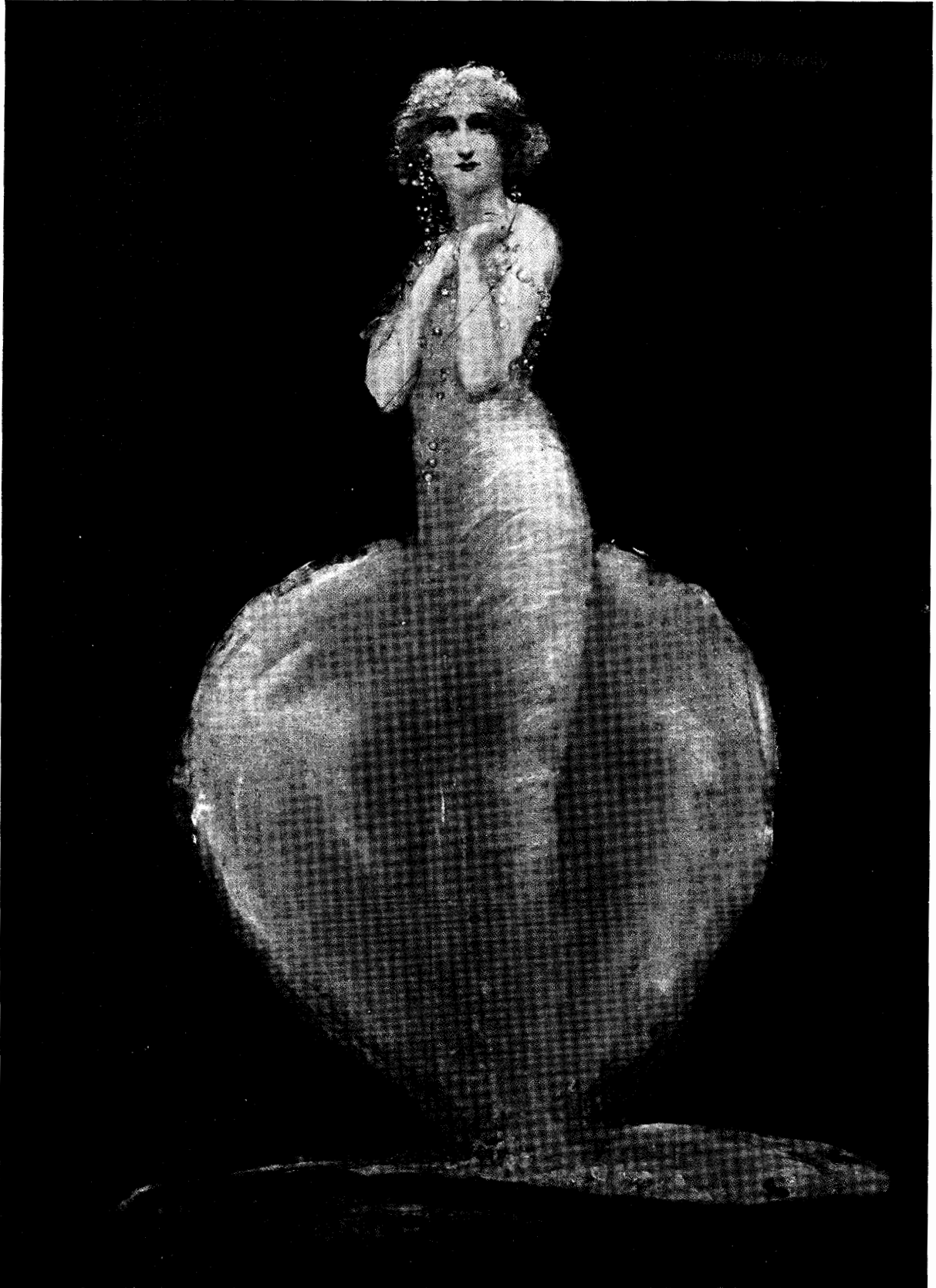


# THE PEARL GIRL



Basil Hood.

Hugo Felix.

Howard Talbot.

CHAPPELL.



252862

# THE PEARL GIRL

New Musical Comedy

IN THREE ACTS.

BOOK AND LYRICS BY

BASIL HOOD.

MUSIC BY

HUGO FELIX

AND

HOWARD TALBOT.

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# THE PEARL GIRL.

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# THE PEARL GIRL.

No 1.

ACT I.— SCENE I.

PASTORALE.

Words by  
BASIL HOOD.

Music by  
HOWARD TALBOT.

*Allegretto.*

Piano. *mf*

*p*

*Curtain.*  
*cresc.*

*p*

First system of a piano score. The treble clef staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass clef staff provides a harmonic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#).

Second system of the piano score. The treble clef staff continues the melodic line with some rests. The bass clef staff features a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the bass staff.

Third system of the piano score. The treble clef staff has a more active melodic line with sixteenth-note runs. The bass clef staff continues with a consistent eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the bass staff.

Fourth system of the piano score. The treble clef staff features a melodic line with some sustained notes. The bass clef staff continues with a consistent eighth-note accompaniment.

Fifth system of the piano score. The treble clef staff has a melodic line with some sustained notes. The bass clef staff continues with a consistent eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the bass staff.

Sixth system of the piano score. The treble clef staff has a melodic line with some sustained notes. The bass clef staff continues with a consistent eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in the bass staff.

First system of musical notation, featuring a treble and bass clef. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a forte (*f*) dynamic marking.

Second system of musical notation. The right hand continues with chordal textures, and the left hand maintains its eighth-note accompaniment. The system ends with a repeat sign.

Third system of musical notation. The right hand features more complex chordal patterns. The left hand's accompaniment remains consistent. The system concludes with a pianissimo (*pp*) dynamic marking.

Fourth system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with eighth-note accompaniment. The system ends with a repeat sign.

Fifth system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with eighth-note accompaniment. The system ends with a repeat sign.

Sixth system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with eighth-note accompaniment. The system concludes with a pianissimo (*pp*) dynamic marking and a repeat sign.

Ed. \*





DUKE. *cresc.*

kill, Down a - long in our Der - by - shire dale!— Then

DUKE.

hey, for the riv - er That comes from the moor, And brings us good

DUKE.

sport For the rich and the poor!— And Jack may bring Jill To the

DUKE.

hunt, if he will,— Down a - long in our Der - by - shire, our Der - by - shire

dale. — *mf*

CHO. Then hey, for the riv - er That comes from the

Then hey, for the riv - er That comes from the

moor, And brings us good sport For the rich and the poor! And

moor, And brings us good sport For the rich and the poor! — And

CHO. Jack may bring Jill To the hunt, if he will, — Down a -

Jack may bring Jill To the hunt, if he will, — Down a -

CHO.

- long in our Der - by - shire, our Der - by - shire dale!

- long in our Der - by - shire, our Der - by - shire dale!

DUKE. *p*

2. And here's to the

DUKE.

la - dy With skirt at her knee, Be she sweet-heart or wife Or the

DUKE.

sis - ter of me, — Who can hunt with a will, — And be

DUKE. in at the kill, Down a - long in our Der - by - shire

*cresc.*

DUKE. dale! — And here's to the ot - ter We hat - ed a -

DUKE. - live: We "tail'd" him at ten, And we "found" him at five! — So a

DUKE. tank - ard I'll fill To his cou - rage and skill, — And we'll

*rall.* toast him, we'll toast him in Der - by - shire ale! — *a tempo*

CHO. *f* And *f* And

CHO. here's to the ot - ter We hat - ed a - live: We

here's to the ot - ter We hat - ed a - live: We

*f*

CHO. "tail'd" him at ten, And we "found" him at five! So a

"tail'd" him at ten, And we "found" him at five! — So a

CHO.

tank - ard we'll fill To his cou - rage and skill, And we'll toast him, we'll

tank - ard we'll fill To his cou - rage and skill, — And we'll toast him, we'll

*rall.*

*rall.*

*rall.*

CHO.

toast him in Der - by - shire ale, — We'll toast him in Der - by - shire

toast him in Der - by - shire ale, — We'll toast him in Der - by - shire

*ff*

*ff*

*ff*

CHO.

ale! —

ale! —

*a tempo*

No 3.

## DUET-(Mabel and Duke.)

"DON'T BE VEXED!"

Music by  
HUGO FELIX.

Allegretto.

Voice.

Piano.

MAB.

1. You will find your  
2. Tho' you find her

MAB.

South - ern - la - dy Nev - er learnt in Eng - lish schools,  
for - eign - beau - ty Mod - ell'd on the Span - ish plan,

MAB.

Fas - ci - na - ting, Pal - pi - ta - ting With a pulse her pas - sion rules!  
 Un - du - la - ting, A - gi - ta - ting All the while a flir - tive fan,

MAB.

Eyes like sha - dy Moun-tain pools.— Mir - rors to a pur - ple cloud,  
 Do your du - ty Like a man. All her fas - ci - na - tion scorn,

*Red.* \*

*p*

MAB.

Where the lightning's flash }  
 Count her mo - ney trash } Oh! don't be rash!

DUK.

I have vow'd }  
 I have sworn }

*mf*

*p poco rit.*

*poco rit.*



REFRIAN.  
*a tempo*

MAB. Love is like a wick - ed lit - tle spi - der— No one knows whom it

*p* *a tempo*

MAB. may catch next. For the web is spread - ing ev - er wi - der

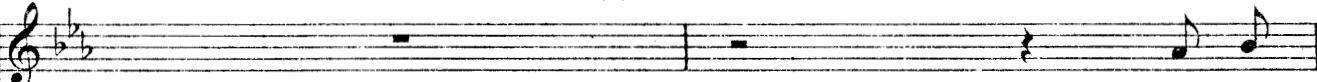
MAB. Now don't be vex'd— Oh, please, Oh, please, now don't be


DUK. *(angrily.)* No, no, no,


*leggiero*

MAB. vex'd!

DUK. Un - der no con - sid - er - a - tion ev - er Will I mar - ry

MAB.  Do not

DUK.  Ma-dame Al - va - rez. Nev - er! nev - er! nev - er! nev - er!



MAB.  try to be too clev-er, On - ly wait, On - ly wait, What the

DUK.  Wait for what? Wait for what?



MAB.  1. lit - tle spi - der says. 2. says.

DUK. 



DANCE.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system includes a dynamic marking of *p* (piano). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The piano part features chords and arpeggiated figures, while the bass part provides a rhythmic accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line at the end of the sixth system.

Nº 4.

## FINALE — SCENE I.

(Mabel, Jaffray, Jecks, Muggeridge,  
Banbury, Poulter and Chorus.)

"PALMYRA PEARLS"

Music by  
HOWARD TALBOT.

Allegro.

Jecks. *p*  
No

Piano. *mf* *p*

JECKS.  
doubt you've heard Pal - my - ra Pearls Are ab - so - lute per - fec - tion; We

MUGGERIDGE.  
ad - ver - tise Them 'a - ny size' In - vi - ting your in - spec - tion! And

MUG.

you may wear a string of them, A pen - dant or a di - a - dem, And

MUG.  
BAN.  
POUL.

rest as - sured that ev - 'ry gem De - fies de - tec - tion! And

MAB.

you may wear a string of them, A pen - dant or a di - a - dem, And

JAF.

you may wear a string of them, A pen - dant or a di - a - dem, And

MAB.

rest as - sured that ev - 'ry gem De - fies de - tec - tion!

JAF.

rest as - sured that ev - 'ry gem De - fies de - tec - tion!

## JECKS, MUG. BAN. &amp; POUL.

So put a - side all bi - as - es For pearls of oth - er sorts; Which

JECKS.  
MUG.  
BAN.  
POUL.

JECKS.

bla - tant An - a - ni - as - es Pro - claim with loud re - ports; Be -

*cresc.* *p*

JECKS.

- lieve that well - bred girls Now say to their ad - mir - ers:

JECKS.

"When you buy me pearls, Get me Pal - my - ras!

JECKS, MUG. BAN. & POUL.

ALL.

JECKS.

When you buy me pearls Get me Pal - my - rasl' So

ALL.

put a - side all bi - as - es For pearls of oth - er sorts, Which

ALL.

bla - tant An - a - ni - as - es Pro - claim with loud re - ports; Be -

ALL.

-lieve that well - bred girls Now say to their ad - mir - ers-

ALL.

"When you buy me pearls, Get me Pal - my - ras!

ALL.

When you buy me pearls, Get me Pal - my - ras!"

When you buy me pearls, Get me Pal - my - ras!"

JECKS.

They're much ad - mired By Dukes and Earls When

JECKS.

mak - ing their se - lec - tion Of

MUGGERIDGE.

Of gems to deck A daugh - ter's neck, As



BANBURY.

MUG. Pal - my - ra pearls, they un - der - stand, Are - POUALTER.  
 marks of their af - fec - tion: Pal - Are

JECKS.

POUL. They cost you ve - ry lit - tle, and De - fy de -  
 meant to meet the tax on land; They -

JECKS, MUG, BAN. & POUL.

JECKS. - tec - tion. Then put a - side all fal - la - cies, Be - lieve that they are

JECKS, MUG, BAN. POUL. *cresc.* worn (Ex - cept in Roy - al pal - a - ces) By all the no - bly born; And  
*cresc.* *p*

*pp misterioso sempre sotto voce*

JECKS. e - ven cho - rus girls Now say to kind en - quir - ers -

JECKS. "If you buy me pearls, Get me Pal - my - ras!

JECKS, MUG. BAN. & POUL. *ppp* If you buy me pearls, Get \_\_\_\_\_ me Pal - my - ras!" Then *f* ALL.

ALL. put a - side all fal - la - cies, Be - lieve that they are worn (Ex -

ALL. *pp*

-cept in Roy - al pal - a - ces) By all the no - bly born; And

ALL. *pp*

e - ven cho - rus girls Now say to kind en - quir - ers -

ALL. *pp*

"If you buy me pearls, Get me Pal - my - ras!

CHORUS WITH MABEL & JAFFRAY.

*p* If you buy me pearls, Get me Pal - my - ras! So

*p* If you buy me pearls, Get me Pal - my - ras! So

JEC.  
MUG.  
BAN.  
POUL.

See them for your -

CHO.  
MAB.  
&  
JAF.

we'll go up to Bond Street To see them for our - selves Ar -

we'll go up to Bond Street To see them for our - selves Ar -

JEC.  
MUG.  
BAN.  
POUL.

- selves, See them for your - selves, See them for your -

CHO.  
MAB.  
&  
JAF.

- rayed in dain - ty ca - ses And piled up - on the shelves; For

- rayed in dain - ty ca - ses And piled up - on the shelves; For

JEC.  
MUG.  
BAN.  
POUL.

-selves.

CHO.  
MAB.  
&  
JAF.

e - ven cho - rus girls Now say to their ad - mir - ers -

JEC.  
MUG.  
BAN.  
POUL.

"When you buy me pearls, When you buy me

CHO.  
MAB.  
&  
JAF.

"When you buy me pearls, When you buy me pearls,

"When you buy me pearls, When you buy me pearls,

JEC.  
MUG.  
BAN.  
POUL.

*cresc. poco a poco*

pearls, Get me Pal - my - ras, When you buy me pearls,

CHO.  
MAB.  
&  
JAF.

Get me Pal - my - ras,

*cresc. poco a poco*

Get me Pal - my - ras,

*cresc. poco a poco*

*Red.* \* *Red.* \*

JEC.  
MUG.  
BAN.  
POUL.

Get me Pal - my - ras, When you're buy - ing pearls,

CHO.  
MAB.  
&  
JAF.

Get me Pal - my - ras,

Get me Pal - my - ras,

*Red.* \* *Red.* \*

JEC.  
MUG.  
BAN.  
POUL.

When you buy me pearls, Get me Pal - my - ras, —

CHO.  
MAB.  
&  
JAF.

When you buy me pearls, — Get —

When you buy me pearls, — Get —

JEC.  
MUG.  
BAN.  
POUL.

Pal - my - - ras!''

CHO.  
MAB.  
&  
JAF.

me Pal - my - - ras!''

me Pal - my - - ras!''

