub-bub!"

Bel-ve-dere, Hamp-stead. Ah!

LOU.

Come if your plans al - low! We shall be

This system contains the vocal line for Louisa and the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Come if your plans al - low! We shall be". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature.

PHYL.
CLUT.
M^{RS} C.
CLAR.

LOUISE. (to Phyllis.)

charm'd I vow! Pray re - mem - ber what I

This system contains the vocal line for Louise and the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a 4/4 time signature. The lyrics are "charm'd I vow! Pray re - mem - ber what I". The piano accompaniment is in grand staff with a key signature of one sharp and a 4/4 time signature.

LOU.

ritard. CHORUS & PRINCIPALS in Unison. *a tempo*

said just - now! We laugh, we love, we

This system contains the vocal line for Louisa and the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a 4/4 time signature. The lyrics are "said just - now! We laugh, we love, we". The piano accompaniment is in grand staff with a key signature of one sharp and a 4/4 time signature. Performance markings include *ritard.* and *a tempo*.

ALL.

p

live! We of - fend, and we for - give. We

This system contains the vocal line for all characters and the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a 4/4 time signature. The lyrics are "live! We of - fend, and we for - give. We". The piano accompaniment is in grand staff with a key signature of one sharp and a 4/4 time signature. Performance markings include *p*.

ALL. *p*

work, we hope, we dream! — 'Tis our life's e - ter - nal scheme —

ALL. *ff*

— Then take with - smile or sigh, — What - e'er the

ALL. *ff*

— Then take with smile or sigh, — What - e'er the

ff

— Then take with smile or sigh, — What - e'er the

CHO: *ff*

— Then take with smile or sigh, — What - e'er the

ff

— Then take with smile or sigh, — What - e'er the

ff

ALL. gods may give! — And come what may En - joy to -

CHO. gods may give! — And come what may En - joy to -

ALL. *allarg.* - day While we laugh, — While we love, — While we live! *allargando*

CHO. *allarg.* - day While we laugh, — While we love, — While we live! *allargando*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

(Curtain.)

Red. * *Red.* * *Red.* * *Red.* *

Act II.

OPENING CHORUS.

Nº 7.

Allegro.

Piano. *ff*

Con Ped.

(Curtain.)
Maestoso.

Allegro. ALL.

Of all the films that

Of all the films that

ALL.

we've re - hearsed For Pic - ture - house dis - play ————— The

we've re - hearsed For Pic - ture - house dis - play ————— The

ALL.

plot that ranks an ea - sy first Is one we've done to - day! ————— In

plot that ranks an ea - sy first Is one we've done to - day! ————— In

ALL. this, as ev - 'ry - bo - dy feels, A sub - tle plea - sure lurks; The

this, as ev - 'ry - bo - dy feels, A sub - tle plea - sure lurks; The

ALL. sub - ject to all hearts ap - peals, For 'tis the kind of plot that deals With life a -

sub - ject to all hearts ap - peals, For 'tis the kind of plot that deals With life a -

ALL. - mong the Turks! ——— GIRLS only. Al - though the Ha - rem may be wrong, 'Tis

GIRLS. there we'd like to stay! ——— With dance and song, the whole day long, We'd

GIRLS. CISSIE. MAUD.

while the time a - way! The most be - com - ing clothes we'd wear! We'd

MAUD. CISSIE. CROCKER.

lead ex - cit - ing lives! I'd be the Ha - rem belle, I swear! I'd

CRO. GIRLS.

be a sort of Pa-sha there! And we would be your wives!

Allegro.

CLARENCE.

Yes, — I must con - fess — that there's a fa - tal fas - ci - na - tion in the Ha - rem!

MAUD.

Yes, I sort o' guess that I should

MAUD.

CISSIE.

find my true vo-ca-tion in the Ha-rem! Yes, and in this

CIS.

dress I should cre-ate a great sen-sa-tion in the Ha-rem!

ALL.

Life would be su-blime And in the Ha-rem we'd be hap-py all the time!

Life would be su-blime And in the Ha-rem we'd be hap-py all the time!

ALL. Oh! — we long to go — Where all your hap-pi-ness re-dou-bles in the Ha - rem!

The first system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in bass clef with lyrics. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The piano part includes a dynamic marking of *ff* and a fermata over the final chord.

ALL. There — we would re - pair — To sit and smoke our hub-ble-bub-bles in the Ha - rem!

The second system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in bass clef with lyrics. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The piano part includes a fermata over the final chord.

ALL. We — should like to be — Where there are no do-mes-tic trou-bles, in the Ha - rem!

The third system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in bass clef with lyrics. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The piano part includes a fermata over the final chord.

ALL. Thus, — wednev - er fuss! — That is the place for us!

Thus, — wednev - er fuss! — That is the place for us!

CLA. Allegro. CLARENCE.

2. In Eng - land life is

CLA. CROCKER

not much fun; We've but one spouse a - piece! — And

GRO. MAUD

if we mar-ry more than one They send for the po - lice! — The

MAUD.

Turk may ve - ry just - ly claim His life is bet - ter planned:

MAUD.

CISSIE.

He weds, with - out the slight - est shame, A doz - en wives, and

CIS.

FREDDY.

each so tame She'll eat out of his hand! An

FRED.

CROCKER

Eng - lish - man can sel - dom quell The wife who nags all day He's

CRO. not al - lowed to ring the bell And have her cleared a - way!

CRO. MAUD. No Tur - kish hus - band e'er al - lows His wives to an - swer

MAUD. CISSIE. MAUD. back! And should a spouse his an - ger rouse, Or break her sa - cred

MAUD. CISSIE & MAUD. mar - riage vows, He drowns her in a sack!

Allegro.

CLARENCE.

CL.A. Thus — with-out a fuss — the tough-est knot you dis - en-tan - gle in the

The musical score for Clarence consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a half note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

CISSIE.

CL.A. Ha - rem! Life — is free from strife, — For 'mar - ried

The musical score for Cissie consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, and D5. The piano accompaniment continues with the same rhythmic pattern as the previous system.

CROCKER.

CIS. cou - ples nev - er wran - gle in the Ha - rem! If — she starts a

The musical score for Crocker consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with eighth notes G4, A4, B4, C5, and D5. The piano accompaniment features a more active right hand with eighth-note patterns and block chords in the left hand.

CRO. tiff — Your nag - ging spouse you prompt-ly stran - gle in the Ha - rem!

The musical score for Crocker (continued) consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, and D5. The piano accompaniment continues with the same rhythmic pattern.

ALL. Biff! — your trou - bles cease — and in the Ha - rem all is hap - pi-ness and

Biff! — your trou - bles cease — and in the Ha - rem all is hap - pi-ness and

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Biff! — your trou - bles cease — and in the Ha - rem all is hap - pi-ness and". The middle staff is a bass line in bass clef with the same key signature and time signature, also containing the lyrics "Biff! — your trou - bles cease — and in the Ha - rem all is hap - pi-ness and". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature, featuring a steady eighth-note accompaniment in the right hand and chords in the left hand.

ALL. peace! Oh! — we long to go — Where all your hap - pi-ness re-dou-bles in the

peace Oh! — we long to go — Where all your hap - pi-ness re-dou-bles in the

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "peace! Oh! — we long to go — Where all your hap - pi-ness re-dou-bles in the". The middle staff is a bass line in bass clef with the same key signature and time signature, also containing the lyrics "peace Oh! — we long to go — Where all your hap - pi-ness re-dou-bles in the". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and chords in the left hand. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

ALL. Ha - rem!

Ha - rem! There — we would re - pair — To sit and

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Ha - rem!". The middle staff is a bass line in bass clef with the same key signature and time signature, containing the lyrics "Ha - rem! There — we would re - pair — To sit and". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and chords in the left hand. There are two accents (^) marked above the first two notes of the right-hand piano part.

ALL

We ——— should like to
smoke our hub - ble - bub - bles in the Ha - rem!

ALL

be ——— Where there are no do - mes - tic trou - bles, in the Ha - rem!

ALL

Thus, ——— we nev - er fuss! ——— That is the place for us!

Thus, ——— we nev - er fuss! ——— That is the place for us!

Nº 8.

SONG.—(Cissie) and CHORUS.

"THE PERFECT LADY."

Words by
PERCY GREENBANK and HARRY GRAHAM.

Moderato.

Chorus.

Piano.

CHORUS IN UNISON.

CHO.

Care - ful! Care - ful! Oh! _____ Al - ways

CISSIE.

CHO.

try to act as a la - dy should! 1. When

CIS. I was in the Cho-rus, a lit - tle while a - go, My man - ners and de -

p

CIS. -port-ment were strict - ly *comme il faut*; For mo - ther did her best to

CIS. make me feel The im - por - tance of be - hav - ing "quite gen -

CIS. - teel! Said she: "Of smart young fel - lows you'll come a - cross a heap, But

rit. *a tempo*

CIS. still I hope my dear-ie won't make her-self too cheap!" My mo-ther gave me

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "still I hope my dear-ie won't make her-self too cheap!" My mo-ther gave me". The piano accompaniment is in two staves, with a treble and bass clef. It features a steady eighth-note bass line and chords in the right hand.

CIS. lots of good ad - vice, And she warned me not to kiss the same man

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "lots of good ad - vice, And she warned me not to kiss the same man". The piano accompaniment is in two staves, with a treble and bass clef. It features a steady eighth-note bass line and chords in the right hand.

REFRAIN.

CIS. twice! Care - full Care - full! Oh, lit-tle girl, be care - full!

rit. *a tempo*

The third system of music is the beginning of a refrain. It consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "twice! Care - full Care - full! Oh, lit-tle girl, be care - full!". The piano accompaniment is in two staves, with a treble and bass clef. It features a steady eighth-note bass line and chords in the right hand. The tempo markings *rit.* and *a tempo* are placed above the piano accompaniment.

CIS. Or of scan - dal soon you will have the air full! Though your mo - tives

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "Or of scan - dal soon you will have the air full! Though your mo - tives". The piano accompaniment is in two staves, with a treble and bass clef. It features a steady eighth-note bass line and chords in the right hand.

CIS.

may not be un-der - stood, Al - ways try to act as a la - dy should!

CHORUS IN UNISON.

Care - ful! Care - ful! Oh, lit-tle girl, be care - ful! Or of scan - dal

CHO.

soon you will have the air full! Though your mo - tives may not be un-der - stood,

CHO.

Al - ways try to act as a la - dy should!

CISSIE.

2. When

sfz *f*

CIS. I went out to sup-er, Ma told me what to do: "Don't ask to see the

p

CIS. pro-gramme, but call for the Me - nool Be sure to keep the wait - er

CIS. in his place; Don't al - lude to him as "Poor old Mon - key -

CIS. - face!" Sup - pose the band is play - ing a waltz that's soft and low, Don't

rit. *a tempo*

CIS. eat your soup in rag-time, it gives a-way the show! And if your feel-ings

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "eat your soup in rag-time, it gives a-way the show! And if your feel-ings". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

CIS. get be - yond con - trol, Dip your fore-head in the near - est fin - ger -

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "get be - yond con - trol, Dip your fore-head in the near - est fin - ger -". The piano accompaniment is in a grand staff and features a rhythmic pattern of eighth and sixteenth notes.