*Melos during change of Scene.*

sempre *ff*

First system of musical notation, featuring a treble and bass clef. The treble clef part consists of chords and moving lines, while the bass clef part features a steady eighth-note accompaniment. The dynamic marking *sempre ff* is present.

Second system of musical notation, continuing the piece with similar chordal textures and accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic material.

Fourth system of musical notation, featuring a prominent bass line and sustained chords in the treble.

Fifth system of musical notation, concluding the piece with a final cadence and a key signature change to D minor.



The first system of music consists of two staves. The right-hand staff (treble clef) features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The left-hand staff (bass clef) has a more melodic and harmonic line, with some notes tied across measures and a few accidentals.

The second system continues the musical themes. The right-hand staff maintains the intricate rhythmic texture, while the left-hand staff provides a steady harmonic accompaniment with some melodic movement.

The third system includes the instruction *dim. to* above the right-hand staff, indicating a dynamic change. The musical notation continues with similar rhythmic and melodic elements.

The fourth system begins with the instruction *ppp when lights go up.* above the right-hand staff. The music features a more delicate and sparse texture, with many rests and light accompaniment.

The fifth system concludes the piece. It features a final cadence with sustained chords in the right hand and a melodic line in the left hand that ends with a double bar line.

ACT I.— SCENE II.

ENTRANCE OF PEARL GIRLS.

Music by  
HUGO FELIX.

*Allegretto, molto moderato.*

Piano.

Musical notation for the piano introduction, consisting of two staves. The right hand plays a rhythmic pattern of eighth notes with a grace note. The left hand plays a simple bass line. Dynamics include *p* and *p*.

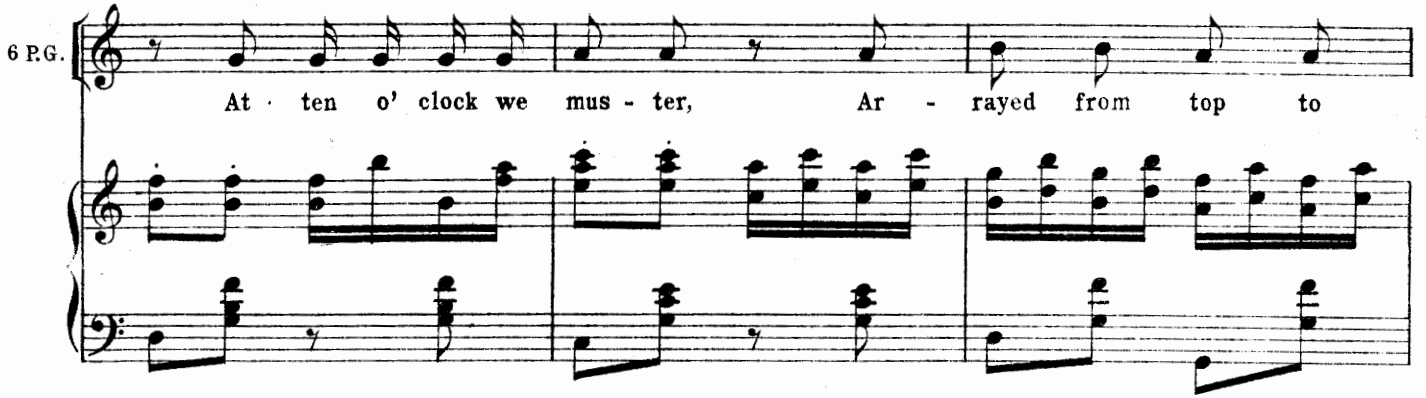
Musical notation for the piano accompaniment, consisting of two staves. The right hand features a complex, chromatic arpeggiated pattern. The left hand provides a steady bass line. Dynamics include *p*.

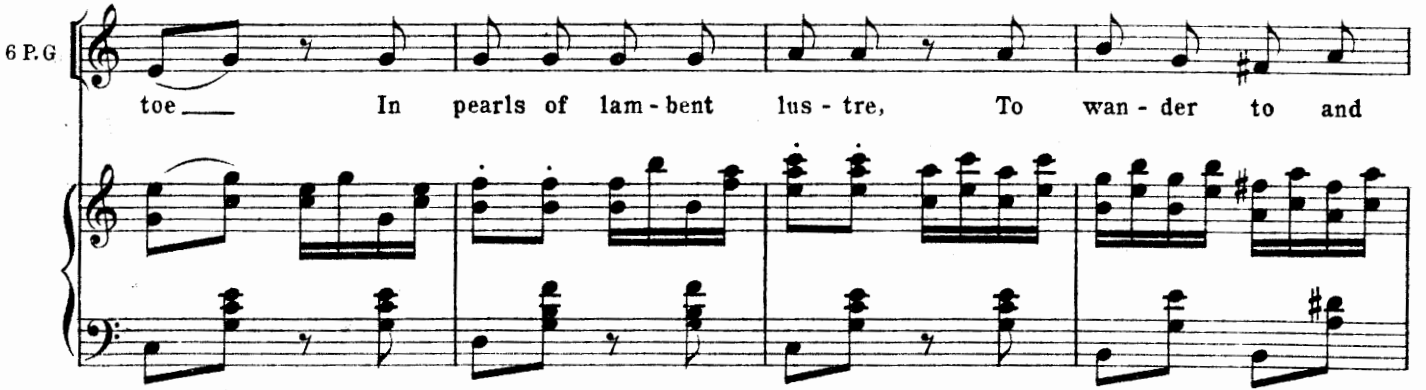
SIX PEARL GIRLS.

Vocal and piano musical notation for the first line of the song. The vocal line is on a single staff with lyrics: "We are the Pearl girls". The piano accompaniment is on two staves. Dynamics include *pp* and *p*.

6 P.G.

Vocal and piano musical notation for the second line of the song. The vocal line is on a single staff with lyrics: "Of Pal-my - ra fame!". The piano accompaniment is on two staves. Dynamics include *pp*, *a tempo*, and *mp*.

6 P.G.  At · ten o' clock we mus - ter, Ar - rayed from top to

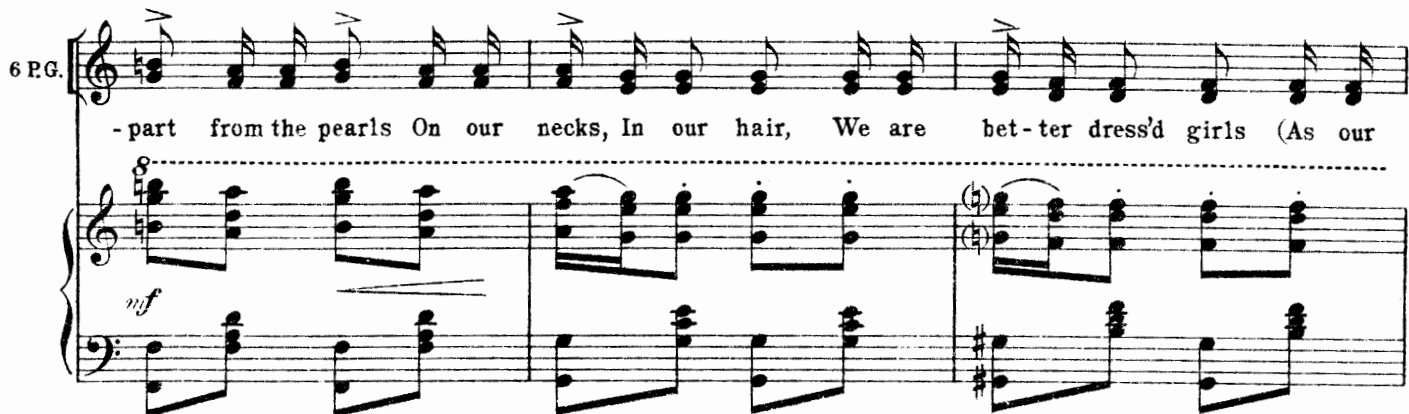
6 P.G.  toe — In pearls of lam - bent lus - tre, To wan - der to and

6 P.G.  fro, And through our fin - gers all day long They make their pret - ty rip - pling

6 P.G. *(Business with ropes of pearls.)* *a tempo*  
 song!  
*glissando*

6 P.G.  We are here from the morn-ing Till se-ven o' - clock.

6 P.G.  Our beau-ty a - dorn - ing. . With jew - el - ry stock; And, a -

6 P.G.  -part from the pearls On our necks, In our hair, We are bet-ter dress'd girls (As our

6 P.G.  sex Is a - ware), Than ma - ny a maid Of high - er grade Whose

6 P.G. lot is laid in gay May - fair They may dress in crêpe de chine or silk that's

6 P.G. trail- ing on the ground) But they can - not give that fas - ci - nat - ing pret - ty pear - ly sound...

6 P.G. *a tempo* that pear - ly sound

*glissando*

*p a tempo*

6 P.G. *Poco più.* When you wan - der in the West End, Come a - long and vi - sit us,

*mf*

6 P.G.

Pearl - girls, Pearl - girls Here, in Bond Street, at the best end,

6 P.G.

We will pose be - fore you thus— Pearl - girls, Pearl - girls,

6 P.G.

We are the Pearl girls—

6 P.G.

— of Pal - my - ra fame —

*a tempo*

*mf*

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth notes. The lower staff is in bass clef and contains a series of chords and eighth notes, mirroring the upper staff.

The second system of musical notation consists of two staves. The upper staff continues the melody with chords and eighth notes. The lower staff continues the accompaniment with chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff features a glissando effect, indicated by a series of notes connected by a curved line and the word "glissando" written below. The lower staff has a long note with a fermata and a star symbol below it. The system ends with a double bar line and a 2/4 time signature.

The fourth system of musical notation consists of two staves. The upper staff continues the melody with chords and eighth notes. The lower staff continues the accompaniment with chords and eighth notes.

6 P.G.

The fifth system of musical notation consists of two staves. The upper staff has a treble clef and contains a series of chords and eighth notes. The lower staff has a bass clef and contains a series of chords and eighth notes. The system ends with a double bar line and the tempo marking "(And a".

6 P.G.

- part from the pearls, we are bet-ter dress'd girls, Than ma - ny a maid of

*mf*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "- part from the pearls, we are bet-ter dress'd girls, Than ma - ny a maid of". The piano part starts with a mezzo-forte (*mf*) dynamic. There are some markings above the piano staff, including an '8' and a circled 'b'.

6 P.G.

high - er grade!)

*p*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a rest for the first two measures. The piano accompaniment continues with a piano (*p*) dynamic. There are markings above the piano staff, including an '8' and a circled 'b'.

Detailed description: This system shows a more complex piano accompaniment. The right hand has a rapid, flowing melodic line with many sixteenth notes. The left hand plays chords and some moving lines. There are slurs and dynamic markings like *mf* and *p*.

*poco rit.*

that pearly sound.

*glissando*

*p poco rit.*

*ped.*

*\**

Detailed description: This system features a vocal line and piano accompaniment. The vocal line has the lyrics "that pearly sound." and is marked *poco rit.* The piano accompaniment includes a *glissando* in the right hand and a *ped.* (pedal) marking in the left hand. There is also a *p poco rit.* marking and an asterisk (\*) in the piano part.



N<sup>o</sup> 6.

## SONG--(Hopkins) and CHORUS.

"PUSH, PUSH, PUSH!"

Music by  
HUGO FELIX

Hopkins. *Allegro assai.*

Piano.

HOP.

1. Lis - ten to a shop - man On the  
2. Keep on push - ing for - ward If your

HOP.

to - pic of his trade, And for - give him if the sub - ject does - nt  
neigh - bour's a - di - pose You must el - bow him to push your - self a -

HOP.

drop, For a shop - man is a  
- long! If you wrig - gle up be -

HOP.

show - man, And his mo - ney must be made By his lit - er - al - ly  
side him And you tread up - on his toes You will find a way to

HOP.

nev - er leav - ing "shop." For he suc - ceeds with  
pass him in the throng! For what you want is

HOP.

*Push!* And all he needs is *Push!*  
*Push!* You'll suc - ceed with *Push!*

*ff*

## REFRAIN.

HOP.

Push, push, push, what - ev - er it be! Just  
 Push, push, push, where - ev - er you be! Just

HOP.

push it in the win - dow for the pub - lic to see;  
 push in - to the front rank for the pub - lic to see;

HOP.

Push, push, push, good wine needs no bush - But  
 Push, push, push, good wine needs no bush - But

HOP.

busi - ness goes far bet - ter with an el - e - ment of *Push!*  
 ev - 'ry - one is bet - ter for an el - e - ment of *Push!*

HOP.

Just  
Just

*mf*

Push, push, push, what - ev - er it be!  
Push, push, push, where - ev - er you be!

Just  
Just

CHO.

*mf*

Push, push, push, what - ev - er it be!  
Push, push, push, where - ev - er you be!

Just  
Just

*mf*

Push, push, push, what - ev - er it be!  
Push, push, push, where - ev - er you be!

Just  
Just

8

HOP.

put it in the win - dow for the pub - lic to see;  
push in - to the front rank for the pub - lic to see;

put it in the win - dow for the pub - lic to see;  
push in - to the front rank for the pub - lic to see;

CHO.

put it in the win - dow for the pub - lic to see;  
push in - to the front rank for the pub - lic to see;

put it in the win - dow for the pub - lic to see;  
push in - to the front rank for the pub - lic to see;

8

HOP.

But  
But

CHO.

Push, push, push, good wine needs no bush\_  
Push, push, push, good wine needs no bush\_  
Push, push, push, good wine needs no bush\_  
Push, push, push, good wine needs no bush\_

HOP.

busi - ness goes far bet - ter with an ei - e - ment of *Push!*  
ev - 'ry - one is bet - ter for an ei - e - ment of *Push!*

CHO.

of *Push!*  
of *Push!*  
of *Push!*  
of *Push!*

D.C.

DANCE.

*mf*

*p*

*f*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key. The right hand contains chords and melodic lines, with a dynamic marking of *sf* (sforzando) and a fingering of 5. The left hand plays a simple bass line.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic fragments. The left hand continues with a steady bass line.

Third system of musical notation, showing a change in dynamics to *p* (piano). The right hand has a more active melodic line, while the left hand remains accompanimental.

Fourth system of musical notation, featuring a prominent melodic line in the right hand. The left hand provides harmonic support with chords.

Fifth system of musical notation, marked with an *8* above the staff, indicating an octave shift. The music is in a major key. The right hand has a melodic line, and the left hand has a bass line. A dynamic marking of *f* (forte) is present.

Sixth system of musical notation, also marked with an *8* above the staff. The right hand has a melodic line, and the left hand has a bass line. A dynamic marking of *ff* (fortissimo) is present.

No. 7.

## DUET—(Miranda and Jecks.)

"I'M QUITE CAPABLE"

Music by  
HOWARD TALBOT.

Allegro moderato.

Jecks

Piano.

(JECKS) 1. Are you ca - pa - ble of cross - ing To the Con - ti - nent a -  
 (MIRANDA) 2. I have had to earn my liv - ing Since the age of sev - en -

- lone? With the Chan - nel steam - er toss - ing, Could you stand it, on your  
 - teen, And ex - per - i - ence is giv - ing Me the char - ac - ter you



own? But with *my* arm to sup - port you, We could  
mean. (JECKS) But a la - dy should re - ly on Some - one

pace the slop - ing decks - Would you like me to es - cort you? (MIR.) Oh, no,  
of the stern - er sex - Is there one you have your eye on? (MIR.) Not at

thank you, Mis - ter Jecks! No, thank you, No,  
pre - sent, Mis - ter Jecks! Not at pre - sent, Not at

thank you, Mis - ter Jecks For I'm quite ca - pa - ble - She's quite  
pre - sent, Mis - ter Jecks For I'm quite ca - pa - ble! - She's quite

*ten.* *a tempo* JECKS.  
*p* *colla voce* *a tempo*

BOTH.

ca - pa - ble- Of do - ing all {you  
 ca - pa - ble- Of do - ing all {I  
 {I've  
 {she's}

JECKS.

say, and some - thing more! Of la - dies I have  
 had to do, and more! Of la - dies I have

BOTH.

met I have not en - count - ered yet A girl who's  
 met I have not en - count - ered yet A girl who's

*cresc.*

1. quite so ca - pa - ble be - fore! -fore!  
 quite so ca - pa - ble be - fore! -fore!

2.

*p D. C.* *mf* *ten.*

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melody in the upper staff with eighth and sixteenth notes, often beamed together, and a bass line in the lower staff with chords and eighth notes. There are trill-like ornaments in the upper staff and a triplet of eighth notes in the lower staff.

The second system of musical notation continues the piece. It features similar melodic and bass line patterns to the first system, with a triplet of eighth notes in the lower staff.

The third system of musical notation continues the piece. It features similar melodic and bass line patterns to the first system, with a triplet of eighth notes in the lower staff.

The fourth system of musical notation continues the piece. It features similar melodic and bass line patterns to the first system, with a triplet of eighth notes in the lower staff.

The fifth system of musical notation concludes the piece. It features similar melodic and bass line patterns to the first system, with a triplet of eighth notes in the lower staff.

First system of a piano score. The key signature is two sharps (F# and C#). The music consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is placed in the right hand towards the end of the system.

Second system of the piano score. It begins with a dynamic marking of *f* (forte) in the left hand. The right hand has a melodic line with accents (^) over several notes. The system includes a *rit.* (ritardando) marking in the left hand, followed by a *ten.* (tenuto) marking in the right hand. The dynamic then changes to *p* (piano) with the instruction *a tempo* (return to tempo), and finally returns to *f* (forte) at the end of the system.

Third system of the piano score. The right hand continues with a melodic line, and the left hand maintains a consistent accompaniment of eighth notes. The system concludes with a final chord in the right hand.

Fourth system of the piano score. The right hand features a melodic line with a *cresc.* (crescendo) marking. The left hand continues with its accompaniment. The system ends with a final chord in the right hand.

Fifth and final system of the piano score. The right hand has a melodic line with a *v* (accents) marking. The left hand continues with its accompaniment. The system concludes with a final chord in the right hand.

No 8.

DUET.- (Miranda and Byles.)

"FAL-A-LAL-A-LA!"

Music by  
HOWARD TALBOT.

Allegretto moderato alla Gavotte.

Voice. MIRANDA.

Piano. *p*

MIR.

ev - er since the world be - gan Has man's mis - take — been  
in - ter - est the girl you woo, Use ways that o - thers

MIR. BYLES.

this: ——— To think a miss must take a man, And  
won't; ——— Don't send her sil - ly bil - lets doux, This

MIRANDA.

EYLES.

not take man a - miss. But so - cial cus - toms dif - fer now From  
 sil - ly Bil - ly don't A girl who is a gad - a - bout, Don't

MIR.

A - dam's and from Eve's, They did not then ex -  
 waste your time to win; She'll bo - ther you to

MIR.

BYLES.

- change a bough Be - fore they took their leaves!  
 take her out And then she'll take you in!

MIR.

Fal - a - la - la; Fal - a - la - la! Fal - a - la - la - la - lay! 2. To  
 3. Some

EYLES.

Fal - a - la - la: Fal - a - la - la - la - la - la - la - lay!

MIR.

girls dress up and dye their hair, And that is ve - ry

MIR.

sad; ————— They think they look more pret - ty fair, But

BYLES.

they look pret - ty bad! ————— While sim - ple ser - vant

MIR.

girls may look (If they will take — my hint) ————— As

MIR. BYLES.

pret - ty as a pic - ture book, Till they go out — of

MIRANDA.

Fal - a - la - la; Fal - a - la - la!

BYLES.

print! Fal - a - la - la Fal - a - la

MIR.

Fal - a - la - la - la - lay! —

BYLES.

la - la - la - la - la - lay! —



Nº 9.

## SCENA.

(Miranda, Mdme. Alvarez, Daisy, Maisy,  
Ogilvie, Jecks & 3 Directors.)

"I THINK SO, TOO!"

Music by  
HUGO FELIX.

*Allegretto grazioso.*

Miranda.

MIR.

A mul - ti - mil - lion - air - ess comes, The mis - tress of gi -

MIR.

- gan - tic sums; I think that we - should wel - come her As

JECKS.

MIR. *though a Roy - al cus - tom - er! I think so,*

JECKS. *too! I think so, too! I heart - i - ly en - dorse that view!*

1st D. *I think so,*

1st DIR.

MIRANDA.

JECKS. *I cer - tain - ly a - gree with you! Our*

1st D. *too! I cer - tain - ly a - gree with you!*

2nd D. *I think so, too! I cer - tain - ly a - gree with you!*

3rd D. *I think so, too! I cer - tain - ly a - gree with you!*

MIR. 

three di - rec - tors, un - der - stand, Will light - ly kiss\_ her

MIR. 

Roy - al hand, While you, the cour-teous man-a - ger, Walk backwards, just in

MIR. 

front of her. \_\_\_\_\_ That is the

1st D. 

I think so, too! I think so, too! That is the

2nd D. 

I think so, too! That is the

3rd D. 

I think so, too! That is the

*poco rit.* *a tempo*

MIR. pro - per - thing to do!

*a tempo*

JECKS. It seems the pro - per thing to you - I'll come a

*poco rit.* *a tempo*

1st D. pro - per thing to do!

*poco rit.* *a tempo*

2nd D. pro - per thing to do!

*poco rit.* *a tempo*

3rd D. pro - per thing to do!

*poco rit.* *a tempo*

*ped.* \*

MIRANDA.

JECKS. crop - per if I do! You must take a top - per, top - per, That is

JECKS.

MIR. pro-per, pro-per, pro-per, I will come a crop-per, crop-per, Meet-ing

1st D. We must take a top-per, top-per,

2nd D. We must take a top-per, top-per,

3rd D. We must take a top-per, top-per,

JECKS. thus a la - dy shop - per, Walk - ing back-wards with a top - per, I will

JECKS. come a pro - per crop - per, Prop - per, crop - per if I do!

MIR. I think so, too! I think so, too! That is ex - act - ly what you're bound to

1st D. I think so, too! I think so, too! That is ex - act - ly what you're bound to

2nd D. I think so, too! I think so, too! That is ex - act - ly what you're bound to

3rd D. I think so, too! I think so, too! That is ex - act - ly what you're bound to

*poco rit.*

*Red.* \*

JECKS.

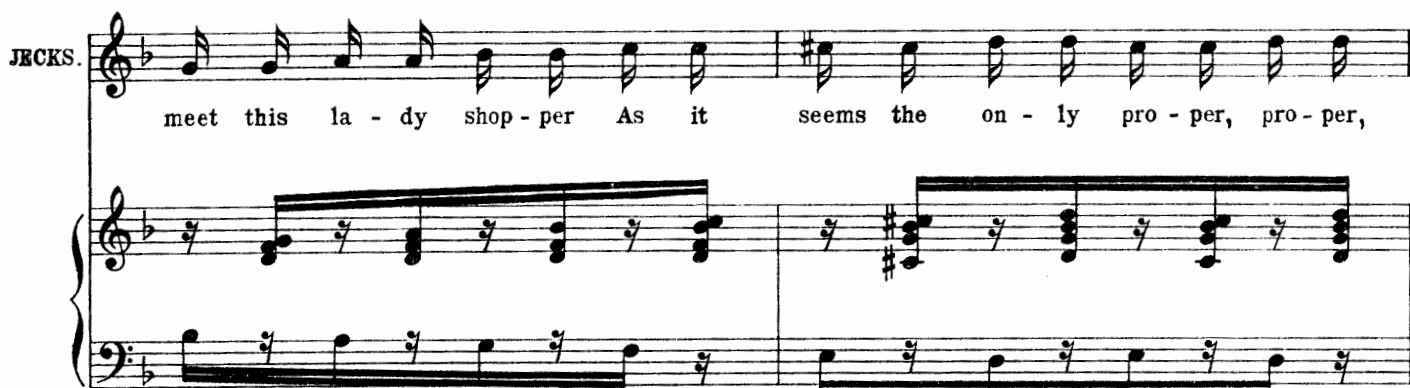
MIR. do! Well, a crop - per, or no crop - per, I will take my lit - tle top - per, And I'll

1st D. do!

2nd D. do!

3rd D. do!

*allegro*

JECKS. 

meet this la - dy shop - per As it seems the on - ly pro - per, pro - per,

MIR.  *RECIT.*  
 pro - per thing to do! Ma - dame

OG.  *OGILVIE. (announcing)*  
 Ma - dame Al - va - rez!

JECKS.  pro - per thing to do! Ma - dame

1st D.  pro - per thing to do! Ma - dame

2nd D.  pro - per thing to do! Ma - dame

3rd D.  pro - per thing to do! Ma - dame

 *Recit.*  
*ff*

Mme A. *f* Yes! I'm Ma-dame Al - va-rez! *Moderato.*

MIR. Al - va-rez.

JECKS. Al - va-rez. *pp* The mul-ti-mil-lion-

1st D. Al - va-rez. *pp* The mul-ti-mil-lion-

2nd D. Al - va-rez. *pp* The mul-ti-mil-lion-

3rd D. Al - va-rez. *pp* The mul-ti-mil-lion-

*Moderato.*

Mme A. Yes, yes, Yes, yes, Say- *(to OGILVIE)*

JECKS. -air - ess! The Queen of Bue-nos Ay - res!

1st D. -air - ess! The Queen of Bue-nos Ay - res!

2nd D. -air - ess! The Queen of Bue-nos Ay - res!

3rd D. -air - ess!



Mme A.

arn't shop - keep - ers po - lite this side?

Mme A.

MIRANDA.  
We have

*p*

MIR.

*Animato.*

read that you are stop - ping at the Ritz, \_\_\_\_\_ Where your

MIR.

flat will cost you fif - ty pounds a day;- And

MIR. e - ven for a mil - lion - air - ess, it's A

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note 'e', followed by quarter notes 'ven', 'for', 'a', and eighth notes 'mil - lion - air - ess, it's A'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

MIR. ra - ther hea - vy rent to have to pay! Then at

The second system continues the vocal line with quarter notes 'ra - ther', eighth notes 'hea - vy', quarter notes 'rent to have to pay!', and quarter notes 'Then at'. The piano accompaniment maintains the same rhythmic pattern as the first system.

MIR. Cov - ent Gar - den you have bought a box For the

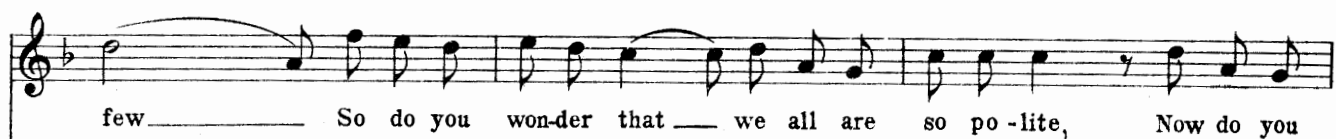
The third system continues the vocal line with quarter notes 'Cov - ent Gar - den you have bought a box' and quarter notes 'For the'. The piano accompaniment continues with the same rhythmic pattern.

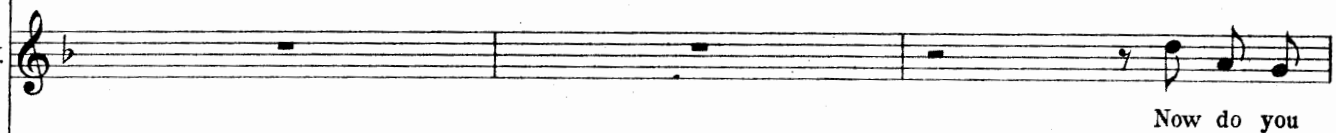
MIR. sea - son, at a hun - dred pounds a night; — An op - por -

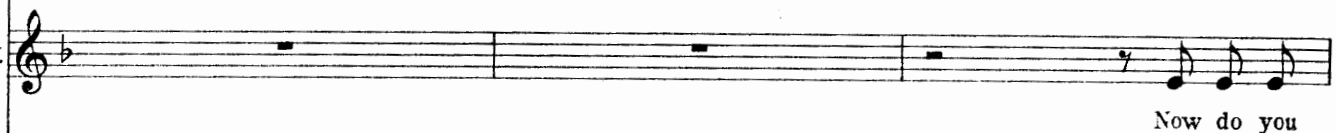
The fourth system concludes the vocal line with quarter notes 'sea - son, at a hun - dred pounds a night;' and quarter notes 'An op - por -'. The piano accompaniment features a dynamic change from *mf* to *p* and ends with a double bar line.

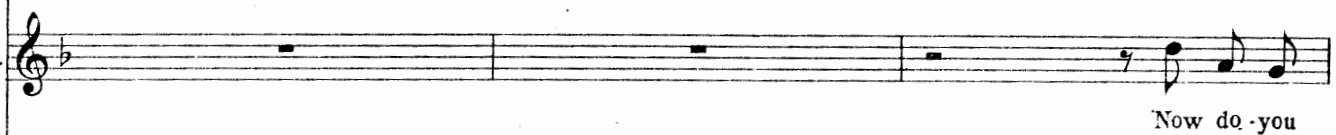
## Tempo di Gavotte.

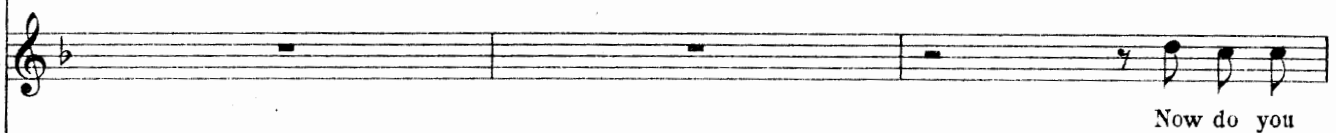
MIR.  -tu - ni - ty \_\_\_\_\_ to — do so \_\_\_\_\_ It may ap - peal to \_\_\_\_\_ a ve - ry

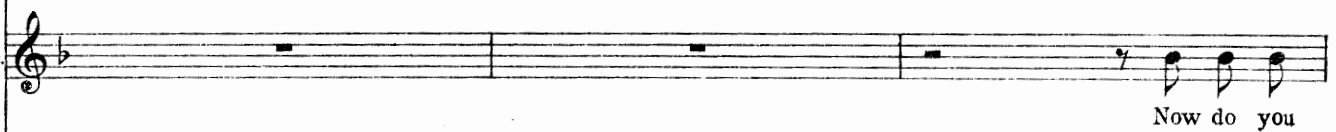
MIR.  few \_\_\_\_\_ So do you won - der that — we all are so po - lite, Now do you

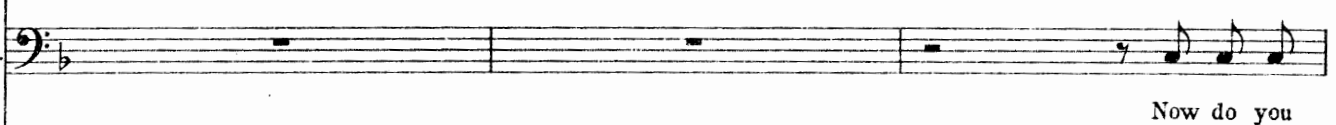
DAISY.  \_\_\_\_\_ Now do you

MAISY.  \_\_\_\_\_ Now do you

JECKS.  \_\_\_\_\_ Now do - you

1st D.  \_\_\_\_\_ Now do you

2nd D.  \_\_\_\_\_ Now do you

3rd D.  \_\_\_\_\_ Now do you



Mme A. It is

MIR. won - der that we all are so po - lite?\_\_\_\_\_

DAISY. won - der that we all are so po - lite?\_\_\_\_\_

MAISY. won - der that we all are so po - lite?\_\_\_\_\_

JECKS. won - der that we all are so po - lite?\_\_\_\_\_

1st D. won - der that we all are so po - lite?\_\_\_\_\_

2nd D. won - der that we all are so po - lite?\_\_\_\_\_

3rd D. won - der that we all are so po - lite?\_\_\_\_\_

*p*  
2ed. \*

Animato.