REFRAIN.

CIS. - bowl! Care - ful! Care - ful! Oh, lit-tle girl be care - ful!

The third system of music is the beginning of a refrain. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "- bowl! Care - ful! Care - ful! Oh, lit-tle girl be care - ful!". The piano accompaniment is in a grand staff and features a rhythmic pattern of eighth and sixteenth notes. The tempo marking "a tempo" is present.

CIS. Or of scan - dal soon you will have the air full! Though no doubt the

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "Or of scan - dal soon you will have the air full! Though no doubt the". The piano accompaniment is in a grand staff and features a rhythmic pattern of eighth and sixteenth notes.

CHS.

Kum-mel is ra-ther good, Al - ways try to act as a la - dy should!

CHORUS IN UNISON.

Care - full Care - full Oh, lit-tle girl, be care - full Or of scan - dal

CHO.

soon you will have the air full! Though no doubt the Kum-mel is ra - ther

CHO.

good, Al - ways try to act as a la - dy should!

N^o 9.

SONG.—(Victor) and CHORUS OF GIRLS.

"GIRLS!"

Victor.

Tempo di Marcia lento.

Piano.

fp *mf* *p ritard.* *p*

1. There are
2. There are

VIC.

girls of ev - 'ry sort and kind, And their charms aren't ea - si - ly de -
girls you meet up - on the sly! There are girls who seem a tri - fle

VIC.

-fined; But when all is said and done, I a -
shy! There are girls who know what's what! I de -

VIC.

-dore them ev - 'ry one! 'Twould be vain to try and make a
 -clare I love the lot! There's the kind who goes up - on the

VIC.

list Of the girls I've flirt - ed with and kissed; *espressivo*
 spree, There's the kind you take up - on your knee; There's the
 There's the

VIC.

kind that I make free with, The kind I go to
 girl who's soft and purr - ing, The girl who needs some

VIC.

tea with; But the kind I chance to be with Is the
 stir - ring; But the kind that I'm pre - fer - ring Is the

mf *rit.*

Più lento.

VIC. kind I can't re - sist! I don't care
 kind that's kind to me! I don't care

ritard.

VIC. who she may be; She'll do for me!
 who she may be; She'll do for me!

REFRAIN.
a tempo

VIC. Girls, what on earth d'you do to me?
 Girls, what on earth d'you do to me?

VIC. Why do I feel like this?
 Why do I feel like this?

VIC. Girls, if you'll stick like glue to me, ——— You can snare my
 Girls, if you'll stick like glue to me, ——— You can snare my

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The lyrics are: "Girls, if you'll stick like glue to me, ——— You can snare my" on the first line, and "Girls, if you'll stick like glue to me, ——— You can snare my" on the second line. The piano accompaniment is written on two staves (treble and bass clefs) and includes various chords and melodic lines.

VIC. heart with a kiss! Ah! If an - y one girl is
 heart with a kiss! Ah! If an - y one girl is

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The lyrics are: "heart with a kiss! Ah! If an - y one girl is" on the first line, and "heart with a kiss! Ah! If an - y one girl is" on the second line. The piano accompaniment is written on two staves (treble and bass clefs) and includes various chords and melodic lines.

VIC. true to me, ——— Hers I am read - y to be;
 true to me, ——— Hers I am read - y to be;

The third system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The lyrics are: "true to me, ——— Hers I am read - y to be;" on the first line, and "true to me, ——— Hers I am read - y to be;" on the second line. The piano accompaniment is written on two staves (treble and bass clefs) and includes various chords and melodic lines.

VIC. ——— I don't much care If she is dark or fair, So
 ——— I'll nev - er chide Al-though her tongue be tied, So

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The lyrics are: "——— I don't much care If she is dark or fair, So" on the first line, and "——— I'll nev - er chide Al-though her tongue be tied, So" on the second line. The piano accompaniment is written on two staves (treble and bass clefs) and includes various chords and melodic lines.

molto rit. *a tempo*

VIC. long as she's fair lips to are me!
long as her lips are free!

mf molto rit. *f a tempo*

REFRAIN.
VICTOR.

VIC. Girls, what on earth d'you do to me? Why do I

CHORUS OF GIRLS.
GIRLS. Girls, what on earth d'you do to him? Why does he

mf

VIC. feel like this? Girls, if you'll stick like

GIRLS. feel like this? Girls, if you'll stick like

VIC. glue to me, — You can snare my heart with a kiss! Ah!

GIRLS glue to him, — You can snare his heart with a kiss! Ah!

VICTOR.

VIC. If an - y one girl is true to me, — Hers I am
 If an - y one girl is true to me, — Hers I am

VIC. read - y to be; —

GIRLS. I don't much care If she is

VIC. read - y to be; —

GIRLS. He does - n't care If she is

VIC. I'll nev - er chide Al-though her

GIRLS. He'll nev - er chide Al-though her

ALL.

dark or fair, If fair, fair to {me} is she! —
 tongue be tied, So long as her {him} lips are free!

mf cresc. f

D.C.

N^o 10.

DUET:- (Phyllis and Victor.)

"FORGIVE AND FORGET!"

Tempo di Valse.

Victor.

Piano.

1. Are you
2. When you're

VIC.

an - gry still? Do you bear ill will? Won't you try to for-
mine, at last, And I hold you fast, With our bliss there is

VIC.

PHYLLIS.

-give me, I pray? Nev - er more, I vow, Will I
naught shall com - pare! But I'm not caught yet, And I

PHYL.

trust you now! I can nev - er be - lieve what you say!
can't for - get You were false to me once, I de - clare!

PHYL. VICTOR. PHYLLIS. VICTOR. PHYLLIS.

At your feet! No, no, no, no! I en - treat! No, no, no, no! I shall
Nev - er mind! No, no, no, no! Ah, be kind! No, no, no, no! Am I

PHYL. VICTOR.

doubt you as long as I live! Yet love is blind, so
sure that no more you'll de - ceive? If mine you'd be, Then

VIC. *ritard.*

lov - ers find! To love is to for - give! And
trust in me! To love is to be - lieve! For

VIC.

hark! that sweet re - frain ——— Shall make us friends a -
 hark! that sweet re - frain ——— Shall make us friends a -

REFRAIN.

Più lento

BOTH.

VIC.

- gain! ——— } Heart to heart is call - ing!
 - gain! ——— }

decresc. molto rit. *pp*

BOTH.

Ev - 'ry sense en - thrall - ing! Soft and low those

R.H.

BOTH.

me - lo - dies flow! Grace - ful and slow! True lov - ers know!

fp p fp p fp p

BOTH.

Wrongs at last are right - ed! Hearts once more u -

BOTH.

- ni - ted! 'Tis Love's voice that calls to us yet To for -

BOTH.

- give and for - get! - get!

1. 2.

DANCE.

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and dynamics like *f* and accents.

BOTH.

Wrongs at last are right - ed!

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics "Wrongs at last are right - ed!". The piano accompaniment features dynamics like *f*, *pp*, and accents.

BOTH.

Hearts once more u - ni - ted! 'Tis love's voice that

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics "Hearts once more u - ni - ted! 'Tis love's voice that". The piano accompaniment features dynamics like *f* and accents.

BOTH.

calls to us yet To for - give and for - get!

Vocal line and piano accompaniment for the fourth system. The vocal line includes the lyrics "calls to us yet To for - give and for - get!". The piano accompaniment features dynamics like *p* and *ff*.

N^o 11.

DUET.— (Louise and Clutterbuck.)

"OH, LOUISA!"

Tempo di Marcia.

Piano.

The piano introduction is in 2/4 time, marked *p* (piano). It features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a steady eighth-note accompaniment.

CLUTTERBUCK.

My heart is filled with woe for you, Lou - i - sa! Lou - i - sa! To

The musical notation for Clutterbuck's first line includes a vocal line and piano accompaniment. The vocal line has a melodic line with a slur over the first four notes and a fermata over the final note. The piano accompaniment provides harmonic support with chords and a bass line.

CLUT.

an - y lengths I'd go for you, Lou - i - sa! Lou - i - sa! When

The musical notation for Clutterbuck's second line continues the vocal and piano parts. The vocal line has a melodic line with a slur over the first four notes and a fermata over the final note. The piano accompaniment continues with harmonic support.

LOU.

placed in a per - plex - ing sit - u - a - tion, A

The musical notation for Louise's line includes a vocal line and piano accompaniment. The vocal line has a melodic line with a slur over the first four notes and a fermata over the final note. The piano accompaniment provides harmonic support.

CLUTTERBUCK.

LOU.
 friend like you is such a con - so - la - - tion! The

CLUT.
 man who tries to do for you, Lou - i - sa! Lou - i - sa! I'll

CLUT.
 beat him black and blue for you! Lou - i - sa! Lou - i - sa! I've

LOU.
 not the least ob - jec - tion! That suits me to per - fec - tion! The

REFRAIN.
CLUTTERBUCK.

LOU. *ritard.* hum-blest waif Would feel quite safe, When un - der your pro - tec - tion! *ritard.* Oh, Lou -

CLUT. - i - sa! You set my heart on fire! Oh, Lou - i - sa!

CLUT. You are my one de - sire! Won't you let me help you all I can?

LOU. *LOUISE.* Real - ly you're a most o - blig - ing man! Oh, Lou -

CLUT. Ah! — Ah! — Oh, Lou -

LOU.
- i - sa! The world is at your feet! Oh, Lou - i - sa!

CLUT.
- i - sa! The world is at your feet! Oh, Lou - i - sa!

p

LOE.
Your tri - umph is com - plete! An - y man you please Goes up -

CLUT.
Your tri - umph is com - plete! An - y man you please Goes up -

sf

LOU.
- on his knees To Lou - i - sa, Lou - i - sa, Lou - ise!

CLUT.
- on his knees To Lou - i - sa, Lou - i - sa, Lou - ise!

ritard.

p

ritard.

ff

DANCE.

CLUTTERBUCK.

CLUT.

Do dine at the Sa - voy with me! Lou - i - sa! Lou - i - sa! The

LOUISE.

CLUT.

meal you would en - joy with me! Lou - i - sa! Lou - i - sa! You

LOU.

real - ly make the of - fer so po - lite - ly, I

LOU.

CLUTTERBUCK.

feel I could have din - ner with you night - ly! If

CLUT.

at the Ritz you'd sup with me, Lou - i - sa! Lou - i - sa! I'm

CLUT.

LOUISE.

sure 'twould be all up with me, Lou - i - sa! Lou - i - sa! You

LOU.

made me quite ex - cit - ed! Of course I'd be de - light - ed! I'd

LOU.

love, in - deed, To come and feed, When - ev - er I'm in - vit - ed! Oh, Lou -

ritard. *ritard.*

REFRAIN.
CLUTTERBUCK.

CLUT.

- i - sa! For you my bo - som throbs, Oh, Lou - i - sa! My voice is

p *f*

CLUT.

soaked with chobs! Won't you let me help you all I can? Real - ly,

LOUISE.

f *f*

LOU. you're a most o - blig - ing man! Oh, Lou -

CLUT. CLUTTERBUCK. Ah! — Ah! — Oh, Lou -

LOU. - i - sa! The world is at your feet! Oh, Lou - i - sa!

CLUT. - i - sa! The world is at your feet! Oh, Lou - i - sa!

LOU. Your tri - umph is com - plete! An - y man you please Goes up -

CLUT. Your tri - umph is com - plete! An - y man you please Goes up -

LOU. *ritard.*
 - on his knees To Lou - i - sa, Lou - i - sa, Lou - ise!

CLUT. *ritard.*
 - on his knees To Lou - i - sa, Lou - i - sa, Lou - ise!

p *ritard.* *ffz a tempo*

DANCE.

ff *p* *ff*

INCIDENTAL MUSIC.

Nº 12.

Tempo di Mazurka.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes. A fermata is placed over a chord in the lower staff at the end of the system, with the instruction "Ped." and an asterisk (*) below it.

Con Ped.

The second system continues the piece. The upper staff has a melodic line with eighth notes and rests. The lower staff features a consistent accompaniment of chords, with a fermata over a chord in the second measure. The instruction "Con Ped." is written below the first measure.

The third system continues the piece. The upper staff has a melodic line with eighth notes and rests. The lower staff features a consistent accompaniment of chords, with a fermata over a chord in the second measure.

The fourth system continues the piece. The upper staff has a melodic line with eighth notes and rests. The lower staff features a consistent accompaniment of chords, with a fermata over a chord in the second measure.

The fifth system continues the piece. The upper staff has a melodic line with eighth notes and rests. The lower staff features a consistent accompaniment of chords, with a fermata over a chord in the second measure. The instruction "L. H." is written above the lower staff in the final measure.

First system of musical notation, measures 1-5. The key signature is two sharps (F# and C#). The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The bass clef accompaniment consists of a steady quarter-note bass line: G2, F#2, E2, D2, C2, B1, A1, G1.

Second system of musical notation, measures 6-10. The melody continues with quarter notes E5, F#5, G5, and A5. The bass clef accompaniment remains the same steady quarter-note bass line.

Third system of musical notation, measures 11-15. The melody features a half note G5, followed by quarter notes F#5, E5, and D5. The bass clef accompaniment changes to a dotted quarter note G2, followed by quarter notes F#2, E2, and D2.

Fourth system of musical notation, measures 16-20. The melody consists of quarter notes C5, B4, A4, and G4. The bass clef accompaniment features a rhythmic pattern of eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1.

Fifth system of musical notation, measures 21-25. The melody includes a half note G4, followed by quarter notes F#4, E4, and D4. The bass clef accompaniment continues with the eighth-note rhythmic pattern.

Sixth system of musical notation, measures 26-30. The melody features a half note G4, followed by quarter notes F#4, E4, and D4. The bass clef accompaniment continues with the eighth-note rhythmic pattern.

First system of musical notation, featuring a treble and bass clef. The key signature is two sharps (F# and C#). The music consists of a series of chords and melodic lines in both staves.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a two-sharp key signature. The notation includes various rhythmic values and articulation marks.

Third system of musical notation, showing a transition in the bass line with a treble clef. The key signature remains two sharps. The system concludes with a double bar line and repeat signs.

Fourth system of musical notation, featuring a treble and bass clef. The key signature is two sharps. The music includes dynamic markings such as accents and slurs.

Fifth system of musical notation, continuing the composition. It features a treble and bass clef with a two-sharp key signature. The notation includes various rhythmic patterns and articulation.

Sixth system of musical notation, the final system on the page. It features a treble and bass clef with a two-sharp key signature. The system concludes with a double bar line and a change in key signature to one sharp (F#).

TRIO.

mf

rit.

a tempo

L. H.

Detailed description: This is a piano score for a Trio section, consisting of six systems of two staves each (treble and bass clef). The music is in 3/4 time and a key signature of one flat. The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues the melodic and harmonic development. The third system includes a *rit.* (ritardando) marking and features a descending melodic line in the right hand. The fourth system starts with an *a tempo* marking and includes the instruction 'L. H.' (Left Hand) above the bass staff. The fifth system shows a change in the right-hand texture with more complex chordal patterns. The sixth system concludes with a final melodic flourish in the right hand and a steady accompaniment in the left hand.

First system of musical notation. Treble clef, bass clef. Includes a *mf* dynamic marking. The music features a melodic line in the treble and a supporting bass line.

Second system of musical notation. Treble clef, bass clef. Continuation of the piece with various rhythmic patterns and chordal textures.

Third system of musical notation. Treble clef, bass clef. Includes a *rit.* (ritardando) marking. The system concludes with a sharp upward-pointing triangle symbol.

Fourth system of musical notation. Treble clef, bass clef. Includes a *à tempo* marking and an *L.H.* (Left Hand) instruction. The bass line becomes more active.

Fifth system of musical notation. Treble clef, bass clef. Features a series of chords and melodic fragments, primarily in the bass line.

Sixth system of musical notation. Treble clef, bass clef. Includes a *#12.* marking. The system ends with a double bar line and repeat signs.

First system of musical notation, measures 1-5. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 6-10. The right hand continues the melodic line with slurs and accents. The left hand accompaniment consists of chords and single notes, maintaining the harmonic structure.

Third system of musical notation, measures 11-15. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and single notes. A bracket labeled "L. H." spans the final two measures of this system, indicating a change in the left hand's accompaniment.

Fourth system of musical notation, measures 16-20. The right hand continues the melodic line with slurs and accents. The left hand accompaniment consists of chords and single notes.

Fifth system of musical notation, measures 21-25. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and single notes.

Sixth system of musical notation, measures 26-30. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes chords and single notes, concluding the piece.

Nº 13.

FINALE—ACT II.

Con anima.

Piano. *ff*

L.H.

SOPRANOS & CONTRALTOS. *f*

TENORS. *f*

BASSES. *f*

CHO. *f*

What's the row a - bout? Why are

ff

sf *sf* *sf*

LOUISE.

With a

CHO.

folks put out, Something scan - da-lous must have oc - curred.

folks put out, Something scan - da-lous must have oc - curred.

folks put out, Something scan - da-lous must have oc - curred.

mf

LOU.

well - laid plot I have trick'd the lot, And re - venge it is

p

VICTOR.

PHYLLIS.

LOU.

sweet, as you've heard. Tell us what you've done. Is it

p

CLARENCE. BILLY. MRS CLUTTERBUCK.

PHYL. just her fun? What a hit! What a wit! What a brain! I am

CLUTTERBUCK.

MRS C. quite un - manned! I don't un - der - stand; So, Prin - cess, please ex -

Allegro.

CLUT. plain. I'm pret-ty

CHO. Not a Prin-cess she, Though she well might be.

Not a Prin-cess she, Though she well might be.

Allegro.

BIL. *ritard.*
 slick. My mind is quick, And in a trice I'll ex -

BIL. *Allegro. (Tempo di Galop.)*
 - plain her trick. A youth so gay one day To

BIL. Lon - don there came on the spree. A mil-lion -
 All Solo Voices without Victor. *pp*

On the spree! On the spree! Came he!

pp

On the spree! On the spree! Came he!

CHO. *pp*

On the spree! On the spree! Came he!

pp

On the spree! On the spree! Came he!

BIL. *-aire, I'll swear, This sim - ple - ton want - ed to be.*

ALL. *Wish'd to be! Wish'd to*

CHO. *Wish'd to be! Wish'd to*

Wish'd to be! Wish'd to

BIL. *This la - dy here, I fear, he much mis - led, He'd mar - ry*

ALL. *be! Good-ness me!*

CHO. *be! Good-ness me!*

be! Good-ness me!

BIL. *f*
 her, the cur! that's what he said. And now, be - hold! for gold he'd
 wed in - stead. This youth, Oh

BIL. wed in - stead. This youth, Oh

ALL. *mf*
 Oh, can it be For mon-ey he De - sir'd to wed!

CHOR. *mf*
 Oh, can it be For mon-ey he De - sir'd to wed!

CHOR. *mf*
 Oh, can it be For mon-ey he De - sir'd to wed!

CHOR. *mf*
 Oh, can it be For mon-ey he De - sir'd to wed!

BIL. *f*
 Lor! ——— It makes me laugh! ——— Is just an ac - tor for The Bi - o -

(to Victor)

Bll. *- graph! You sil - ly calf! Ex - cuse my chaff!*

Bll. *- I guess you'd bet - ter go Back to your pic - ture show.*

LOUISE, PHYLLIS, M^{RS} CLUTTERBUCK.

It makes us laugh! It makes us laugh!

CLARENCE, CLUTTERBUCK.

This youth so bold Is fair - ly sold, He's just an

This youth so bold Is fair - ly sold, He's just an

CHO. *It makes us laugh, It makes us laugh!*

It makes us laugh, It makes us laugh!

LOU.
PHYL.
1ST C.

Act - or for the ci - ne - ma - to - graph. This youth so

CLAR.
CLUT.

Act - or for the ci - ne - ma - to - graph. This youth so

CHO.

Act - or for the ci - ne - ma - to - graph. This youth so

The first system of the musical score includes five staves. The top staff is for the vocal soloist (Louise Phyllis, 1st C), followed by the Clarinet in C (Clut.), the Chorus (CHO.), and the piano accompaniment (grand staff). The lyrics are: "Act - or for the ci - ne - ma - to - graph. This youth so". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

LOU.
PHYL.
1ST C.

bold is nice - ly sold, For he has lost both love and gold This youth so bold is

CLAR.
CLUT.

bold is nice - ly sold, For he as lost both love and gold This youth so bold is

CHO.

bold is nice - ly sold, For he has lost both love and gold This youth so bold is

The second system of the musical score continues with the same five staves. The lyrics are: "bold is nice - ly sold, For he has lost both love and gold This youth so bold is". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

Tempo I. LOUISE.

LOU. PHYL. Mrs C. nice - ly sold! In Lon-don here a queer old

CLAR. CLUT. nice - ly sold!

CHO. nice - ly sold!

nice - ly sold!

Tempo I.

ff *ff* *p*

LOU. fel - low all vice would ex - pose. He was so

ALL. All Solo voices without Clutterbuck. *pp* Would ex - pose! Good-ness knows! Who knows!

CHO. *pp* Would ex - pose! Good-ness knows! Who knows!

pp Would ex - pose! Good-ness knows! Who knows!

pp Would ex - pose! Good-ness knows! Who knows!

S

LOU. strict, each Pic - ture Pal - ace he want - ed to close, ———

ALL. All the shows! All the

CHO. All the shows! All the

All the shows! All the

LOU. For this old chap, a trap I du - ly laid! By keep - ing

ALL. shows! He'd close!

CHO. shows! He'd close!

shows! He'd close!

shows! He'd close!

LOU. cool, a fool of him I made. And on the screen this scene will

LOU. be dis - played This mil-lion-

All Solo Voices without Clutterbuck.

ALL. She's got him there! Her cun-ning snare He can't e - vade!

CHORUS She's got him there! Her cun-ning snare He can't e - vade!

CHORUS She's got him there! Her cun-ning snare He can't e - vade!

CHORUS She's got him there! Her cun-ning snare He can't e - vade!