Mme A.

true that I am go-ing to the Ritz, ——— Where I do not care an a - tom what I

MIR.

*pp*  
To the Ritz.

DAISY.

*pp*  
To the Ritz.

MAISY.

*pp*  
To the Ritz.

JECKS.

*pp*  
To the Ritz.

1st D.

*pp*  
To the Ritz.

2nd D.

To the Ritz.

3rd D.

To the Ritz.

Animato.

Mme A. pay ————— So long as the ac - com - mo - da - tion fits With

MIR. *pp.* What she pays.

DAISY. *pp.* What she pays.


MAISY. *pp.* What she pays.

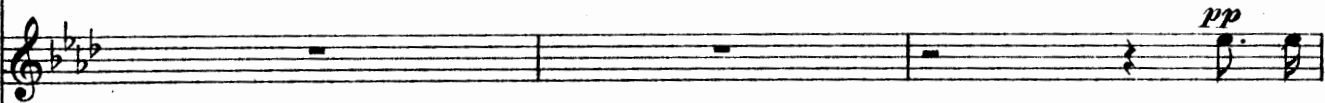
JECKS. *pp.* What she pays.

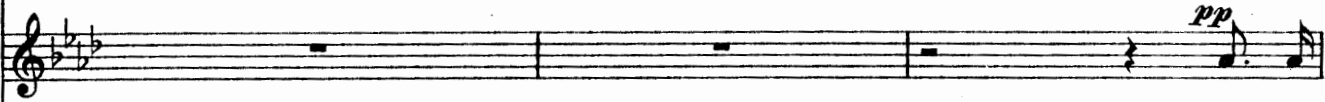
1st D. *pp.* What she pays.

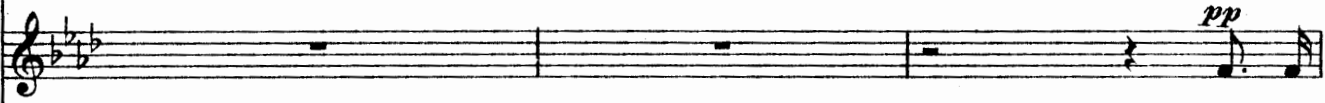
2nd D. *pp.* What she pays.

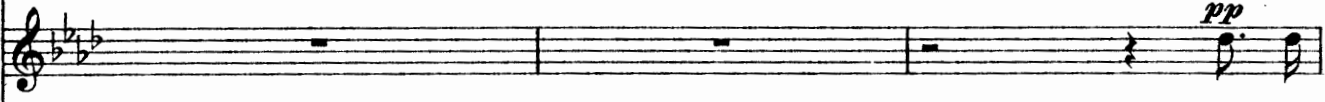
3rd D. *pp.* What she pays.

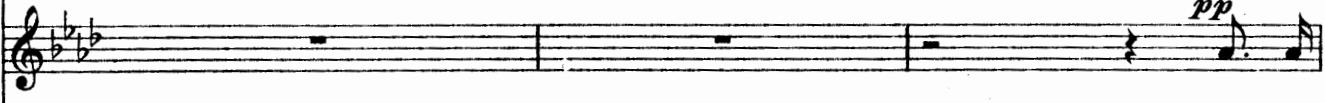
Mme A.  what I am ac-cus-tom'd to, a - way! At the Op - er-a I like a room - y

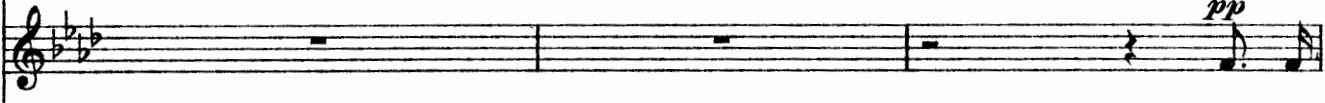
MIR.  *pp* At the

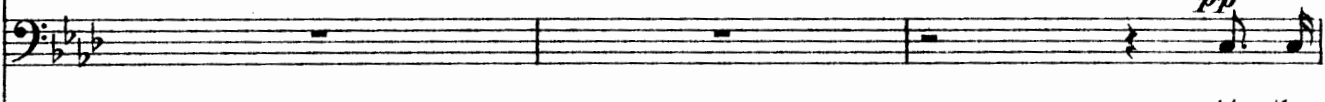
DAISY.  *pp* At the

MAISY.  *pp* At the

JECKS.  *pp* At the

1st D.  *pp* At the

2nd D.  *pp* At the

3rd D.  *pp* At the



Mme A. box, And ex - pect to pay a hun - dred pounds a

MIR. Op - er - a she likes a room - y box, hun - dred

DAISY. Op - er - a she likes a room - y box, hun - dred

MAISY. Op - er - a she likes a room - y box, hun - dred

JECKS. Op - er - a she likes a room - y box, hun - dred

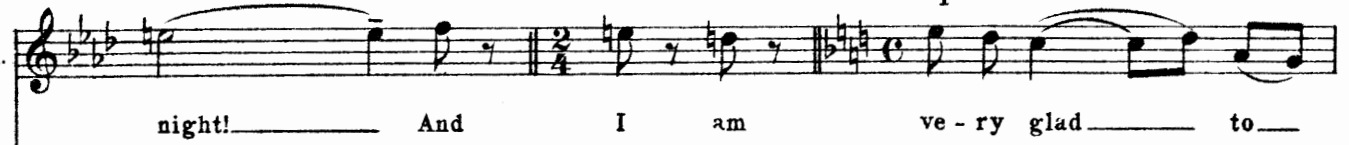
1st D. Op - er - a she likes a room - y box, hun - dred

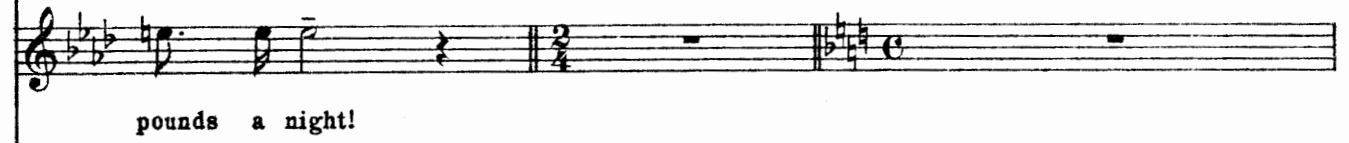
2nd D. Op - er - a she likes a room - y box, hun - dred

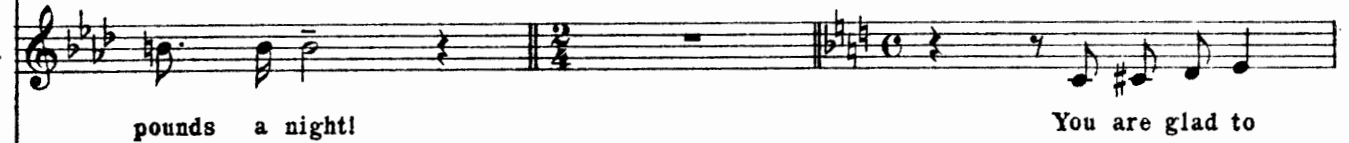
3rd D. Op - er - a she likes a room - y box, hun - dred

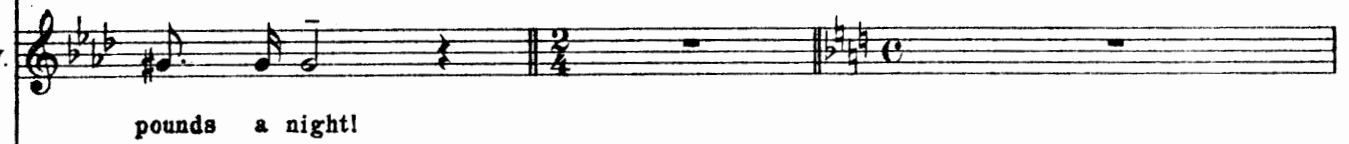


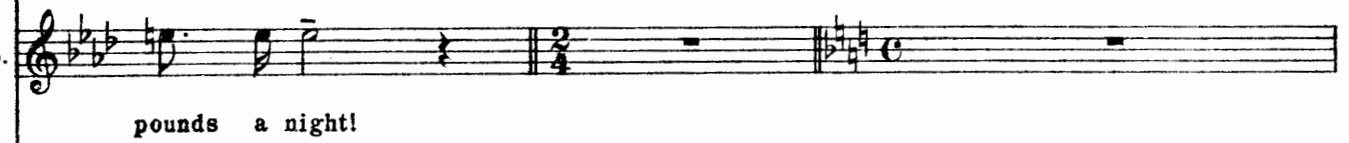
Tempo di Gavotte.

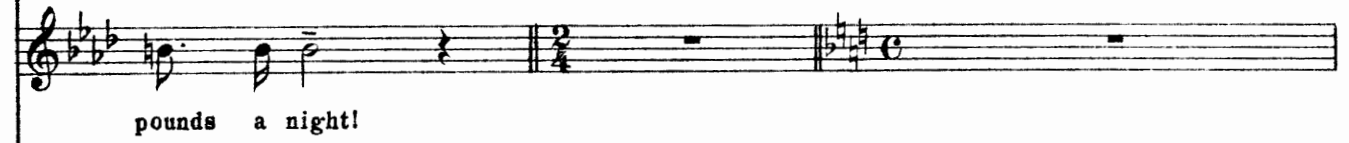
Mme A. 

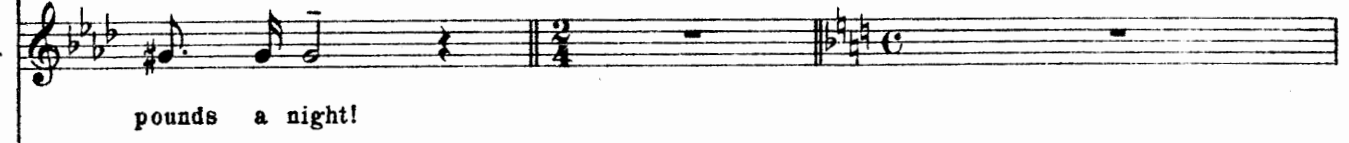
MIR. 

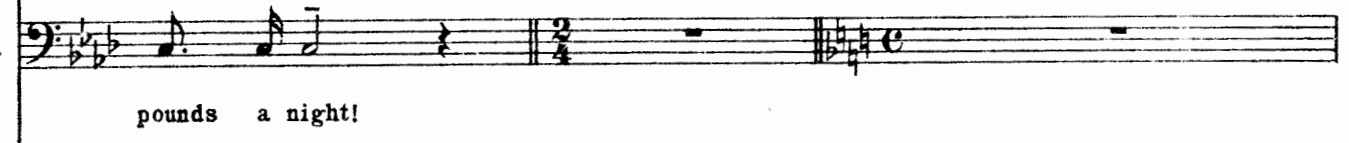
DAISY. 

MAISY. 

JECKS. 

1st D. 

2nd D. 

3rd D. 

Tempo di Gavotte.



Mme A. do so ——— For the chance to ——— hear Ca - ru - - so, But why in

MIR. She's ve-ry glad To go to hear Ca - ru - so.

DAISY. do so For the chance to Ca - ru - so.

MAISY. She's ve-ry glad To go to hear Ca - ru - so.

JECKS. She's ve-ry glad ———

1st D. She's ve-ry glad ———

2nd D.

3rd D.

Mme A.  thun-der should it make you so po-lite, Why in thun-der should it make you so po-lite

MIR.  So we're po-lite

DAISY.  No won-der we're so po-lite

MAISY.  So we're po-lite

JECKS. 

1st D. 

2nd D. 

3rd D. 



Mme A. *f* - lite, so po-lite? — *p* I think it on-ly right To pay that much a night And I am

MIR. So po-lite And she is

DAISY. So po-lite And she is

MAISY. So po-lite And she is

JECKS. So po-lite And she is

1st D. So po-lite And she is

2nd D. So po-lite And she is

3rd D. So po-lite And she is

*f* *p*

Mme A. ve - ry glad — to — do so, Just for the chance to, to hear Ca -

MIR. ve - ry glad — to — do so, Just for the chance to, to hear Ca -

DAISY. ve - ry glad to — do so, Just for the chance to, to hear Ca -

MAISY. ve - ry glad — to — do so, Just for the chance to, to hear Ca -

JECKS. ve - ry glad to — do so, Just for the chance to, to hear Ca -

1st D. ve - ry glad to do so, Just for the chance to, to hear Ca -

2nd D. ve - ry glad — to — do so, Just for the chance to, to hear Ca -

3rd D. ve - ry glad — to — do so, Just for the chance to, to hear Ca -



Mme A.  
- ru - so, So why in thun-der should\_ it make you so po-lite So why in

MIR.  
- ru - so, So can you won-der that\_ it makes us so po-lite So can you

DAISY.  
- ru - so, So can you won-der that\_ it makes us so po-lite So can you

MAISY.  
- ru - so, So can you won-der that\_ it makes us so po-lite So can you

JECKS.  
- ru - so, So can you won-der that\_ it makes us so po-lite So can you

1st D.  
- ru - so, So can you won-der that\_ it makes us so po-lite So can you

2nd D.  
- ru - so, So can you won-der that\_ it makes us so po-lite So can you

3rd D.  
- ru - so, So can you won-der that\_ it makes us so po-lite So can you

Mme A. *pp*  
 thun-der should it make you so po - lite, \_\_\_\_\_ So po - lite?

MIR. *pp*  
 won-der that it makes us so po - lite, \_\_\_\_\_ So po - lite?

DAISY. *pp*  
 won-der that it makes us so po - lite, \_\_\_\_\_ So po - lite?

MAISY. *pp*  
 won-der that it makes us so po - lite, \_\_\_\_\_ So po - lite?

JECKS. *pp*  
 won-der that it makes us so po - lite, \_\_\_\_\_ So po - lite?

1st D. *pp*  
 won-der that it makes us so po - lite, \_\_\_\_\_ So po - lite?

2nd D. *pp*  
 won-der that it makes us so po - lite, \_\_\_\_\_ So po - lite?

3rd D. *pp*  
 won-der that it makes us so po - lite, \_\_\_\_\_ So po - lite?

Nº 10.

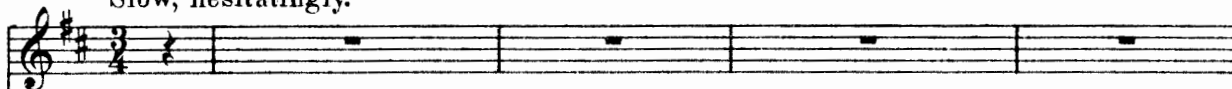
## SONG.—(Madame Alvarez.)

"O, PELLEGRINA."

Music by  
HUGO FELIX.

Slow, hesitatingly.

Mme A.



Piano.

*pp*
*Con Ped.*

Mme A.

O Pel - le - gri - na!

*pp*

Mme A.

Pil - grim from — a Per - sian sea! — Pearl that Cle - o - pa - tra gave

*p dolcissimo*



Mme A.

Love-gage to — An - to - ny, — An - to - ny, her lord and slave,

*p*

Mme A.

*incalzando*

Mes - sen - ger To him from her, Mes - sen - ger To him from her

*cresc.* *mf* *p*

Mme A.

Through march of a - ges brought to me! — She held thee in her

*mf p pp*

*Slowly, very freely, with subdued passion*

*Ed.*

Mme A.

fin - ger - tips, She press-ed thee to — her pout - ing lips, — She

*p ma marcato*

Mme A.

gave thee kiss - es that should be Re - spon - ses to Love's

Mme A.

*p* Lit - a - ny! O, won - der of the O - ri - ent,

*ma marcato*

Mme A.

Love-to-ken Cle - o - pa-tra sent, Her at-mo-sphere a -

*Con passione*

*cresc.* *molto* *mf*

*Ad.* \*

Mme A.

- bout thee lies Un - spoiled by cen - tu - ries;

*pp*

Mme A.

*p*

O pearl that on her

*pp*

Mme A.

bo-som then— rose and fell To the sweet ti-dings of her breath

*p dolce*

Mme A.