CHORUS She's got him there! Her cun-ning snare He can't e - vade!

CHORUS She's got him there! Her cun-ning snare He can't e - vade!

LOU. - aire, Tho' he may swear, How folks will grin and stare, To see him

LOU. - aire, Tho' he may swear, How folks will grin and stare, To see him

LOU. - aire, Tho' he may swear, How folks will grin and stare, To see him

LOU. there. On ev - 'ry screen He will be seen,

LOU. For now, with - out a doubt, I think I've paid him out!

LOU. PHYLIS. VICTOR. CLARENCE. BILLY. Though he may
 This mil - lion - aire, This mil - lion - aire, Though he may
 This mil - lion - aire, This mil - lion - aire, Though he may

CHO. This mil - lion - aire, This mil - lion - aire, Though he may
 This mil - lion - aire, This mil - lion - aire, Though he may

LOUISA & PHYLLIS.

LOU. swear, How folks will stare To see him there! _____ On ev - 'ry

PHYL. swear, How folks will stare To see him there! _____ On ev - 'ry

VIC. swear, How folks will stare To see him there! _____ On ev - 'ry

CLAR. swear, How folks will stare To see him there! _____ On ev - 'ry

BIL. swear, How folks will stare To see him there! _____ On ev - 'ry

CHO. swear, How folks will stare To see him there! _____ On ev - 'ry

swear, How folks will stare To see him there! _____ On ev - 'ry

LOU. screen He will be seen, His fea - tures keen, His air ser - ene, On ev - 'ry

PHYL. screen He will be seen, His fea - tures keen, His air ser - ene, On ev - 'ry

VIC. screen He will be seen, His fea - tures keen, His air ser - ene, On ev - 'ry

CLAR. screen He will be seen, His fea - tures keen, His air ser - ene, On ev - 'ry

BIL. screen He will be seen, His fea - tures keen, His air ser - ene, On ev - 'ry

CHO. screen He will be seen, His fea - tures keen, His air ser - ene, On ev - 'ry

screen He will be seen, His fea - tures keen, His air ser - ene, On ev - 'ry

Più Lento.

LOU. PHYL. screen they will be seen!

VIC. CLAR. BIL. screen they will be seen!

CLUT. CLUTTERBUCK. A cru - el trick you've

CHO. screen they will be seen!

screen they will be seen!

Più Lento.

ff *p* *p*

CLUT. played on me, A pub - lic by - word I shall be, And all my foes will

Tempo I.

CLUT. *ritard.* jeer and mock, When I'm a laugh - ing stock. Oh, Lou - is - a, You've made a

ritard. *sfz*

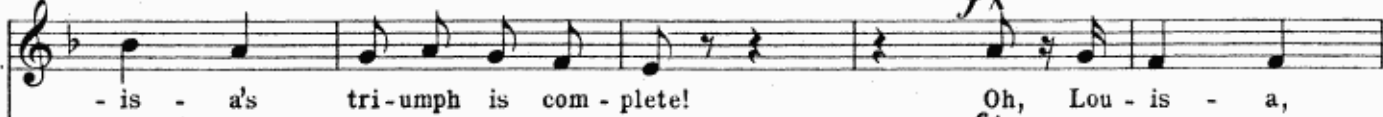
CLUT.  fool of me. Oh, Lou - is - a, I'm fair - ly up a tree!

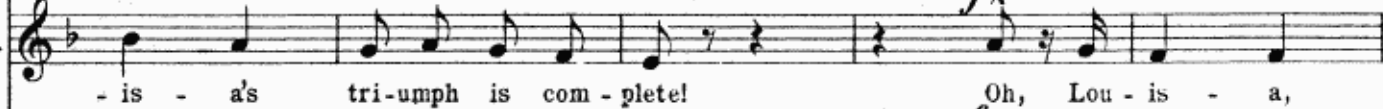
LOUISE. PHYLLIS.

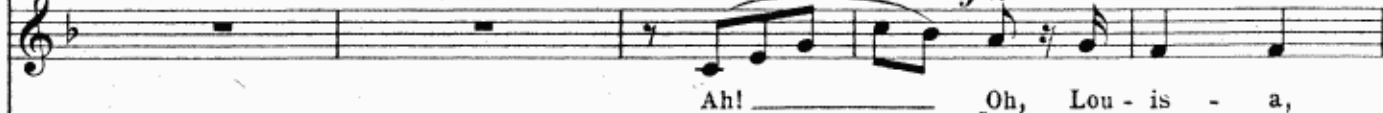
To Lou - is - a he ad-mits de - feat, And Lou -

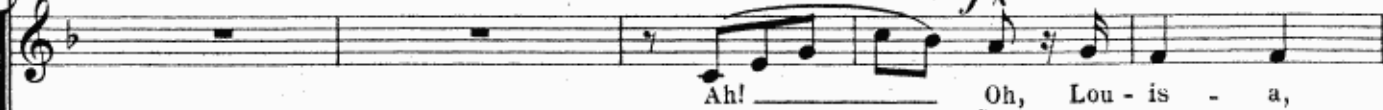
VICTOR. CLARENCE. BILLY.

To Lou - is - a he ad-mits de - feat, And Lou -

LOU. PHYL.  - is - a's tri-umph is com - plete! Oh, Lou - is - a,


VIC. CLAR. BIL.  - is - a's tri-umph is com - plete! Oh, Lou - is - a,

CLUT.  Ah! Oh, Lou - is - a,

 Ah! Oh, Lou - is - a,

CHO.  Ah! Oh, Lou - is - a,

 Ah! Oh, Lou - is - a,

 Ah! Oh, Lou - is - a,

ALL SOLO VOICES.

ALL. *you've done a clev - er thing! Oh, Lou - is - a, you'll have him on a string!*

CHO. *you've done a clev - er thing! Oh, Lou - is - a, you'll have him on a string!*

you've done a clev - er thing! Oh, Lou - is - a, you'll have him on a string!

ALL. *When the whole world sees Him up - on his knees To Lou - is - a, Lou - is - a, Lou -*

CHO. *When the whole world sees Him up - on his knees*

When the whole world sees Him up - on his knees

CLUTTERBUCK. *rit.*

When the whole world sees Him up - on his knees

p rit.



VICTOR. (to Phyllis.)

VIC. *meno mosso*
 - sel Ah, dont des - pond, My heart is true, For

VIC. *meno*
 faith - ful and fond I love but you. Be - lieve what I

VIC. *meno*
 say, To love is to trust. Ah, turn not a - way! Hear me you

VIC. *Tempo di Valse.* *meno*
 must. Hark those strains en - thrall - - ing,

VIC.

To our hearts are call - - ing! Love's sweet voice that

VIC.

speaks as of yore. Hark, I im - plore, — Trust me once more!

PHYLLIS.

I can trust you nev - - er, We must part for

poco a poco string.

PHYL.

ev - - er, Friends no more can we hope to be.

mf cresc. f

M^{rs} CLUTTERBUCK, CLARENCE & CLUTTERBUCK.**Molto vivace.**

PHYLLIS.

That's right, we quite a - gree!

You pic - ture pal - ace star, good

That's right, we quite a - gree!

That's right, we quite a - gree!

That's right, we quite a - gree!

Molto vivace.

- bye.

Well rid of such a friend am I.

CLARENCE.

LOUISE.

VICTOR.
Spoken.

She's right-ly giv - en him the shove! He's lost her mon - ey and my love! Louise! Phyllis!

Allegro. (quickly.)

VIC. LOUISE.

Lou - ise! I once was sad on your be - half!

p espress.

ritard. Allegro.

LOU. But now I laugh! You make me laugh!

CHO. He makes her laugh! He makes her laugh!

He makes her laugh! He makes her laugh!

He makes her laugh! He makes her laugh!

Allegro.

ritard.

f

L.H.

VICTOR.

Ah well, if no - thing now is left me.

fz

ritard.

* *ritard.*

VIC. Since of love you have be - left me, I'll re - main with -

Led. * *Led.*

VIC. - out a wife, And lead a free and care - less life!

ritard. *ritard.*

* *Led.* *

VIC. Come, girls, a chance such as this You should not miss! — Girls, now you're free to

Lento. *ritard.* *Più mosso.*

p *ritard.* *p*

VIC. play with me, — Life seems no more a - miss, —

VIC. Girls, if you'd come and stay with me, I would sell my

VIC. soul for a kiss! ALL. {I've} such a win - ning -
{He's}

CHO. He's such a win - ning -
He's such a win - ning -
He's such a win - ning -

ALL. way with {me!} Fond - est of lov - ers {I'd} be.
{him!}

CHO. way with him! Fond - est of lov - ers He'd be.
way with him! Fond - est of lov - ers He'd be.
way with him! Fond - est of lov - ers He'd be.

ALL. Now to ^{my} _{his} bride ^{I} _{He} am _{is} no long - er tied! ^{I'm} _{He's} free, _____

Now to his bride He is no long - er tied! He's free, _____

CHO. Now to his bride He is no long - er tied! He's free, _____

Now to his bride He is no long - er tied! He's free, _____

ALL. — ^{My} _{His} heart is free, _____ ^{My} _{His} heart is free, _____

— His heart is free, _____ His heart is free, _____

CHO. — His heart is free, _____ His heart is free, _____

— free! _____ He's such a win - ning way with him! _____

Allargando.

ALL. Yes now ^{I'm} He's as free as ^I he can

CHO. Yes now he's as free as he can

Now to his bride he no long - er is tied! He's

Allargando.

Presto.

ALL. be!

CHO. be!

free!

free!

Presto.

(Curtain.)

fff

ffz

Act III.

OPENING CHORUS.

N^o 14.

Tempo di Polka.

Piano.

The musical score is for a piano accompaniment piece. It is written in 2/4 time and the key of D major (two sharps). The tempo is marked "Tempo di Polka". The score consists of five systems of music, each with a grand staff (treble and bass clefs). The first system is marked "Piano." and "p". The second system also has a "p" marking. The third system has an "f" marking. The fourth system has an "f" marking. The fifth system concludes with a double bar line and repeat dots. The music features a mix of chords and melodic lines, with some passages marked with accents and slurs.

Tempo di Marcia.

ff

Curtain.

CHO.

f Our hearts are light! ————— Our cheeks are glow - ing!

f Our hearts are light! ————— Our cheeks are glow - ing!

f Our hearts are light! ————— Our cheeks are glow - ing!

f

CHO.

As here to - night we gai - ly meet! For there's no

As here to - night we gai - ly meet! For there's no

As here to - night we gai - ly meet! For there's no

CHO.

end of fun in store, With - in this Pic - ture

end of fun in store, With - in this Pic - ture

end of fun in store, With - in this Pic - ture

CHO.

Pal - ace door! Here Clut - ter - buck They'll soon be

Pal - ace door! Here Clut - ter - buck They'll soon be

Pal - ace door! Here Clut - ter - buck They'll soon be

CHO.

show - ing, With an - y luck We'll get a

show - ing, With an - y luck We'll get a

show - ing, With an - y luck We'll get a

CHO.

seat! When o - pen wide the doors they throw,

seat! When o - pen wide the doors they throw,

seat! When o - pen wide the doors they throw,

CHO.

We'll go in - side And see the show!