Ma-gic of— her beau-ty spell lin-gers, un-a-shamed by death, As

*p*

*incalzando.*

Mme A. mem' - ry of a mo - ther shell, mem - o - ry of a mo - ther shell

Mme A. In a pearl's lus - tre still — lin - ger - eth — 0

*(Slowly, very freely)*

Mme A. Cle - o - pa - tra Queen Cle - o - pa - tra Through

Mme A. twice — ten hun - dred years — Thy spi - rit — sings,

*p ma marcato*

Mme A.

My spi-rit hears, Count love\_ a - bove\_ all oth-er things! — Un -

Mme A.

- to my youth that chal - lenge rings — Un - to that truth my

Mme A.

*Con passione*

cou-rage clings — Love is thy lord and\_ king\_ of\_

*cresc. - molto mf*

Mme A.

kings! Give all, give all to\_ love! —

*p pp ppp*

No 11.

FINALE SCENE II-ACT I.

Music by  
HUGO FELIX.

Allegro moderato.

Jecks.

Who is the gent?

1st Director.  
2nd Director.

The

3rd Director.

The

Allegro moderato.

Piano.

GIRLS.

The Duke of Trent, Your

1st D.  
2nd D.

Duke of Trent, the Duke of Trent, Your Grace, good ev - 'ning!

3rd D.

Duke of Trent, the Duke of Trent, Your Grace, good ev - 'ning!

GIRLS *DUKE.*  
 Grace, good ev - 'ning! Though my

DUKE.  
 a - gent has told you That I would have sold you A

*Con Ped.*

DUKE.  
 build - ing site - To my mo - ther, the Dow - a - ger

DUKE.  
 Duch - ess al - low a Ma - ter - nal right! Both my

1st D.  
 2nd D.  
 3rd D.  
 He is right!  
 He is right!

DUKE.

sis - ter and mo - ther, Sup - port - ing each oth - er-

DUKE.

Beg me not to sell. \_\_\_\_\_ And the Dow - a - ger Duch - ess On

DUKE.

sen - ti - ment touch - es With tears as well! \_\_\_\_\_

SOP. & ALTO.

TENOR.

CHO.

BASS.

And the *pp*



Dow - a - ger Duch - ess On sen - ti - ment touch - es

*pp*

And the Duch - ess His heart touch - es With tears as well! —

CHO. *pp*

And the Duch - ess His heart touch - es With tears as well! —

*pp*

And the Duch - ess His heart touch - es With tears as well! —

*L'istesso tempo.*

DUCHESS.

*a tempo*


Who are these la - dies?

*f* *colla voce* *p a tempo*


*Allegretto.*

PEARL GIRLS.

We are the Pearl Girls Of Pal - my - ra fame! — The

JECKS.  Oh,

GIRLS.  top girls Of shop girls The *crème de la crème!* 

JECKS.  what an op - por - tu - ni - ty To start our new ad - ver - tise - ment! Pre - 

JECKS.  - sent - ing with im - pu - ni - ty Miss Pep - loe to the Duke of Trent!

1st D.  We

2nd D. 

3rd D.  We 

1st D.  
2nd D.  
3rd D.

think so, too! We think so, too!- We heart - i - ly en - dorse that view!

think so, too! We think so, too!- We heart - i - ly en - dorse that view!

JECKS.

JECKS.

Stop, la - dies,

*Gliss.*

*Red.*

\*

DUCK.

Who is it?

JECKS.

stop! My niece is on a

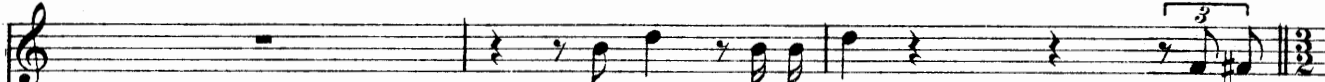
GIRLS.

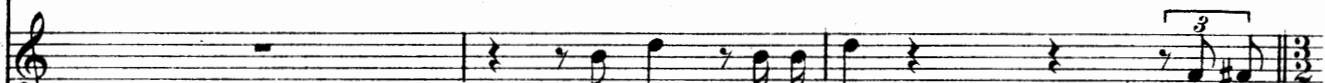
What is it?

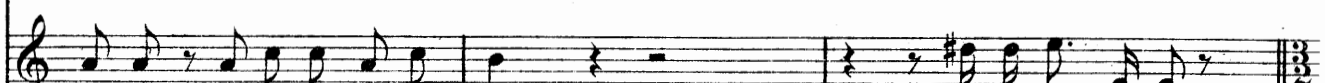
*RECIT.*


*fp*

*Red.*

DUCH.  Dear me! Who is she? Ma-dame

DUKE.  Dear me! Who is she? Ma-dame

JECKS.  vi - sit A vi - sit To this shop! Ma-dame Al - va-rez!

 *And.* \* *And.* \* *And.* \* *And.* \* *f*


DUCH.  Al - va-rez!


DUKE.  Al - va-rez!

JECKS.  Pur - chas-ing pearls of re-mark - a - ble pu - ri - ty, Not from the

*Allegretto.*

 *pp* *leggiero*

JECKS.  us - u - al mo - tive of -snob - ber - y, But to be mere - ly a bet - ter se -



JECKS. *3* - cu - ri - ty Than *3* a - ny oth - ers, to guard a - gainst *3*

DUCH. Ma - dame

DUKE. Ma - dame

JECKS. *3* rob - ber - y! Here's my niece, Ma - dame *3* Al - va - rez!

Others. ALL OTHERS. Unison. Ma - dame

*rallentando un poco*

DUCH. *3* Al - va - rez! The Queen of Bue - nos Ay - res!

DUKE. *rallentando un poco* *3* Al - va - rez! The Queen of Bue - nos Ay - res!

Others. *rallentando un poco* *3* Al - va - rez! The

MIRANDA.

DUCH. Yes! Yes!

DUKE. Yes!

JECKS. Yes!

Others. mul - ti - mil - lion - air - ess! Yes!

*mf dolce*

Petite Valse.

MIRANDA. (aside)

DUCH. I'm de - light - ed! I'm most ex - ci - ted! I'm the

*p*

DUCH. Dow - a - ger Duch - ess of Trent, you know - I

MIRANDA.

DUCH. said I'd call on you! When peo - ple fall on you so, Con - ver -

The musical score for the Duchess (DUCH.) consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "said I'd call on you!" and continues with "When peo - ple fall on you so, Con - ver -". The piano accompaniment features a steady bass line and chords in the right hand.

MIR. - sa - tion won't flow!

CHO. We're de - light - ed! we're  
We are de -

This section contains the musical score for Miranda (MIR.) and the Chorus (CHO.). The MIR. part is a single vocal line with the lyrics "- sa - tion won't flow!". The CHO. part includes two vocal lines: the upper line has the lyrics "We're de - light - ed! we're" and the lower line has "We are de -". A piano accompaniment is provided below the vocal lines. The MIR. part includes a dynamic marking of *p* (piano) before the lyrics "We're de - light - ed! we're".

CHO. most ex - ci - ted; She's the Dow - a - ger Duch - ess of Trent, you know!  
light - ed! most ex - ci - ted; The Duch - ess of Trent, you know!  
She's the Duch - ess of Trent, you know!

This section contains the musical score for the Chorus (CHO.). It features three vocal lines and a piano accompaniment. The lyrics are: "most ex - ci - ted; She's the Dow - a - ger Duch - ess of Trent, you know!", "light - ed! most ex - ci - ted; The Duch - ess of Trent, you know!", and "She's the Duch - ess of Trent, you know!". A dynamic marking of *p* (piano) is placed below the second vocal line. The piano accompaniment consists of chords and moving lines in both hands.

MIR. You have heard of me! Is it absurd of me

Un poco più.  
DUCHESS.

MIR. Such sur - prise to show? This is my  
No sur - prise we'll show!

CHO. No sur - prise we'll show!

No sur - prise we'll show!

Un poco più.

DUCH. son, Har - ry— He is the Duke of Trent!



Con passione.

MIRANDA to DUKE.  
(Spoken)

Valse lente.

Why

Musical score for the first system. The piano part begins with a forte (*ff*) dynamic and includes a *Red.* marking with an asterisk. The tempo is marked *Valse lente.* The vocal line for Miranda starts with the word "Why".

do you look at me so strangely? Have we ever met before?

DUKE  
No,

Musical score for the second system. The piano accompaniment continues. The vocal line for Duke begins with "No,".

no! I beg your pardon! But you are different from what I expected! How?

MIRANDA.

Musical score for the third system. The piano accompaniment continues. The vocal line for Miranda begins with "no! I beg your pardon! But you are different from what I expected! How?".

DUKE.  
Well— I thought you would be more foreign.

MIRANDA (with a little laugh)  
You thought I

Musical score for the fourth system. The piano accompaniment continues. The vocal line for Duke begins with "Well— I thought you would be more foreign." and the vocal line for Miranda begins with "You thought I".

should be a wild woman from the West?— You see, as we say in Spanish.

Musical score for the fifth system. The piano accompaniment continues. The vocal line for Miranda begins with "should be a wild woman from the West?— You see, as we say in Spanish.".

Moderato.  
MIRANDA. (*gliding into song imperceptibly.*)

Ca - sa - rás y a - man - sa - rás: Mar-riage makes a girl so tame—

*pp*

MIR.

I'm a wid-ow, you know, Now I seem So meek and mild— Would you

*p*

MIR.

dream That I have been a Rath - er wild And reck - less child In my

*p*

MIR.

na - tive Ar - gen - ti - na? Quite as wild a lit - tle scamp as Ev - er

*mf*

Allegro di bravura.

MIR. scam-per'd ov-er Pam-pas!

CHO. Ov-er the Pam-pas!

Ov-er the Pam-pas!

Ov-er the Pam-pas!

ff

ff

Allegro di bravura.

MIR. Ov-er the Pam-pas far and wide Once on a time I used to ride.—  
O, shall I ev-er ride a-gain Out on the op-en roll-ing plain—

p

MIR. Ov-er the Pam-pas! Po-co a po-co Se va le-jòs.—  
Ov-er the Pam-pas! Po-co a po-co Se va le-jòs.—

MIR.

Lit-tle by lit-tle One fur-ther goes Ov - er the Pam - pas!  
 Lit-tle by lit-tle One fur-ther goes Ov - er the Pam - pas!

MIR.

Loose to the wind my hair was fly - ing,  
 So with a girl whose days are fly - ing,  
 Ov - er the Pam - pas!  
 Ov - er the Pam - pas!

CHO.

Ov - er the Pam - pas!  
 Ov - er the Pam - pas!

MIR.

Wild - ly fly - ing, as we sped, - On to the West, where day was dy - ing  
 Swift - ly fly - ing, laugh - ter - led; - Near to a laugh a tear is ly - ing,

MIR.

In a blaze of red! Over me - flamed the op - en sky, And  
 If the truth be said! O, for the cloud - less op - en sky, And

MIR.

(Shouting)

cow-boys fol-low-ing me would cry: } Hè - hè - hè, Hè - ja, Hè - ja - jè!  
 cow-boys fol-low-ing me to cry: }

MIR.

Lit-tle girl, don't run a - way! Will you mar-ry me some - day?

MIR.

(Shouting)

Hè - hi - hè!" Can't-ning on, I'd say—

Poco meno

MIR. *p* Ca - sa - ràs y a - man - sa - ràs: Mar-riage makes a girl so tame: Per -

MIR. - haps I will- Per - haps I may- And p'raps I'll keep to my mai - den name, - So

MIR. *a tempo* (Shouting) spare your Hè - ja, hè!"

CHO. (Shouting) Hè - hè - hè, Hè - ja,

Hè - hè - hè, Hè - ja,

Hè - hè - hè, Hè - ja,

*mf a tempo*

He - ja - je! Don't ev - er run a - way!

CHO. He - ja - je! Don't ev - er run a - way!

He - ja - je! Don't ev - er run a - way!

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the top staff for the lead voice, the middle staff labeled 'CHO.' for the choir, and the bottom staff for the bass. Each vocal staff contains the lyrics 'He - ja - je! Don't ev - er run a - way!'. The piano accompaniment is written in two staves (treble and bass clef) and features a rhythmic pattern of eighth and sixteenth notes with some melodic flourishes.

Will you mar - ry me some day?

CHO. Will you mar - ry me some day?

Will you mar - ry me some day?

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the top staff for the lead voice, the middle staff labeled 'CHO.' for the choir, and the bottom staff for the bass. Each vocal staff contains the lyrics 'Will you mar - ry me some day?'. The piano accompaniment continues with a similar rhythmic pattern to the first system, featuring eighth and sixteenth notes.

MIRANDA.

"I'm

*(Shouting.)*

Hè - hè - hè Then she used to say: \_\_\_\_\_

CHO. Hè - hè - hè Then she used to say: \_\_\_\_\_

Hè - hè - hè Then she used to say: \_\_\_\_\_

MIR. o - ver the plains and far a - way So spare your Hè - ja - hè!

So spare your Hè - ja - hè!

CHO. spare your Hè - ja - hè!

spare your Hè - ja - hè!

*p* *ff*

D.C.



JECKS.

Our time per-mits No more de-lay; Now to the

MIRANDA.  
I am rea-dy!

DUCHESS.  
I'll call on

JECKS.  
Ritz We'll make our way!

MIR.  
Do!— Pray,

DUCH.  
you— to-mor-row—

DUKE. *p*  
And may I, too?—

JECKS.  
Pray.

MIR. *pp*  
do! Pray do! Sus - pi - cion dis - arm - ing, Though ra - ther a - larm - ing, I'll

DUCH. *pp*  
Her man - ner is charm - ing, All crit - ics dis - arm - ing! She

DUKE. *pp*  
I think she is charm - ing, Not ve - ry a - larm - ing! Though

JECKS. *pp*  
do! Pray do! Sus - pi - cion dis - arm - ing, Though ra - ther a - larm - ing! Do

SHOP PEOPLE.  
(to one another.) *pp*  
She's no - bo - dy harm - ing, And won't it be charm - ing? She'll

SOCIETY PEOPLE.  
(to one another.) *pp*  
Her man - ner is charm - ing, All crit - ics dis - arm - ing, She

*pp*  
Her man - ner is charm - ing, All crit - ics dis - arm - ing, She

*pp*  
Her man - ner is charm - ing, All crit - ics dis - arm - ing, She

MIR. do my best to please Her Grace. The fam - i - ly du - cal To -

DUCH. has dis - tinc - tion, al - so grace. And Bet - ty shall *too* call To -

DUKE. she be - longs to such a race. And glad - ly I'll *too* call To -

JECKS. what you can to please Her Grace. The fam - i - ly du - cal To -

SHOP PEOPLE.

do her best to please Her Grace. A fam - i - ly du - cal I


do her best to please Her Grace. A fam - i - ly du - cal I

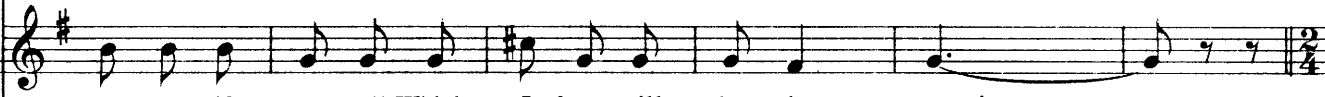
SOCIETY PEOPLE.