We'll go in - side And see the show!

We'll go in - side And see the show!

First system of piano accompaniment. The right hand features a melodic line with a long slur over the first two measures, followed by eighth-note patterns. The left hand provides a steady bass line with eighth notes.

Second system of piano accompaniment. The right hand continues the melodic line with various articulations like accents and slurs. The left hand maintains the bass line with some rests.

Third system of piano accompaniment. The right hand has a more active melodic line with slurs and accents. The left hand has a few rests in the first two measures before continuing the bass line.

Fourth system of piano accompaniment. The right hand features a melodic line with a long slur and various chordal textures. The left hand continues the bass line with some rests.

Fifth system of piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand continues the bass line with some rests.

SOLO QUARTET.

1st & 2nd TENORS.

Two vocal staves for Tenors and Basses. The top staff is for 1st & 2nd Tenors and the bottom for 1st & 2nd Basses. Both staves have rests for most of the system, with a final note in the last measure. The word "Don't" is written above the final note in the tenor staff.

Sixth system of piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand continues the bass line with some rests. Dynamics include *rit.* and *p*.

Moderato.
cry!

1st T.
2nd T.

Don't sigh! But close each ti - ny eye! Poor lit - tle

1st B.
2nd B.

We'll sing a lul - la - by Poor lit - tle

1st T.
2nd T.

Don't weep!

dear! But sleep! In in - fant slum - ber deep.

1st B.
2nd B.

dear! Our

1st T.
2nd T.

No tears!

We're ev - er near you No fears

1st B.
2nd B.

Should

lov - ing watch we'll keep, We're ev - er near you

1st T.
2nd T.

1st B.
2nd B.

mar your ten-der years! We'll try to cheer you! So

Un - til Mam-ma ap-pears We'll try to cheer you! So

1st T.
2nd T.

1st B.
2nd B.

close your eye And don't you cry! We'll soothe you with a lul - la - by!

close your eye And don't you cry! We'll soothe you with a lul - la - by!

R.H.

1st T.
2nd T.

1st B.
2nd B.

To and fro We'll rock you so! For an hour or two, it may be!

To and fro We'll rock you so! For an hour or two, it may be!

p

1st T.
2nd T.

Sweet and low we'll sing to Ba-by! Moth-er's at the Pic-ture

1st B.
2nd B.

Sweet and low we'll sing to Ba-by! Moth-er's at the Pic-ture

rit.

1st T.
2nd T.

Show!

1st B.
2nd B.

Show!

L.H.

pp a tempo

No 15.

TRIO.—(Louise, Cissie and Victor.)

"EV'RY GIRL'S AN ANGEL."

Words by
PERCY GREENBANK.

Victor. *Adagio. (molto)*

1. Girls are a mys - te - ry,

Piano. *p* *rit.* *p*

VIC.

There's no de - ny - ing, And to ex - plain them we Men keep on try - ing

LOUISE.

It's not the slight - est good Puzz - ling a - bout us, For you ad - mit you could

LOU. CISSIE.

Not do with-out us. Since Eve and A-dam met And *téte - a - tét - ed,*

CIS. VICTOR.

Men hav-n't found out yet Why we're cre-a - ted; You drive us to des-pair,

VIC.

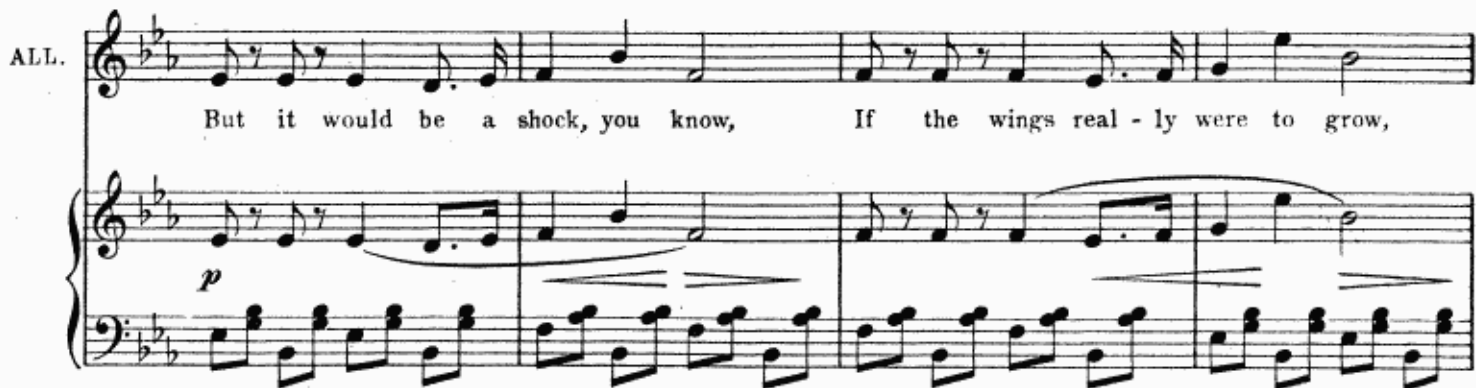
You make us tear our hair, And yet all the time we're fas-cin - a - ted.

REFRAIN.
Tempo di Marcia.
ALL.

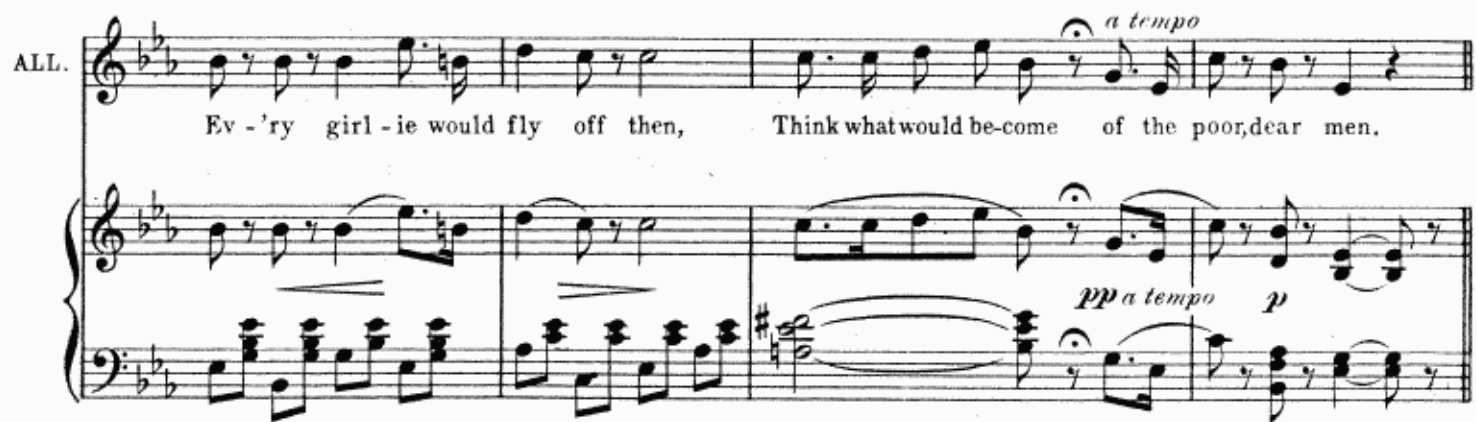
Ev - 'ry girl, so the po - et sings, Is an an - gel with-out the wings,

ALL. 

Still they're flight-y and fast e-nough, Sauc-y, soft lit-tle bits of fluff.

ALL. 

But it would be a shock, you know, If the wings real-ly were to grow,

ALL. 

Ev-'ry girl-ie would fly off then, Think what would be-come of the poor, dear men.

Tempo I. 

VICTOR.

Plen-ty of girls I've met And, let me men-tion,

VIC. LOUISE.

Real an-gels would-n't get So much at-ten-tion. Here on the so-lid earth

The musical score for Louise's part consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "Real an-gels would-n't get So much at-ten-tion. Here on the so-lid earth". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

LOU. CISSIE.

We like to lin-ger, Twisting, for all we're worth, Men round our fin-ger. Sometimes we promise to

The musical score for Lou's part consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "We like to lin-ger, Twisting, for all we're worth, Men round our fin-ger. Sometimes we promise to". The piano accompaniment continues with a similar rhythmic pattern to the previous system.

CIS. VICTOR.

Love and o-bey them, But e-ven if we do What tricks we play them! An-gels don't put on frills,

The musical score for Cissie's part consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "Love and o-bey them, But e-ven if we do What tricks we play them! An-gels don't put on frills,". The piano accompaniment includes a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking.

VIC.

An-gels don't run up bills And ex-pect the poor, dear men to pay them!

The musical score for Victor's part consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "An-gels don't run up bills And ex-pect the poor, dear men to pay them!". The piano accompaniment features a *rit.* (ritardando) marking and a complex bass line with triplets and sixteenth notes.

Tempo di Marcia.
ALL.

Ev - 'ry girl, so the po - et sings, Is an an - gel with-out the wings,

ALL. Still they're flight-y and fast e - nough Sauc - y, soft lit-tle bits of fluff.

ALL. But it would be a shock, you know, If the wings real - ly were to grow,

ALL. Ev - 'ry girl - ie would fly off then, Think what would be-come of the poor, dear men.

DANCE.

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

The second system continues the piece with two staves. The upper staff has a melodic line with some notes marked with accents (^). The lower staff continues the accompaniment with chords and eighth notes.

The third system features two staves. The upper staff has a melodic line with accents (^). The lower staff has a dynamic marking of *p* (piano) and continues the accompaniment with chords and eighth notes.

The fourth system consists of two staves. The upper staff has a melodic line with accents (^). The lower staff continues the accompaniment with chords and eighth notes.

The fifth system is the final system on the page, consisting of two staves. The upper staff has a melodic line with accents (^). The lower staff has dynamic markings of *ff* (fortissimo), *mf* (mezzo-forte), and *fz* (forzando). The system concludes with a double bar line.

N^o 16.

QUARTET.—(Victor, Clutterbuck, Clarence & Billy.)

"MONEY."

Allegro moderato e gajamente.

Piano.

VICTOR.
If you've got mon - ey in your purse, You're cer-tain to suc - ceed, Ex -

CLUTTERBUCK.
If you've got mon - ey in your purse, You're cer-tain to suc - ceed, Ex -

CLARENCE.
If you've got mon - ey in your purse, You're cer-tain to suc - ceed,

BILLY.
If you've got mon - ey in your purse, You're cer-tain to suc - ceed,

VIC.  - pe - ri-ence it shows it, 'Tis mon - ey rules the

CLUT.  - pe - ri-ence it shows it, 'Tis mon - ey rules the

CLAR.  And ev - 'ry-bo - dy knows it, 'Tis mon - ey rules the

BILL.  And ev - 'ry-bo - dy knows it, 'Tis mon - ey rules the



VIC.  un - i - verse! And no-thing else you need! With cash! You're

CLUT.  un - i - verse! And no-thing else you need! With cash! You're

CLAR.  un - i - verse! And no-thing else you need! Hard cash!

BILL.  un - i - verse! And no-thing else you need! Hard cash!



VIC. sure to make a splash, With cash! Hard cash! You're bound to cut a

CLUT. sure to make a splash, With cash! Hard cash! You're bound to cut a

CLAR. *p* With cash! Hard cash! You're bound to cut a

BILL. *p* With cash! Hard cash! You're bound to cut a

VIC. dash! Mon - ey, Mon - ey, Mon - ey, Mon - ey, Mon - ey,

CLUT. dash! Mon - ey, Mon - ey, Mon - ey, Mon - ey, Mon - ey,

CLAR. dash! Mon - ey, Mon - ey, Mon - ey, Mon - ey, Mon - ey,

BILL. dash! Mon - ey, Mon - ey, Mon - ey, Mon - ey, Mon - ey,

f *p cresc.*

VIC. *mf*
If you've lots to spare, Life is free from care! Mon - ey, Mon - ey,

CLUT.
Mon - ey, Mon - ey,

CLAR.
Mon - ey, Mon - ey,

BILL.
Mon - ey, Mon - ey,

VIC.
Mon - ey, Mon - ey, Mon - - - ey,

CLUT. *p*
Mon - ey, Mon - ey, Mon - - - ey, Com - fort it se - cures

CLAR.
Mon - ey, Mon - ey, Mon - - - ey,

BILL.
Mon - ey, Mon - ey, Mon - - - ey,

CLUT. Hap - pi - ness is yours!

CLAR. Mon - ey can sup - ply it Gold will

BILL. Mon - ey can sup - ply it Gold will

CLAR. buy it, All that you de - sire you thus ac - quire!


BILL. buy it, All that you de - sire you thus ac - quire!

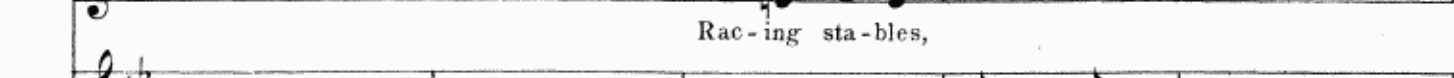
VIC. Oys - ter din - ners!

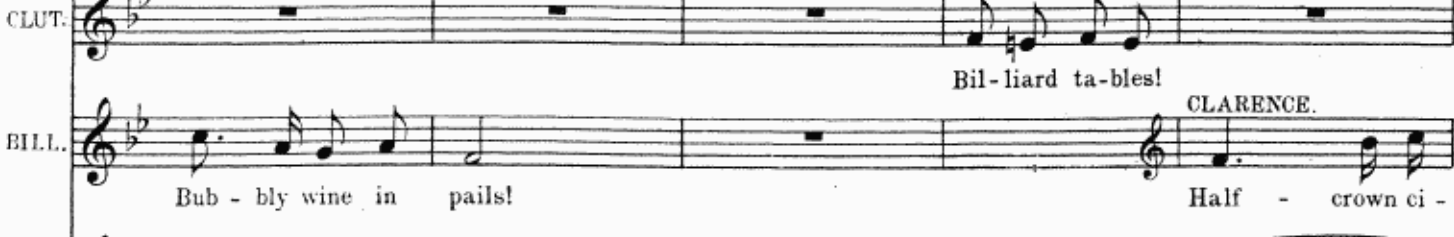
CLUT. Der - by win - ners!


CLAR. Three motor cars!

BILL. Cav - i - are and quails!

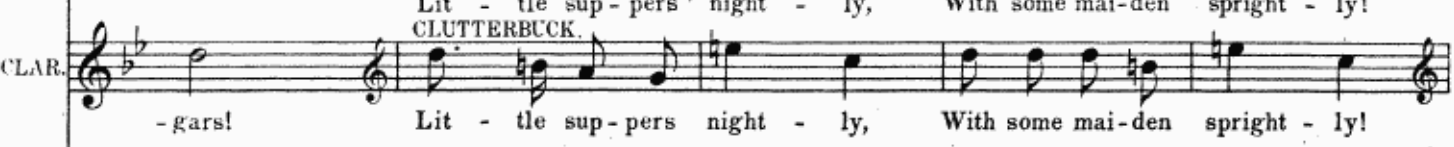
VIC.  Rac - ing sta - bles,

CLUT.  Bil - liard ta - bles!

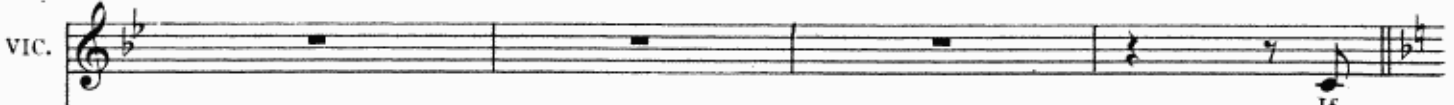
BILL.  Bub - bly wine in pails! Half - crown ci - CLARENCE.

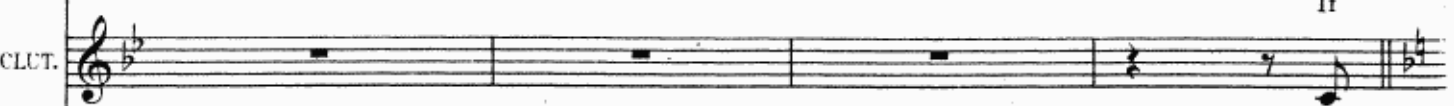


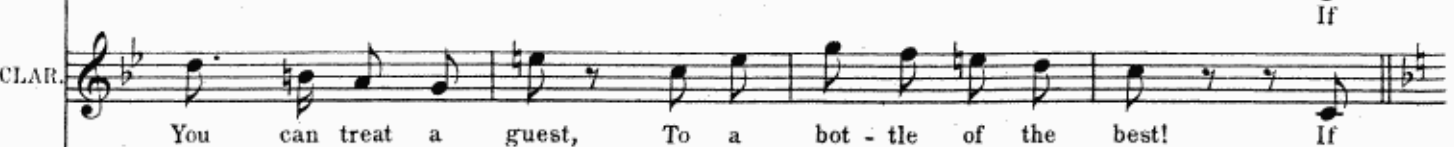
VIC.  Lit - tle sup - pers night - ly, With some mai - den spright - ly!

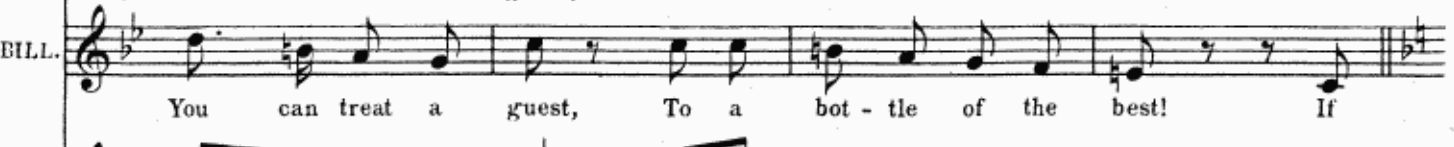
CLAR.  CLUTTERBUCK. -gars! Lit - tle sup - pers night - ly, With some mai - den spright - ly!




VIC.  If

CLUT.  If

CLAR.  You can treat a guest, To a bot - tle of the best! If

BILL.  You can treat a guest, To a bot - tle of the best! If



VIC. you've got mon-ey in your purse, You're cer-tain to suc-ceed, Ex - pe - ri-ence it

CLUT. you've got mon-ey in your purse, You're cer-tain to suc-ceed, Ex - pe - ri-ence it

CLAR. you've got mon-ey in your purse, You're cer-tain to suc-ceed,

BILL. you've got mon-ey in your purse, You're cer-tain to suc-ceed,

VIC. shows it, 'Tis mon-ey rules the un - i - verse! And

CLUT. shows it, 'Tis mon-ey rules the un - i - verse! And

CLAR. And ev - 'ry-bo - dy knows it! 'Tis mon-ey rules the un - i - verse! And

BILL. And ev - 'ry-bo - dy knows it! 'Tis mon-ey rules the un - i - verse! And

VIC. no-thing else you need! With cash! You're sure to make a

CLUT. no-thing else you need! With cash! You're sure to make a

CLAR. no-thing else you need! Hard cash!

BILL. no-thing else you need! Hard cash!

VIC. splash! With cash! Hard cash! You're bound to cut a dash!

CLUT. splash! With cash! Hard cash! You're bound to cut a dash!

CLAR. With cash! Hard cash! You're bound to cut a dash!

BILL. With cash! Hard cash! You're bound to cut a dash!

DANCE.

The first system of musical notation consists of two staves, treble and bass clef. The treble staff features a series of sixteenth-note runs, each group of four notes beamed together and slurred. The bass staff provides a simple accompaniment with quarter notes and rests.

The second system continues the musical notation. The treble staff has a triplet of sixteenth notes in the third measure, indicated by a '3' above the notes. The bass staff continues with its accompaniment.

The third system continues the musical notation. The treble staff has a triplet of sixteenth notes in the third measure, indicated by a '3' above the notes. The bass staff continues with its accompaniment.

The fourth system concludes the piece. The treble staff ends with a final chord and a fermata. The bass staff has a dynamic marking of *fz* (forzando) and ends with a final chord. The system concludes with a double bar line and a key signature change to one flat.

VIC. We'd go gai - ly yacht-ing To the South of France! To the ta - bles

CLUT. We'd go gai - ly yacht-ing To the South of France! To the ta - bles

CLAR. We'd go gai - ly yacht-ing To the South of France! To the ta - bles

BILL. The S - S - S - S - South of France!

VIC. trot-ting For a game of chance! There we'd play rou - lette

CLUT. trot-ting For a game of chance!

CLAR. trot-ting For a game of chance!

BILL. A ga - ga - ga - ga - game of chance!

VIC.

CLUT. In the smart-est - set.

CLAR. We'd paint the whole place red,

BILL. And nev - er

VIC. Ev - 'ry girl would meet us With a

CLUT. Ev - 'ry girl would meet us With a

CLAR. Ev - 'ry girl would meet us With a

BILL. go to b - b - bed! A

VIC. *glance so bright! Each mam-ma would greet us With a smile po -*

CLUT. *glance so bright! Each mam-ma would greet us With a smile po -*

CLAR. *glance so bright! Each mam-ma would greet us With a smile po -*

BILL. *gl - gl - gl - gl - glance so bright! A sm - m - m -*

VIC. *-lite! Keen - ly we'd be sought!*

CLUT. *-lite! But we'd not be caught!*

CLAR. *-lite! For*

BILL. *-smile po - lite!*

VIC.

CLUT.

CLAR.

BILL.

If you've a good sup - ply of
mat - ri - mo - ny's rash

poco rit.

VIC.

CLUT.

CLAR.

BILL.

molto rit.

Hard cash! If

cash! Hard cash! If

Hard cash! If

G - c - c - c -

molto rit.

fz a tempo p

VIC. you've got mo - ney in your purse You're cer - tain to suc - ceed. Ex -

CLUT. *fz p* you've got mo - ney in your purse You're cer - tain to suc - ceed. Ex -

CLAR. *fz p* you've got mo - ney in your purse You're cer - tain to suc - ceed.