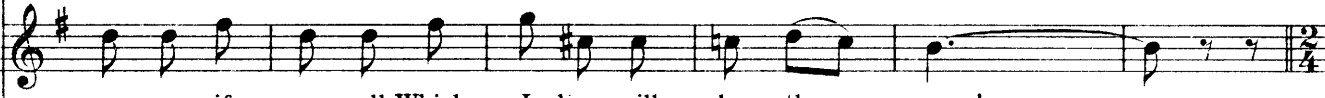
has dis - tinc - tion, al - so grace. And glad - ly I'll *too* call To -

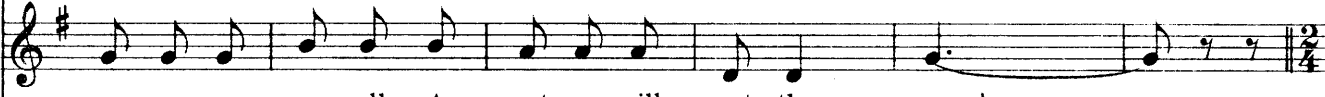
has dis - tinc - tion, al - so grace. And glad - ly I'll *too* call To -

has dis - tinc - tion, al - so grace. And glad - ly I'll *too* call To -

MIR.    
 -mor-row on *you* call A curt-sey will meet the case! \_\_\_\_\_

DUCH.    
 -mor-row if *you* call, Which I hope will be the case! \_\_\_\_\_


DUKE.    
 -mor-row if *you* call, Which I hope will be the case! \_\_\_\_\_

JECKS.    
 -mor-row on *you* call A curt-sey will meet the case! \_\_\_\_\_

SHOP PEOPLE.

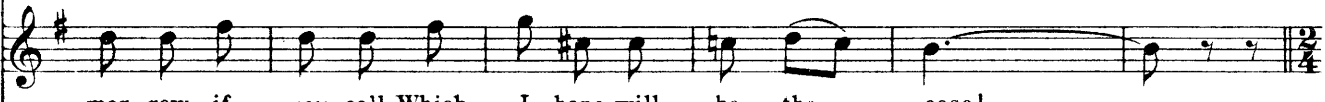
   
 fan-cy on *few* call: I wish I were in her place! \_\_\_\_\_

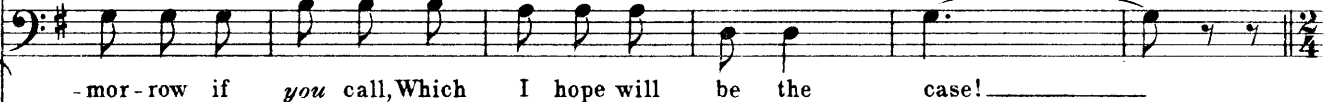
   
 fan-cy on *few* call: I wish I were in her place! \_\_\_\_\_

   
 fan-cy on *few* call: I wish I were in her place! \_\_\_\_\_

SOCIETY PEOPLE.

   
 -mor-row if *you* call, Which I hope will be the case! \_\_\_\_\_

   
 -mor-row if *you* call, Which I hope will be the case! \_\_\_\_\_

   
 -mor-row if *you* call, Which I hope will be the case! \_\_\_\_\_

   
 Led. \*

Marziale.

(Byles enters with Miranda's box.)

MIR. Now, I'm rea- dy to start!

BYLES. Where for?

MIR. No, no!

BYLES. Go,

JECKS. Are you go- ing to Al - ba - nia?

MIR. A - jour - ney much more dif - fi - cult! Much more! But

BYLES. go! Much more!

JECKS. Much more!

MIR. for - tu - nate - ly I ex - ult In fac - ing dan - ger!

BYLES. Ex -

Allegro.

MIR. Will Lon - don take me to its heart, - A per - fect stran - ger?

BYLES. - cel - si - or!

DUCHESS. My

DUCH. dear, I do, And all the smart - est of the smart Will

MIR. Will do so, too!

DUCH. do so too! And I en - gage you'll

BYLES. I'd do so, too!

Will do so, too!

CHO. Will do so, too!

Will do so, too!

DUCH. be they rage! All Lon - don run - ning af - ter you!

CHO. All

All

All

All

Allegro di Bravura.

L'istesso tempo. (♩ = ♩.) *rit.*

*f* Shouting.

DUCH.

He - hè - hè, Hè - ja - hè - ja - jè!

CHO.

Lon-don run-ning af-ter you! *rit.* *ff* Shouting. Hè - hè - hè, Hè - ja - hè - ja - jè!

Lon-don run-ning af-ter you! *rit.* *ff* Hè - hè - hè, Hè - ja - hè - ja - jè!

Lon-don run-ning af-ter you! *rit.* *ff* Hè - hè - hè, Hè - ja - hè - ja - jè!

Lon-don run-ning af-ter you! *rit.* *ff* Hè - hè - hè, Hè - ja - hè - ja - jè!

Allegro di Bravura.

*rit.* *ff*

DUCH.

Don't ev-er run a-way We hope you've come to stay! \_\_\_\_\_

CHO.

Don't ev-er run a-way We hope you've come to stay! \_\_\_\_\_

Don't ev-er run a-way We hope you've come to stay! \_\_\_\_\_

Don't ev-er run a-way We hope you've come to stay! \_\_\_\_\_



MIR. I won't run a - way, Ah!

MAISIE  
DAISY. She won't run a - way, Ah!

DUCH. We so hope you'll stay! Ah!

DUKE. We so hope you'll stay! We do so hope

JECKS. She won't run a - way! You shall hear Hè - hè -

BYLES. Will she go a - way? What is this Hè - hè -

Hè - hè - hè, Where you stroll or stay — You shall hear Hè - hè -

CHO. Hè - hè - hè, Where you stroll or stay — You shall hear Hè - hè -

Hè - hè - hè, Where you stroll or stay — You shall hear Hè - hè -

MIR. Ah!

MAISIE DAISY. Ah!

DUCH. Ah!

DUKE. you will stay, — Al-though you may — not

JECKS. -hè from our cho-rus gay, It will be Hè - hè - hè for her

BYLES. -hè from our cho-rus gay, Why do they say Hè - hè? I will,

CHO. -hè, from our cho-rus gay, — It will be Hè - hè - hè, for you

-hè, from our cho-rus gay, — It will be Hè - hè - hè, for you

MIR. Ah! So you may spare your

MAISIE DAISY. Ah! And we won't spare our

DUCH. Ah! And we won't spare our

DUKE. find us gay Do stay And we won't spare our

JECKS. night and day To make her stay And let me share your

BYLES. if I may It turns me grey I do not care for

CHO. night and day So you must stay And we won't spare our

night and day So you must stay And we won't spare our

Red. \* Red. \* Red. \* Red. \*

Largo.

MIR. *Hè - jà, hè!*

MAISIE. DAISY. *Hè - jà, hè!*

DUCH. *Hè - jà, hè!*

DUKE. *Hè - jà, hè!*

JECKS. *Hè - jà, hè!*

BYLES. *Hè - jà, hè!*

*Hè - jà, hè!*

CHO. *Hè - jà, hè!*

*Hè - jà, hè!*

*Largo. Curtain.*

END OF ACT I.

# Act II.

## No. 12.

### OPENING SCENE and CHORUS.

Music by  
HOWARD TALBOT.

*Allegro moderato.*

Piano.

*f* *mf*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped. simile*

*Curtain.*

*f*

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some rests, and the bass staff has a more active accompaniment with eighth notes and chords.

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff features a melodic line starting with a *f marcato* dynamic marking.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a melodic line with a *poco a poco cresc.* dynamic marking.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a melodic line with a *ffz* dynamic marking.

CHO. *pp*  
 Ev - 'ry - bo - dy's chat - ter - ing of charm - ing Ma - dame Al - va - rez:  
*pp*  
 Ev - 'ry - bo - dy's chat - ter - ing of charm - ing Ma - dame Al - va - rez:

CHO.  
 What of Ma - dame— this of Ma - dame— that of Ma - dame A!  
 What of Ma - dame— this of Ma - dame— that of Ma - dame A!

CHO.  
 No - bo - dy of course, be - lieves what ev - 'ry oth - er bo - dy says— Do  
 No - bo - dy of course, be - lieves what ev - 'ry oth - er bo - dy says— Do

CHO. you be - lieve that I be - lieve the half of what you say?

you be - lieve that I be - lieve the half of what you say? Do

*mf*

CHO. What of Ma - dame— this of Ma - dame— that of Ma - dame A! Do

you be - lieve that I be - lieve the

CHO. you be - lieve that I be - lieve the half of all you say? But they

half of all you say? But they

*molto cresc.* *f marcato*



CHO.

do say, Did not you say She's ex-pect-ed here to -

do say, Did not you say She's ex-pect-ed here to -

CHO.

- day She is ex-pect-ed here to - day She is ex -

- day She is ex-pect-ed here to - day She is ex -

CHO.

- pect - ed here to - day. Ve - ry few know more than

- pect - ed here to - day. Ve - ry few know more than

CHO. you know Of the charm - ing Ma - dame A. O.

you know Of the charm - ing Ma - dame A. O.

*pp* *pp* *fz* *fz*

*pp subito*

CHO. What of Ma - dame- this of Ma - dame- that of Ma - dame A. Do

What of Ma - dame- this of Ma - dame- that of Ma - dame A. Do

CHO. you be - lieve that I be - lieve the half of all you say?

you be - lieve that I be - lieve the half of all you say?

*dim.* *pp*

*pp*

CHO. The half of all you say,  
The half of all you say,

CHO. The half of all you say?  
The half of all you say?

*dim.*

*ppp*

Nº 13.

## SONG.— (Pringle) &amp; Chorus of Girls.

"I WRITE LITTLE PERSONAL PARS!"

Music by  
HOWARD TALBOT.

Allegro scherzando.

Pringle.

Piano.

PRIN. *p*

I write lit - tle per - son - al pars —  
 read that Lord H. is in town —

PRIN.

— Of so - ci - e - ty's do - ings di - ur - nal, Which I  
 — (Tho' his Lord - ship you'll nev - er set eyes on.) Yet the

PRIN.

ven - ture to say are the prop and the stay Of a  
know - ledge he's near may per - suade you a Peer Has dropp'd

PRIN.

high - ly re - spec - ta - ble jour - nal, For my  
in - to your so - cial ho - ri - zon. Then you

PRIN.

Ed - i - tor pro - per - ly bars \_\_\_\_\_ A - ny  
see that a duch - ess is down \_\_\_\_\_ With a

PRIN.

ar - ti - cle length - y or sol - emn; But he  
com - mon ca - tarr - hal af - fec - tion, She is

PRIN.

wel - comes with glee a - ny mat - ter from me For my  
 ill with the "flu" so, it hap - pens, are you - What an

*p*

PRIN.

dai - ly so - ci - e - ty col - umn, My  
 ar - is - to - cra - tic con - nec - tion! An

GIRLS.

*cresc.*

GIRLS.

dai - ly so - ci - e - ty Col - umn! Oh, the  
 ar - is - to - cra - tic con - nec - tion! It is

PRINGLE.

*p* *mf*

PRIN.

pop - u - lar pa - late is itch - in' For the  
 one of those nat - u - ral touch - es Which the

*p*

GIRLS.

in - no - cent gos - sip I'm rich in, And the la - dy up -  
 heart of Su - burb - i - a clutch - es; Mak - ing all the world

GIRLS.

*rall.*  
 - stairs Ve - ry fre - quent - ly shares, Such a taste with the cock in her  
 kin, And you don't care a pin When you learn you are ill like - a

PRINGLE, GIRLS & FULL CHORUS.

GIRLS.

kitch-en! Tra, la, la, la, Tra, la, la, la,  
 duch-ess! Tra, la, la, la, Tra, la, la, la,

PRIN & GIRLS.

1. Tra, la, la, la, la, la, la, la, la, la, la! 2. If you  
 Tra, la, la, la, la, la, la, la, la, la, la! la! *Grandioso*

DANCE.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as chords, single notes, and slurs. Performance instructions are placed throughout the piece: *rubato* appears in the third system, *a tempo* in the fourth system, *rall.* in the fifth system, *f* (forte) in the fifth system, and *p* (piano) in the fifth system. The piece concludes with a final chord in the sixth system.



The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The first measure has a *cresc.* marking. The second measure has a *poco* marking. The third measure has an *a* marking. The fourth measure has a *poco* marking. The music features complex chordal textures with some notes marked with 'x'.

The second system continues the piece. It features a *ff* (fortissimo) dynamic marking in the third measure. The music is characterized by dense, multi-voiced chords in both staves.

The third system begins with a *p* (piano) dynamic marking. The music shows a shift in texture, with more melodic lines in the upper staff and a more rhythmic bass line.

The fourth system includes a *cresc.* marking in the second measure and a *ff* marking in the fifth measure. The music builds in intensity and complexity.

The fifth system is characterized by very dense, multi-voiced chords in both staves, creating a rich, textured sound.

The sixth system concludes the piece. It features a *Vola* marking in the final measure, indicating a rapid or light ending. The music ends with a final chord in both staves.

Nº 14.

## DUET.— (Lady Betty &amp; Jaffray.)

"I WAS TAUGHT TO BE KIND TO ANIMALS."

Music by  
HUGO FELIX.

Allegretto.

Lady Betty.

I was

Lady B.

taught to be kind to an - i - mals When I was a child of

Lady B.

two; And I sum— up young men And their char- ac - ters— when I have

JAFFRAY.

Lady B.

seen what they do at the Zoo! I ne-ver a-larm a

JAFF.

lla - ma, The ti - ger at me ne - ver squirms; And I

JAFF.

sel - dom get cross With the rhi - no - ce - ros - I am

JAFF.

gen-tle with all pa - chy - derms! -

*REFRAIN.* *p* **JAFFRAY.** **LADY BETTY.**

Lady B. *Let's take a stroll in the Zoo— Do, Where we shall be on-ly two— You*

**JAFFRAY.** **LADY B.**

Lady B. *And I to chat a-lone— Who'll be my chap-er-on? Why not the old kan-ga - roo? True!*

**JAFFRAY.** **LADY BETTY.** **JAFFRAY.**

JAFF. *Ride on the el-e-phant high— Why? I think we might as well try— I*

Lady B. *Un-til we go home to by - Bye!*

JAFF. *And you to be a-lone, Perch'd on a sort of throne. Un-til we go home to by - Bye!*

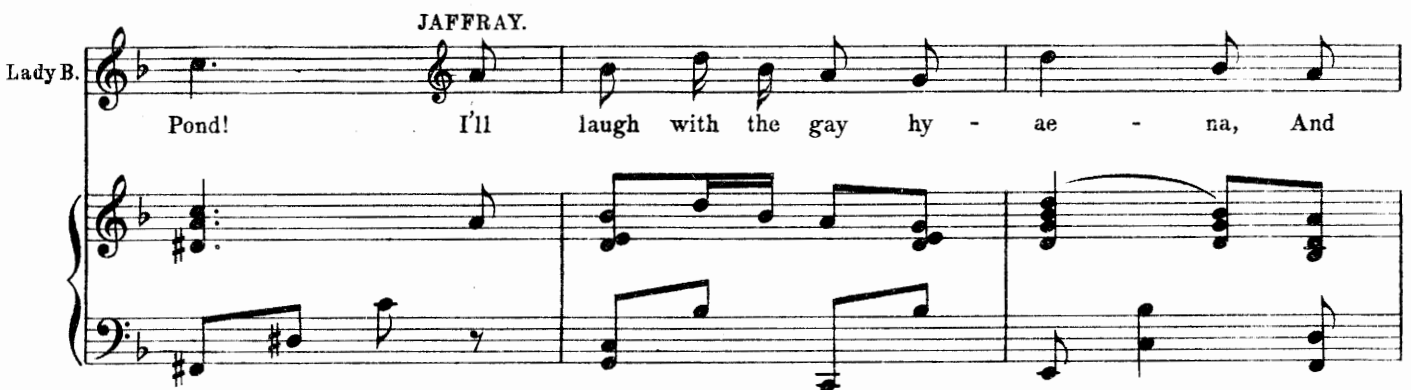
Lady B.  Have you buns— for the hip - po -

*mf* *p*

Lady B.  - po - ta - mus? Re - fresh - ment of which he's fond? Though a -

Lady B.  - fraid— of har - poons In his na - tive la - goons, He de - lights in our Spiers and

JAFFRAY.

Lady B.  Pond! I'll laugh with the gay hy - ae - na, And

JAFF.  *JAFF.*  *JAFF.*

grieve with the griz - zly bear; If the leo - pard has got A - ny -

JAFF.  *JAFF.*  *JAFF.*

- where a soft spot, O, be - lieve I will touch - him there! -

Lady B.  *Lady B.*  *Lady B.*

*REFRAIN.*  
*p*  
Let's take a stroll in the

Lady B.  *Lady B.*  *Lady B.*

*JAFFRAY.* Zoo - Do! *LADY BETTY.* Where we shall be on - ly two - You

JAFFRAY.