BILL. *fz* - cash! You're cer - tain to suc - ceed.

fz a tempo p

VIC. -pe - ri - ence it shows it! 'Tis

CLUT. -pe - ri - ence it shows it! 'Tis

CLAR. And ev - 'ry - bo - dy knows it! 'Tis

BILL. And ev - 'ry - bo - dy knows it! 'Tis

VIC. mo - ney rules the u - ni - verse! And noth - ing else you need! With

CLUT. mo - ney rules the u - ni - verse! And noth - ing else you need! With

CLAR. mo - ney rules the u - ni - verse! And noth - ing else you need!

BILL. mo - ney rules the u - ni - verse! And noth - ing else you need!

VIC. cash! You're sure to make a splash.

CLUT. cash! You're sure to make a splash.

CLAR. Hard cash! With

BILL. Hard cash! With

VIC. With cash! Hard cash! You're bound to cut a dash.

CLUT. With cash! Hard cash! You're bound to cut a dash.

CLAR. cash! Hard cash! You're bound to cut a dash.

BILL. cash! Hard cash! You're bound to cut a dash.

DANCE.

N^o 17.

SONG.—(Billy) and CHORUS.

"IN THE NIGHT"

Billy.

Tempo di Marcia molto lento.

1. In the night, in the night, When the
2. In the night, in the night, 'Tis the

Piano.

pp

BIL.

moon's at it's height, And the stars are a - llight o - ver - head;
bur - glar's de - light To give old folks a fright, or a fit!

BIL.

There's a gleam in each eye That would seem to im - ply: "Mis - sis
When they're sound - ly a - sleep, To their win - dows he'll creep, Then he'll

BIL. 

Grun - dy's a - sleep in her bed!" In the shade of the
stealth - i - ly peep through the slit! When the "cop" comes in

BIL. 

street, Ev - 'ry maid that we meet Is a maid who was made just for
sight, Bur - glar Bill takes to flight, Or he puts up a fight to be

BIL. 

love! Ev - 'ry glance is a snare; For there's love in the
free! But both "crooks" and po - lice Al - ways leave me in

cresc.

BIL. 

air; Hearts grow light - - er! Eyes are bright - - er! While the
peace; I've no mon - - ey, 'Twould be fun - - ny If they

mf *lento* *poco rit.*

BIL. moon sly - ly winks up a - bove! In the night we've a right to be
wast - ed their time o - ver me! In the night I feel spright' - ly and

BIL. gay! As our hearts on our sleeves we dis - play! In the
gay! At the sight of a bur - glar at bay! In the

BIL. day such a thing is ne - ver done; But at night it is quite good
day there is no - thing of the sort; But at night this is quite good

BIL. fun!
sport!

ALL. SOPRANO.
CONTRALTO.
In the night we've a right to be gay! As our
In the night I feel spright - ly and gay! At the

BIL.  In the day such a
In the day there is

ALL.  hearts on our sleeves we dis - play!
sight of a bur - glar at bay! In the day such a
In the day there is



BIL.  thing is ne - ver done; But at night it is quite good fun!
no - thing of the sort; But at night this is quite good sport!

ALL.  thing is ne - ver done; But at night it is quite good fun!
no - thing of the sort; But at night this is quite good sport!



BIL.  1. 

ALL. 

Clock strikes 12.



D.C.

3rd (ENCORE) Verse ad lib.

BILLY.

2.

BIL. 3. In the night! in the night! I've a keen ap - pe -

BIL. - tite! Fel - low - "nuts" I in - vite out to sup! And we

BIL. wan - der a - round Till a Night - club is found Where dull care can be drowned in the

BIL. cup! There we dance and we sing, And we smash ev - 'ry - thing, Till the

BIL. walls fair - ly ring with the noise! Then a huge "Chuck - er - out" Comes and

cresc.

BIL. biffs us a - bout; We start yawn - ing, Day is dawn - ing, And it's

rit. *poco rit.*

mf *lento* *poco rit.*

BIL. bed - time once more for the "boys"! ——— In the night I'm as bright as a

REFRAIN.

p

BIL. bird! When my brain by cham - pagne has been stirred! In the

BIL. day I'm half-wit-ted, folks de-clare! But at night I am quite "all

BIL. there!"

ALL. SOPRANO. CONTRALTO. In the night he's as bright as a bird! When his

BIL. In the day I'm half-wit-ted, folks de-

ALL. brain by cham-pagne has been stirred! In the day he's half-wit-ted, we de-

BIL. -clare; But at night I am quite "all there!"

ALL. -clare; But at night he is quite "all there!"

(All whistle the melody)

First system of musical notation, measures 1-6. The music is in 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth-note chords.

Second system of musical notation, measures 7-12. The right hand continues the melodic line with slurs and accents, and the left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 13-18. The right hand has a melodic line with slurs and accents, and the left hand continues the eighth-note accompaniment.

DANCE.
Più vivo. (Tempo di Galop.)

Fourth system of musical notation, measures 19-24. The music is marked *ff* (fortissimo). The right hand has a melodic line with slurs and accents, and the left hand continues the eighth-note accompaniment.

Fifth system of musical notation, measures 25-30. The music is marked *pp* (pianissimo) and *tento* (ritardando). The right hand has a melodic line with slurs and accents, and the left hand continues the eighth-note accompaniment. The instruction "(All whistle.)" is written above the right hand.

Sixth system of musical notation, measures 31-36. The music is marked *ff* (fortissimo). The right hand has a melodic line with slurs and accents, and the left hand continues the eighth-note accompaniment.

N^o 18.

FINALE- ACT III.

All. *Allegro.* VOICES IN UNISON.

Oh, Lou - i - sa! You've done a

Piano.

ALL. cle - ver thing! Oh, Lou - i - sa! You've let him off the string!

ALL. Won't you try and help him all you can? Real - ly

ALL *he's a char-i-ta-ble man Ah— Ah— Oh, Lou-i-sa!*

ALL *The world is at your feet! Oh, Lou-i-sa! Your tri-umph*

ALL *is com-plete! An-y man you please goes up-on his*

ALL *knees To Lou-i-sa, Lou-i-sa, Leu-ise!*

molto rit.

molto rit. *a tempo*

ped. *

ALL *ff*

Girls now you're free to play with $\left\{ \begin{array}{l} \text{me,} \\ \text{him,} \end{array} \right\}$ Life seems no more a -

ALL

- miss, _____ Girls if you come and stay with $\left\{ \begin{array}{l} \text{me} \\ \text{him} \end{array} \right\}$ $\left\{ \begin{array}{l} \text{I} \\ \text{He} \end{array} \right\}$ would

ALL

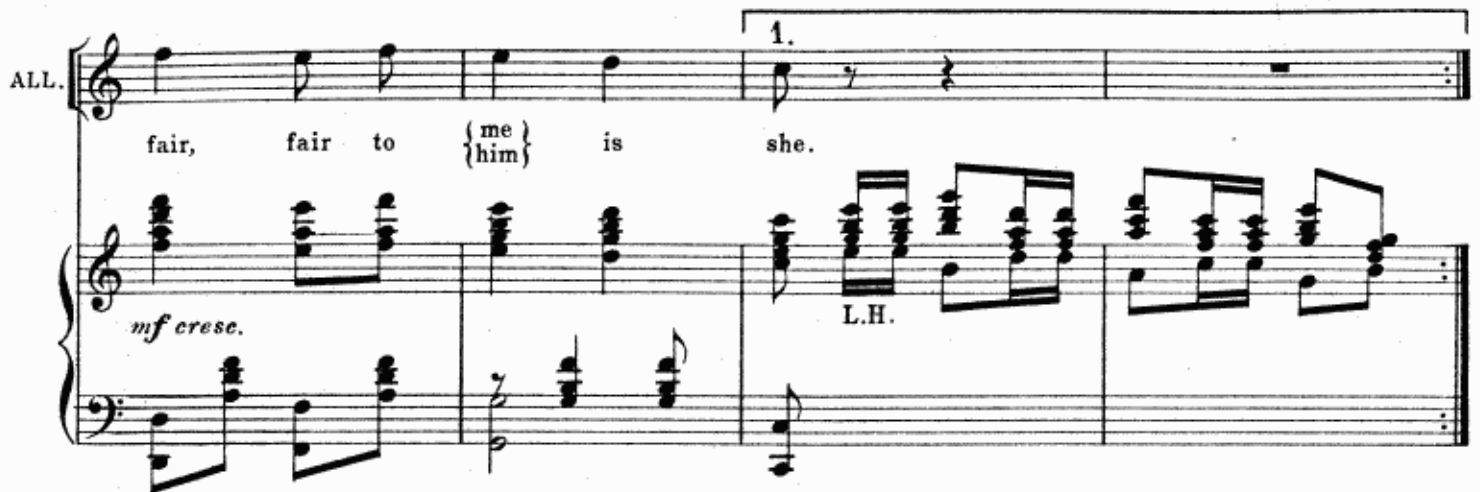
sell $\left\{ \begin{array}{l} \text{my} \\ \text{his} \end{array} \right\}$ soul for a kiss! _____ $\left\{ \begin{array}{l} \text{I've} \\ \text{He's} \end{array} \right\}$ such a win - ning

ALL

way with $\left\{ \begin{array}{l} \text{me!} \\ \text{him!} \end{array} \right\}$ Fond - est of lov - ers $\left\{ \begin{array}{l} \text{I'd} \\ \text{He'd} \end{array} \right\}$ be! _____

ALL. 

{ I don't } much care if she is dark or fair, if
{ He doesn't }

ALL. 

fair, fair to { me } him is she.
{ him }

mf cresc. L.H.

ALL. 

she. (Curtain)

fff



ffz

END OF OPERA.

TRIO.- (Louise, Clarence and Billy.)

"WOMAN'S WILES."

Allegro maestoso.

LOUISE. (*patetica*)

Louise.

When Wo - man sighs be -

f *p*

LOU.

- cause her hopes are cheat - ed; Jilt - ed and ill-treat - ed, Still she's un - de-feat - ed.

LOU.

In her toils each heart she can en-snare; Of her a man may well be -

CLARENCE & BILLY.

LOU.
- ware! _____ With might - y wea - pons Wo - man is pro - vid - ed;

CLAR.
&
BILL.
LOUISE.
She's so man - y - sid - ed! By her in - stinct guid - ed! With my wiles each

LOU.
lov - er I can catch! No man for me shall prove a match — I'll

LOU.
molto ritard. *Tempo di Valse lento.*
gaze in his eyes with se - duc - tive sighs, My glance shall be lov - ing and

LOU.
ten - der! Lips lift - ed like this will in - vite to a kiss, And

fz

LOU.
his he will sure - ly sur - ren - der! Ah! _____

CLAR. & BILL.
CLARENCE & BILLY.
A chance such as this is too

rit. *mf a tempo*

LOU.
Ah! _____ Ah! His lips he would glad - ly sur - ren - der! And

CLAR. & BILL.
ea - sy to miss! Our lips we would glad - ly sur - ren - der!

f *fz*

LOU. *ritard.* then like a flash, In a rage I'll dash! And that ought to

f *p*

ritard. *f ritard.* *p*

LOU. set - tle his hash! Should he de - cline this love of

Furioso.

sfz *p* *creso.*

R.H.