LadyB. And I to chat a-lone- Who'll be my chap-er-on? Why not the old kan-ga -

JAFF. - roo? True! Ride on the el - e - phant high- Why?

LADY BETTY. JAFFRAY. LADY BETTY.

LadyB. I think we might as well try- I And you to be a-lone,

JAFFRAY.

LadyB. Un - til we go home to by - Bye!

JAFF. Perch'd on a sort of throne. Un - til we go home to by - Bye!

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords, mostly triads and dyads, with some slurs. The lower staff is in bass clef and contains a simple melodic line with eighth and quarter notes. A dynamic marking of *mf* is placed in the lower left of the system.

The second system continues the piece. The upper staff features more complex chordal textures with some accidentals. The lower staff has a melodic line with a few rests. Dynamic markings include *meno mosso* and *a tempo*. A first ending bracket is present in the lower staff.

The third system shows further development of the chordal and melodic themes. The upper staff continues with chords, and the lower staff with a steady melodic flow. A dynamic marking of *meno* is visible in the lower right.

The fourth system features a more active melodic line in the upper staff, with eighth notes and slurs. The lower staff continues with a rhythmic accompaniment. A dynamic marking of *a tempo* is present in the lower left.

The fifth system concludes the piece with a final melodic flourish in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings of *f* and *pp* are used.



First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic marking. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a simple harmonic accompaniment with quarter notes.

Second system of musical notation. The upper staff continues the melodic line with some notes beamed together. The lower staff continues the accompaniment. There are some hairpins indicating dynamics in both staves.

Third system of musical notation. The upper staff has a melodic line with some chromatic movement. The lower staff continues the accompaniment. A piano (*p*) dynamic marking is present at the beginning of the system.

Fourth system of musical notation. The upper staff features a melodic line with eighth notes. The lower staff continues the accompaniment. There are hairpins in both staves.

Fifth system of musical notation. The upper staff has a melodic line with some notes beamed together. The lower staff continues the accompaniment. The system concludes with a forte (*f*) dynamic marking and a final chord.

Nº 15.

**TANGO DUET-** (Miranda & Jecks) and CHORUS  
 (with Mabel, Duchess, Lady Betty, M<sup>RS</sup> Baxter-Browne,  
 Duke, Cunningham, Pringle & Matlock.)

"OVER THERE!"


Music by  
**HUGO FELIX.**


*Allegretto energico.*

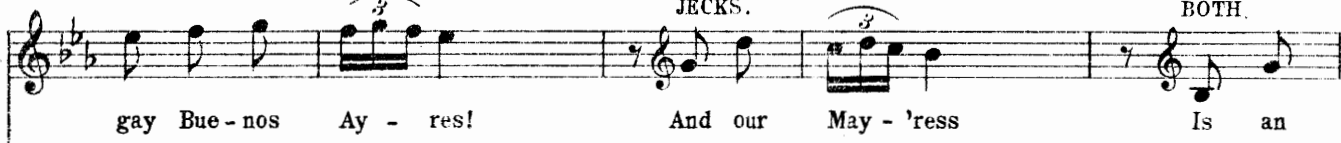
Miranda. 


Piano. 


*Animato.*


MIR. 



MIR. 

JECKS. 

BOTH. 



BOTH. MIRANDA.

heir - ess! For the mul - ti - est mil - lion - air -

MIR. JECKS. BOTH.

- ess \_\_\_\_\_ O - ver there is Made a

BOTH. MIRANDA.

May - 'ress. I am glad that you should see me,

MIR.

I de - clare: You are ra - ther slow and dream - y,

MIR. You're a - ware:

JECKS. But we're leav - ing no - thing un - done That 'll

MIR. *Tempo di Habanera.* That would be done by a mul - ti - mil - lion -

JECKS. wake up good old Lon - don That would be done by a mul - ti - mil - lion -

*Tempo di Habanera.*

MIR. - aire \_\_\_\_\_ You may do as the Ro - mans in *ten.*

JECKS. - aire O - ver there! You may do as the Ro - mans in *ten.*

*poco rit.* *ten.* *ten.*

*a tempo*

MIR. Rome \_\_\_\_\_ But you can't do, what I do at

*a tempo*

MAB. DUCH. O - ver here! \_\_\_\_\_

*a tempo*

Lady B. Mrs B. B. O - ver here! \_\_\_\_\_

*a tempo*

JECKS. Rome, O - ver here! \_\_\_\_\_ But you can't do, what she does at

*a tempo*

DUKE. CUN. O - ver here! \_\_\_\_\_

*a tempo*

PRIN. MAT. O - ver here! \_\_\_\_\_

SOPRANO & CONTRALTO.  
*a tempo* *p* > O - ver here!

TENOR.  
*a tempo* *p* > O - ver here!

BASS.  
*a tempo* *p* > O - ver here!

*a tempo* *ten.*

*a tempo*

MIR. home \_\_\_\_\_ With a dis-po - si - tion sun-ny, I am

*a tempo*

MAB. DUCH. O - ver there! \_\_\_\_\_

*a tempo*

Lady B. Mrs B. B. O - ver there! \_\_\_\_\_

*a tempo*

JECKS. home O - ver there! \_\_\_\_\_ With a dis-po - si - tion sun-ny, She is

*a tempo*

DUKE. CUN. O - ver there! \_\_\_\_\_

*a tempo*

PRIN. MAT. O - ver there! \_\_\_\_\_

*a tempo* *p* >

O - ver there! \_\_\_\_\_

*a tempo* *p* >

CHO. O - ver there! \_\_\_\_\_

*a tempo* *p* >

O - ver there! \_\_\_\_\_

*a tempo*

MIR. fond of spend - ing money In that land of milk and honey O - ver there!

MAB. DUCH. UNISON. O-ver there!

Lady B. M<sup>rs</sup>B.B. UNISON. O-ver there!

JECKS. fond of spend - ing money In that land of milk and honey O - ver there!

DUKE. CUN. O - ver

PRIN. MAT. O - ver

O-ver there!

CHO. O - ver

O - ver

*f ff*

MIR. O - ver here!

MAB. DUCH. We may do as the Ro - mans in Rome O - ver

Lady B. M'S.B.B. We may do as the Ro - mans in Rome O - ver

JECKS. O - ver here!

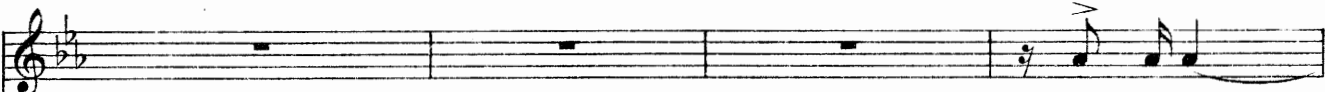
DUKE. CUN. UNISON. there! We may do as the Ro - mans in Rome O - ver


PRIN. MAT. there! We may do as the Ro - mans in Rome O - ver

CHO. there! O - ver here We may do as the Ro - mans in Rome


there! O - ver here We may do as the Ro - mans in Rome




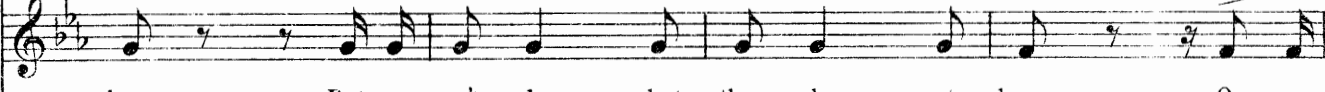
MIR.  O - ver here! \_\_\_\_\_


MAB. DUCH.  here. But we can't do what they do at home O - ver


Lady B. M<sup>rs</sup>B.B.  here. But we can't do what they do at home O - ver

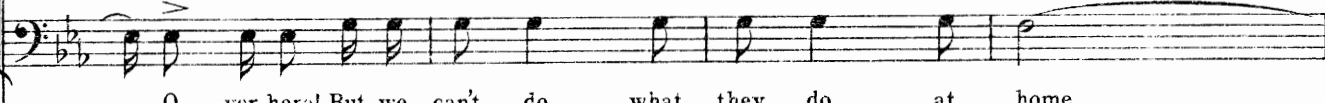
JECKS.  O - ver here \_\_\_\_\_

DUKE. CUN.  here. But we can't do what they do at home O - ver

PRIN. MAT.  here. But we can't do what they do at home O - ver

 — O - ver here! But we can't do what they do at home \_\_\_\_\_

CHO.  — O - ver here! But we can't do what they do at home \_\_\_\_\_

 — O - ver here! But we can't do what they do at home \_\_\_\_\_



MIR. — We chuck a-way our mon-ey. If we burn it we don't care.

MAB. DUCH. there! — They chuck a-way their mon-ey. If they burn it they don't care. O - ver

Lady B. MRS BB. there! — They chuck a-way their mon-ey. If they burn it they don't care.

JECKS. — We chuck a-way their mon-ey. If we burn it we don't care.

DUKE. CUN. there! — We chuck a-way their mon-ey. If we burn it we don't care. O - ver

PRIN. MAT. there! — We chuck a-way their mon-ey. If we burn it we don't care.

CHO. — O - ver there! They chuck a-way their mon-ey. If they burn it they don't care. O - ver

— O - ver there! They chuck a-way their mon-ey. If they burn it they don't care.

MIR.  
O - ver there, o - ver there! O - ver there, o - ver there!

MAB. DUCH.  
there! O - ver there! there!  
O - ver there, o - ver there! O - ver there, o - ver there!

Lady B. Mrs B.B.  
O - ver there, o - ver there! O - ver there, o - ver there!

JECKS.  
O - ver there, o - ver there! O - ver there, o - ver there!

DUKE. CUN.  
there O - ver there!  
O - ver there, o - ver there! O - ver there, o - ver there!

PRIN. MAT.  
O - ver there, o - ver there! O - ver there, o - ver there!

there! O - ver there! There's  
there! O - ver there! There's

CHO.  
there! O - ver there! There's  
there! O - ver there! There's

O - ver there, o - ver there! O - ver there, o - ver there! There's

no - thing on earth to com - pare \_\_\_\_\_ What they dare

CHO. no - thing on earth to com - pare \_\_\_\_\_ What they dare

no - thing on earth to com - pare With a mil - lion - aire \_\_\_\_\_

*poco rit.*

*poco rit.*

*poco rit.*

*poco rit.*

Tempo I. (Animato.)

MIR.  
O - ver there!

MAB.  
DUCH.  
O - ver there!

Lady B.  
M<sup>rs</sup>B.B.  
O - ver there!

JECKS.  
O - ver there!

DUKE.  
CUN.  
O - ver there!

PRIN.  
MAT.  
O - ver there!

O - ver there!

CHO.  
O - ver there!

O - ver there!

Tempo I. (Animato.)

*a tempo*  
*p*

MIRANDA.

If you can, go And stud - y the Tan - go -

JECKS. BOTH.

Let a man go When he can go.

MIRANDA.

With a spice of the Span - ish Fan - dan - go,

JECKS. BOTH. MIRANDA.

Let the Tan - go With a bang go! You have

MIR.

nev - er, nev - er seen a Dance so rare As our

MIR.

own in Ar - gen - ti - na - You would stare! Don't i -

BOTH.

- mag - ine { I'm } ro - manc - ing When { I } tell you how en - tranc - ing Is the

*Tempo di Habanera.*

MIR.

Tan - go as we do it ev - 'ry - where You may

JECKS.

Tan - go as we do it ev - 'ry - where O - ver there You may

*Tempo di Habanera.*

*poco rit.* *a tempo*

MIR. dance as the Ro - mans in Rome \_\_\_\_\_ But you

MAB. DUCH. UNISON. > O - ver here! \_\_\_\_\_

Lady B. M<sup>rs</sup>B.B. UNISON. > O - ver here! \_\_\_\_\_

JECKS. dance as the Ro - mans in Rome O - ver here! \_\_\_\_\_ But you

DUKE. CUN. UNISON. > O - ver here! \_\_\_\_\_

PRIN. MAT. UNISON. > O - ver here! \_\_\_\_\_

O - ver here!

CHO. *p* > O - ver here!

O - ver here!

O - ver here!





MIR. *ten.* *a tempo*  
*can't* dance as we dance at home \_\_\_\_\_ Tho' the

MAB. DUCH. *a tempo*  
 O - ver there! \_\_\_\_\_ Tho' the

Lady B. M<sup>rs</sup> B.B. *a tempo*  
 O - ver there! \_\_\_\_\_ Tho' the

JECKS *ten.* *a tempo*  
*can't* dance as we dance at home O - ver there! \_\_\_\_\_ Tho' the

DUKE. CUN. *a tempo*  
 O - ver there! \_\_\_\_\_ Tho' the

PRIN. MAT. *a tempo*  
 O - ver there! \_\_\_\_\_ Tho' the

*a tempo* *p*  
 O - ver there!

CHO. *a tempo* *p*  
 O - ver there!

*a tempo* *p*  
 O - ver there!

*ten.* *a tempo*

*cresc. poco a poco*

MIR. people here are quite full Of the notion it is fright-ful, They would think it most de -

MA B. DUCH. people here are quite full Of the notion it is fright-ful, They would think it most de -

Lady B. M<sup>rs</sup> B.B. people here are quite full Of the notion it is fright-ful, They would think it most de -

JECKS. people here are quite full Of the notion it is fright-ful, They would think it most de -

DUKE. CUN. people here are quite full Of the notion it is fright-ful, They would think it most de -

PRIN MAT. people here are quite full Of the notion it is fright-ful, They would think it most de -

CHO.

*cresc. poco a poco*

*(Miranda and Jecks start dancing the Tango.)*

MIR. *rall.*  
-light-ful Over there! Ah! — Over there! Ah! —

MAB. *rall.*  
DUCH. -light-ful Over there! Ah! — Over there! Ah! — We may

Lady B. *rall.*  
MRS B.B. -light-ful Over there! Ah! — Over there! Ah! — We may

JECKS. *rall.*  
-light-ful Over there! Ah! — Over there! Ah! —

DUKE. *rall.*  
CUN. -light-ful Over there! Ah! — Over there! Ah! — We may

PRIN. *rall.*  
MAT. -light-ful Over there! Ah! — Over there! Ah! — We may

*f rall.*  
Over there! Ah! — We may

CHO. *f rall.*  
Over there! Ah! — We may

*f rall.*  
Over there! Ah! — We may

The piano accompaniment consists of two staves. The right hand plays a series of chords, starting with a *f* dynamic and a *rall.* tempo. The left hand plays a rhythmic bass line with triplets, also marked *f* and *rall.* The music is in a minor key and features a tango-like feel.

*a tempo*

MIR. O - ver here! \_\_\_\_\_

MAB. DUCH. *ten.* *ten.* *a tempo*  
 dance as the Ro - mans in Rome O - ver here! \_\_\_\_\_ But we

Lady B. Mrs B.B. *ten.* *ten.* *a tempo*  
 dance as the Ro - mans in Rome O - ver here! \_\_\_\_\_ But we

JECKS. *a tempo*  
 O - ver here!