LOU. mine And scorn my woo - ing Ah! Ah!

CLARENCE & BILLY.

His at - ti - tude so cold and rude He'll soon be

sfz *p*

R.H.

CLARENCE & BILLY. LOUISE. CLARENCE & BILLY.

rue - ing! Then! then, then, then, Then, then, then, then,

LOU.
Then, then, then, then, then, then, then, then, then, then, then, then, then!

CLAR.
&
BILL.
Then, then, then, then, then, then, then, then, then, then, then, then, then!

molto cresc.

LOU.
a tempo
If he's so blind, he'll short - ly find There's trou - ble brew - ing!

a tempo
sfz
R.H. *p* *cresc.*

LOU.
Ah! Ah!

CLAR.
&
BILL.
Yes, if he's dumb She'll quick - ly com - pass his un - do - ing!

sfz
R.H. *p* *cresc.*

LOU.
Lou - ise, Lou - ise, Lou - ise Gill Is ev - er wont to have her will!

Lento.

LOC. With the spoils in my toils! How my blood fair-ly boils!

CLAR. Ah! Ah!

BILL. Ah! Ah!

Lento.

sfz R.H. *sfz* R.H.

ALL. With the spoils in ^{my}toils! How it boils! When my

LOUISE.

ff *ff* *ff* *p*

Meno mosso.

LOC. blood is a-flame I can cer-tain-ly claim That I'm not quite as tame As I look; If my

LOU.
 lov - er, poor thing, Seems re - luc - tant to cling I shall speed - i - ly bring Him to

LOU. *mf*
 book! So Don Ju - ans I warn, If they treat me with scorn, That they

LOU.
 ev - er were born They'll re - gret! If a man makes so free As to

LOU. CLARENCE & BILLY.
 tri - fle with me, Ve - ry sor - ry he'll be That we met! Should your

LOU. In a fu - ry I'll storm Till his

CLAR. & BILL. lov - er prove cold And his love with - hold?

p L.H.

LOU. heart is warm! Have re -

CLAR. & BILL. If but vain - ly you woo, Pray, what will you do?

f *p* L.H.

LOU. - course to brute force As a last re - source! Ah yes, be

CLAR. & BILL. Ah yes, be

ff *p*

LOU.
warned, A maid - en scorned Must have her way, of course!

CLAR.
&
BILL.
warned, A maid - en scorned Must have her way, of course!

CLARENCE. BILLY. LOUISE.

Rag - ing and rav - ing, Mad - ly be - hav - ing, She for re - venge is

LOU.
crav - ing! So, Don Ju - an, be - ware Ere your vows you for - swear, For a

CLAR.
&
BILL.
So, Don Ju - an, be - ware Ere your vows you for - swear, For a

LOU.
maid - en, tho' fair May be fierce! You may think your-self smart When you're

CLAR.
&
BILL.
maid - en, tho' fair May be fierce! You may think your-self smart When you're

LOU.
play - ing a part, But your heart with a dart She will pierce!

CLAR.
&
BILL.
play - ing a part, But your heart with a dart She will pierce!

LOUISE. Tempo di Valse lento.

LOU.
I'll charm him per - chance, If I ask him to dance; To -

LOU.
-ge - ther we'll gai - ly go twirl - ing! Thus, close - ly en -

LOU.
-laced, with his arm round my waist, We'll waltz till his sen - ses are

LOU.
whirl - ing! Ah! Ah! Close - ly en -

CLAR. & BILL.
CLARENCE & BILLY.
That's quite to our taste! Round your neat lit - tle

LOU.
-laced, We'll waltz till our sen - ses are whirl - ing! And

CLAR. & BILL.
waist Our arms go in - stinc - tive - ly curl - ing!

LOU.
then, then, then, then, then, then, then, then, then, then, then, then!

CLAR.
&
BILL.
then, then, then, then, then, then, then, then, then, then, then, then!

LOU.
a tempo
If he's so blind he'll short - ly find There's trou - ble brew - ing!

a tempo
sfz *p* *cresc.* *f*
R.H. *b \flat* *b \flat*

LOU.
Ah! Ah!

CLAR.
&
BILL.
Yes, if he's dumb she'll quick - ly com - pass his un - do - ing!

sfz *p* *cresc.* *f*
R.H. *b \flat* *b \flat*

LOU.

Lou - ise, Lou - ise, Lou - ise Gill, Is e - ver wont to have her will!

Lento.

LOU.

With the spoils in my toils, How my blood fair-ly boils!

CLAR.

Ah! Ah!

BILL.

Ah! Ah!

Lento

ALL.

With the spoils in ^{my}toils! How it boils! When my

LOUISE.

Molto mosso.

LOU. blood is a-flame I can cer - tain-ly claim That I'm not quite as tame As I

LOU. look! If my lov - er, poor thing, Seems re - luc - tant to cling I can

LOU. speed - i - ly bring Him to book! Then, Don Ju - ans, be-ware, If a

CLAR. & BILL. CLARENCE & BILLY. Then, Don Ju - ans, be-ware, If a

LOU. maid - en you scorn That you e - ver were born You'll re - gret! Gay de -

CLAR. & BILL. maid - en you scorn That you e - ver were born You'll re - gret! Gay de -

LOC.
- ceiv - ers, be-ware, If your vows you for-swear, I de- clare I'll get square With you yet!

CLAR.
&
BILL.
- ceiv - ers, be-ware, If your vows you for-swear, We de - clare Shell get square With you yet!

The musical score for the vocal parts and piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble, often using triplets. The lyrics are: "- ceiv - ers, be-ware, If your vows you for-swear, I de- clare I'll get square With you yet!" for the LOC. part and "- ceiv - ers, be-ware, If your vows you for-swear, We de - clare Shell get square With you yet!" for the CLAR. & BILL. part. A dynamic marking of *ff* is present at the end of the piano part.

DANCE.

The piano accompaniment for the DANCE section, consisting of five systems of grand staff notation. Each system includes a treble clef staff with a melody of eighth notes, often grouped in triplets, and a bass clef staff with a supporting accompaniment of eighth notes. The key signature remains two sharps (F# and C#). The dance section is marked with a dynamic of *ff* and concludes with a final cadence.

DUET.- (Louise and Victor.)

"WHEN LOVE GROWS COLD."

Lento.

Louise.

Piano.

pp L.H. *crese.*

LOU.

L.H. *ff*

rit. *

Moderato. Tempo di Valse. *rit.*

LOU.

When love grows cold And two hearts are es - tranged, Lov - ers of old In - to

pp *rit.*

LOU. *a tempo*

foes shall be changed! Love me or leave me for ev - - er!

a tempo

LOU. *rit.* Moderato.

I can be friends with you nev - - er! Cheat me, or treat me With

rit. *f*

rit. *ff* *

LOU. *a tempo* Moderato. *a tempo* *piu lento*

scorn and dis-dain! Still to de - feat me You strive is in vain! Grieve and de -

a tempo *pp* *f* *a tempo* *pp*

rit. *

LOU.

- ceive me, Some day, be - lieve me, Your heart shall be mine a - gain! _____

rit.

VICTOR.
Più mosso.

You could not real - ly harm me! Threats such as yours don't a - larm me!

mf

Led. * *Led.* * *Led.* *

VIC.

Be not hard-heart - ed! Tho' we have part - ed, Let us be friends, you and I!

rit.

rit.

Led. * *Led.* * *Led.* *

LOUISE.
a tempo

Cru - el - ly you have hurt me! Now do you mean to de - sert me?

a tempo

Led. * *Led.* * *Led.* * *Led.* *

VICTOR.

ritard. *lento*

Ah, don't upbraid me! You'll not persuade me! 'Tis time that you bade me good-bye! Good-bye!

ritard. *lento*

Led. *

DIALOGUE.

Tempo di Valse.

LOUISE.
You wish to quarrel?VICTOR.
Not I!

You may, perhaps!

pp

To-day I make my last appearance upon any stage!

LOUISE.
Where are you

going, then? To your bride?

VICTOR.
To my bride!

f *mf* *p* *ritard.*

Let my last memory of you be a bright one?

VICTOR.
Are we good friends?LOUISE.
No!

ff

allargando Tempo di Valse.

LOU. Love has grown cold, And our hearts are es - tranged, Lov - ers of

VIC. Love has grown cold, And our hearts are es - tranged, Lov - ers of

ff allargando Tempo di Valse.

LOU. old In - to foes have been changed! Love me or leave me for

VIC. old In - to foes have been changed! Now I must leave you for

LOU. ev - er! I can be friends with you nev - er!

VIC. ev - er! I can be friends with you nev - er!

allargando Tempo di Valse.

LOU. Cheat me, or treat me With scorn and dis - dain! Still to de -

VIC. Dear, tho' you treat me With scorn and dis - dain, Still to de -

ff allargando *sfz*

rit. *Red.* *a tempo* *poco allargando*

LOU. - feat me You strive all in vain! Grieve and de - ceive me,

VIC. - feat me You strive all in vain! Much tho' it grieve you,

rit. *a tempo* *poco allargando*

allarg. *rit.* *Red.* *

LOU. Some-day, be - lieve me, Your heart shall be mine a - gain!

VIC. Now I must leave you, And nev - er re - turn a - gain!

allarg. *rit.* *ff* *molto allargando*

decrease. *ppp*

SONG.— (Phyllis) and CHORUS OF MEN.

"SOME SORT OF A BOY."

Words by
PERCY GREENBANK.Music by
ARTHUR WOOD.

Allegretto.

Piano. *ff*

ff

PHYLLIS.

1. Girls would be ev - er So dis - con - tent - ed, There's not a
2. Girls find each oth - er So un - ex - cit - ing, You get no

p

PHYL.

doubt, If there weren't a - ny boys a - bout.
thrills, When you talk a - bout frocks and frills.

PHYL

Think if they nev - er Had been in - vent - ed, What would be
Give me a broth - er, It's more in - vit - ing, But let me

PHYL

done? choose Why, we should-n't have half the fun. No
Some - one else - 's - I don't care whose. You

PHYL

sol - dier boys or sail - or boys to trot one round the town — With lunch - es at the
may be fond of mo - tor - ing or rid - ing in the park, — You may be keen on

PHYL

Carl - ton or Sa - voy, — What - ev - er else you take up There's
golf or ten - nis too, — But if you have a hob - by Then

CHORUS
OF MEN.

PHYL.

no - thing that can make up For the ab - sence of a real nice boy. A
Tom or Dick or Bob - by Must be there to share the fun with you. We

CHO.

REFRAIN.
PHYLLIS.

real, nice, jol - ly good sort of boy! Hi! Hi! Hi!
all like sharing the fun with you. Hi! Hi! Hi! } Some boys are glum boys,

PHYL.

Some boys are gay, Some boys are keen up - on work And some are fond of

PHYL.

play. Some boys are bold — And some are a wee bit coy, But

PHYL. CHORUS

all girls like to get hold Of some sort of a boy! Some boys are

ff > > > > > *f*

CHO. glum boys, Some boys are gay, Some boys are keen up-on work And

CHO. some are fond of play. Some boys are bold— And some are a wee bit

CHO. coy, But all girls like to get hold Of some sort of a boy!

f D.C.

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