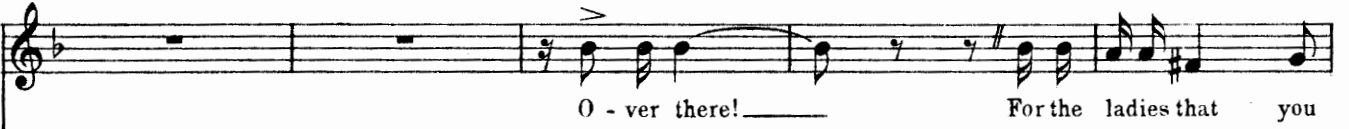
DUKE. CUN. *ten.* *ten.* *a tempo*  
 dance as the Ro - mans in Rome O - ver here! \_\_\_\_\_ But we


PRIN. MAT. *ten.* *ten.* *a tempo*  
 dance as the Ro - mans in Rome O - ver here! \_\_\_\_\_ But we

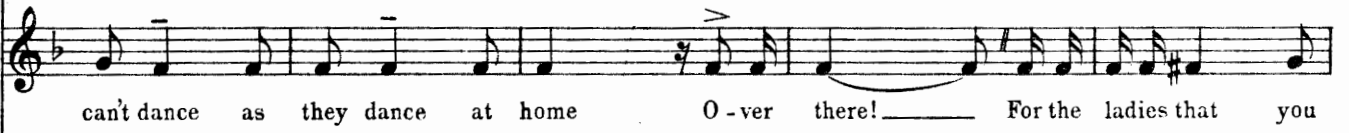
*ten.* *ten.* *a tempo*  
 dance as the Ro - mans in Rome \_\_\_\_\_ O - ver here. But we

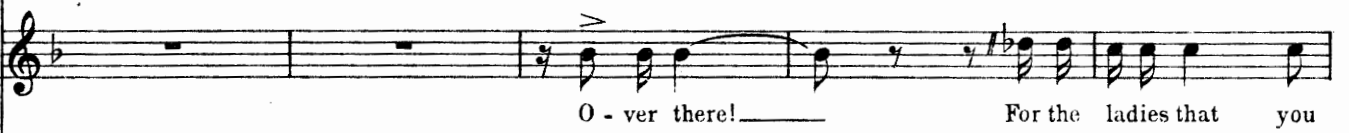
CHO. *ten.* *ten.* *a tempo*  
 dance as the Ro - mans in Rome \_\_\_\_\_ O - ver here. But we


*ten.* *ten.* *a tempo*  
 dance as the Ro - mans in Rome \_\_\_\_\_ O - ver here. But we

MIR.  O - ver there! \_\_\_\_\_ For the ladies that you

MAB. DUCH.  can't dance as they dance at home O - ver there! \_\_\_\_\_ For the ladies that you

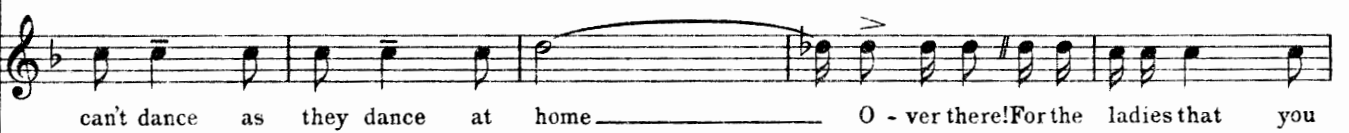
Lady B. M<sup>rs</sup> B.B.  can't dance as they dance at home O - ver there! \_\_\_\_\_ For the ladies that you

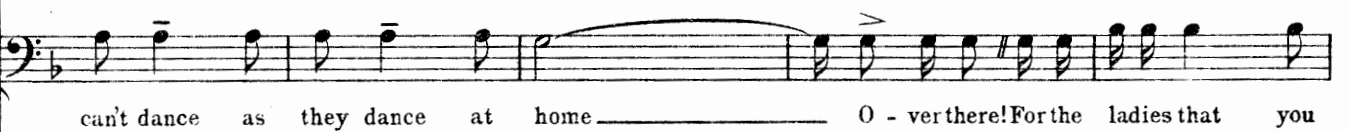
JECKS.  O - ver there! \_\_\_\_\_ For the ladies that you

DUKE. CUN.  can't dance as they dance at home O - ver there! \_\_\_\_\_ For the ladies that you

PRIN. MAT.  can't dance as they dance at home O - ver there! \_\_\_\_\_ For the ladies that you

 can't dance as they dance at home \_\_\_\_\_ O - ver there! For the ladies that you

CHO.  can't dance as they dance at home \_\_\_\_\_ O - ver there! For the ladies that you

 can't dance as they dance at home \_\_\_\_\_ O - ver there! For the ladies that you



MIR.  
whirl with Are as free as they are fair! O - ver there, o - ver there!

MAB. DUCH.  
whirl with Are as free as they are fair! O - ver there, o - ver there!

Lady B. MFSB.B.  
whirl with Are as free as they are fair! O - ver there, o - ver there!

JECKS.  
whirl with Are as free as they are fair! O - ver there, o - ver there!

DUKE CUN.  
whirl with Are as free as they are fair! O - ver there, o - ver there!

PRIN. MAT.  
whirl with Are as free as they are fair! O - ver there, o - ver there!

CHO.  
whirl with Are as free as they are fair! O - ver there, O - ver there!

whirl with Are as free as they are fair! O - ver there, o - ver there!

whirl with Are as free as they are fair! O - ver there, o - ver there!

MIR. *O - ver there, o - ver there!*

MAB. DUCH. *there! O - ver there, o - ver there!*

Lady B. M<sup>rs</sup> B.B. *O - ver there, o - ver there!*

JECKS. *O - ver there, o - ver there!*

DUKE. CUN. *there! O - ver there, o - ver there!*

PRIN. MAT. *O - ver there, o - ver there!*

there! \_\_\_\_\_ They've got such a lan - guor - ous air, \_\_\_\_\_

CHO. *there! \_\_\_\_\_ They've got such a lan - guor - ous air, \_\_\_\_\_*

*O - ver there, o - ver there! They've got such a lan - guor - ous air, What do they*

MIR.    
 O - ver there! \_\_\_\_\_

MAB. DUCH.    
 O - ver there! \_\_\_\_\_

Lady B. Mrs B.B.    
 O - ver there! \_\_\_\_\_

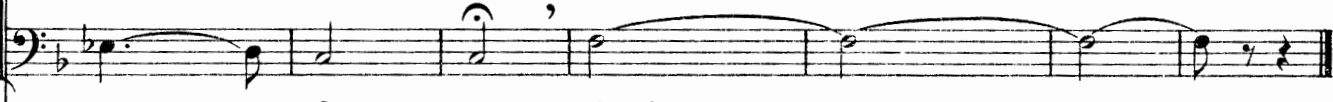
JECKS.    
 O - ver there! \_\_\_\_\_

DUKE CUN.    
 O - ver there! \_\_\_\_\_

PRIN. MAT.    
 O - ver there! \_\_\_\_\_

   
 — They don't care O - ver there! \_\_\_\_\_

CHO.    
 — They don't care O - ver there! \_\_\_\_\_

   
 wear \_\_\_\_\_ O - ver there? \_\_\_\_\_

   
*a tempo*  
*red.* \*



Nº 16.

TRIO. - (Miranda, Duke & Pringle.)

"WHO WILL YOU MAKE A QUEEN?"

Music by  
HOWARD TALBOT

Piano.

*Allegro vivace.*

*p sempre leggiero*

MIRANDA. *p*

1. Oh! who will you make a  
2. You nev - er would make a

MIR.

Queen, good sir, Oh! who will you make a Queen? \_\_\_\_\_ The  
Queen, good sir, You nev - er would make a Queen \_\_\_\_\_ A

MIR. 

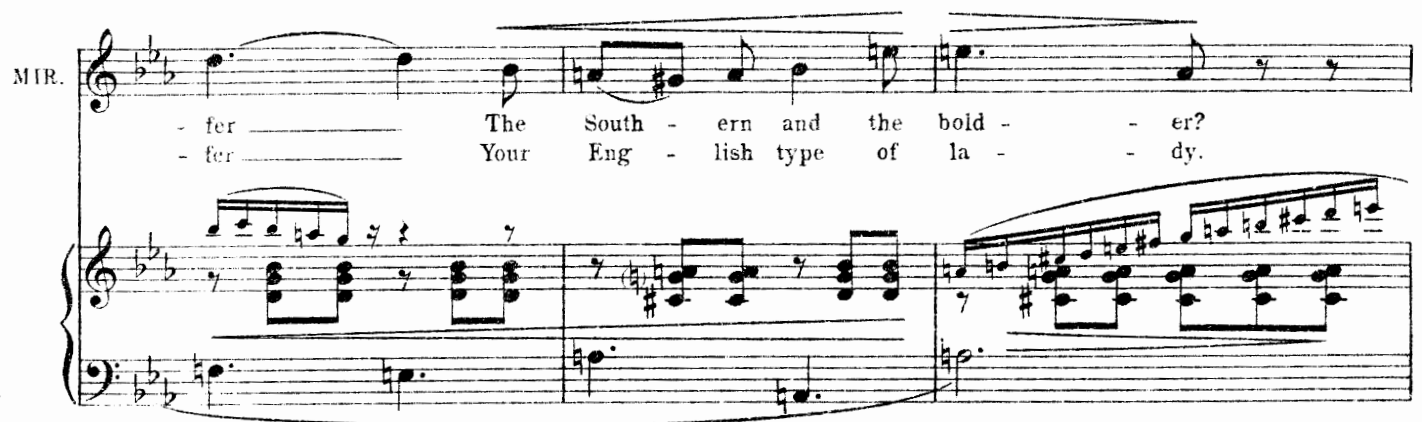
girl who's fond of gai - e - ty, Or one of so - ber  
 girl from South A - me - ri - ca - From sun - ny Ar - gen -

MIR. 

mien? And do you wor - ship her - The  
 - tine? Though none make such a stir In

MIR. 

North - ern type, and cold - er? Or do you, p'raps, pre -  
 nine - teen - thir - teen A. D. You pro - ba - bly pre -

MIR. 

- fer The South - ern and the bold - er?  
 - fer Your Eng - lish type of la - dy.

DUKE. *pp*

I've al - ways said, and meant it too, The on - ly  
 I al - ways thought, and thought it true, The on - ly

DUKE. *cresc.* *rall.*

per - fect girls I knew Were Eng - lish - Eng - lish through and  
 per - fect girls I knew Were Eng - lish - Eng - lish through and

DUKE. *p*

through; That's what I said - till  
 through; That's what I thought - till

MIRANDA *p*  
 He

DUKE. *p*  
 I met you!  
 I met you!

PRINGLE. *p*  
 He

*a tempo*

MIR. al - ways said, till he met me, - The on - ly per - fect girl should be From

DUKE. al - ways said, till I met you - The on - ly per - fect girl I knew, From

PRI. al - ways said, till he met you - The on - ly per - fect girl he knew, From

MIR. *cresc.* crown of her head to heel of her shoe, All Eng - lish -

DUKE. *cresc.* crown of her head to heel of her shoe, Was Eng - lish -

PRI. *cresc.* crown of her head to heel of her shoe, Was Eng - lish -

MIR. *rall.*  
Eng - lish - Eng - lish through and through, all Eng - lish -

DUKE. *rall.*  
Eng - lish - Eng - lish through and through, all Eng - lish -

PRI. *rall.*  
Eng - lish - Eng - lish through and through, all Eng - lish -

MIR. 1. *rall.* Eng - lish through and through. through and

DUKE. 1. *rall.* Eng - lish through and through. through and

PRI. 1. *rall.* Eng - lish through and through. through and

*fp a tempo*

D.C.

MIR. through! \_\_\_\_\_

DUKE. through! \_\_\_\_\_

PRI. through! \_\_\_\_\_

*fp a tempo*

*dim.* *pp*

No 16a

MELODRAMA.

(DURING BYLES' SCENE.)

Music by  
HOWARD TALBOT.

Andante.

Piano.

*pp*  
Cello Solo.

The musical score is written for piano and cello solo. It consists of four systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Andante' and the dynamics are 'Piano' and 'pp'. The key signature is B-flat major (two flats). The first system includes the tempo and dynamic markings. The piano part features a steady accompaniment of chords and eighth notes, while the cello solo part has a more melodic line with some rests. The second system continues the accompaniment and solo. The third system includes a first ending bracket labeled '(b)'. The fourth system concludes the piece with a final cadence.

First system of musical notation. The treble clef staff contains a sequence of chords and eighth notes. The bass clef staff features a melodic line with a slur over the first two measures and a fermata over the final note.

Second system of musical notation. The treble clef staff continues with chords and eighth notes. The bass clef staff has a melodic line with a slur and a fermata over the final note.

Third system of musical notation. The treble clef staff shows chords and eighth notes. The bass clef staff has a melodic line with a slur and a fermata over the final note.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur and a fermata over the final note. The bass clef staff has a melodic line with a slur and a fermata over the final note.

Fifth system of musical notation. The treble clef staff contains chords and eighth notes. The bass clef staff has a melodic line with a slur and a fermata over the final note.



No. 17.

SONG.-(Lady Betty) and Chorus of Men.

"ONE LITTLE BOY'S ENOUGH"

Words by  
PERCY GREENBANK.

Music by  
HOWARD TALBOT.

*Allegro grazioso.*

Lady Betty.

Piano.

Lady B.


1. When I was quite a ti - ny girl Some years a - go, \_\_\_\_\_  
 2. Now since I've grown an old - er girl I've of - ten found \_\_\_\_\_

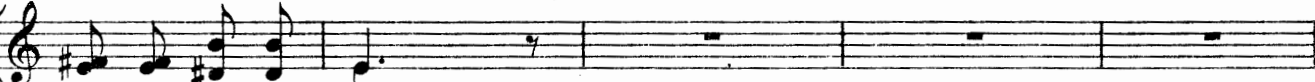
Lady B.


— Oh, such a lot of lit - tle boys I used to know.  
 — That big - ger boys have got a way Of flock - ing round.

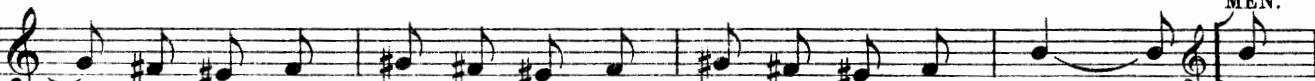
MEN.


A lot of lit - tle  
 A big - ger sort of


Lady B.  And when a ho - li - day they had, They of - ten came, ———  
I wish they'd re - al - ize it's not The thing to do. ———

MEN.  boys she used to know!  
boy will still flock round!



Lady B.  — With hoops and tops and cric - ket bats, To have a game. ——— Well,  
— How can you have a tête à tête For more than two? ——— We


MEN. 

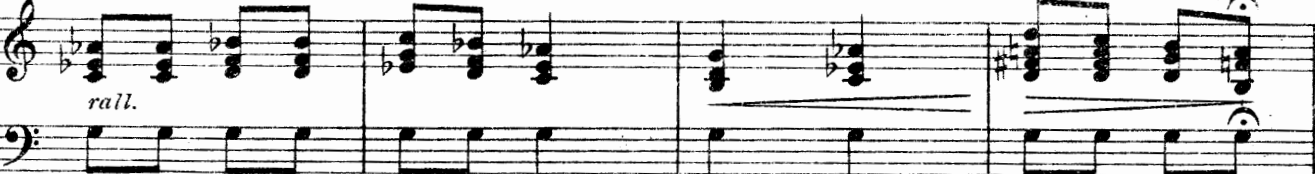


MEN.  ev - 'ry lit - tle boy ——— en - joys a game! ——— And  
love a lit - tle tête - - à - tête for two! ——— It's

LADY B.  *pp*



Lady B.  *rall.* soon there was a crowd, you see, Of boys who wish'd to play with me. Oh!  
sure - ly plain to an - y dunce I can't be nice to all at once. Oh!



REFRAIN.  
*p a tempo*

Lady B.

Fat lit - tle boys and thin boys, And short boys and tall,  
Fat lit - tle boys and thin boys, And short boys and tall,

*p a tempo*

Lady B.

Dark lit - tle boys and fair boys— I look'd at them all. Then  
Dark lit - tle boys and fair boys, I can't talk to all. So,

Lady B.

pick - ing out the best, I mur - mur'd to the rest,  
pick - ing out the best, I send a - way the rest,

Lady B.

"This lit - tle boy I'll stay with, The oth - ers are too rough, For  
Some I am ra - ther curt with, They go off in a huff - For

Lady B.

one lit - tle girl to play with      One lit - tle boy's e -  
 one lit - tle girl to flirt with      One lit - tle boy's e -

The musical score for Lady B. 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#). The lyrics are: "one lit - tle girl to play with One lit - tle boy's e -" and "one lit - tle girl to flirt with One lit - tle boy's e -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

Lady B.

- nough!"      Fat lit - tle boys and thin boys,      And  
 - nough!      Fat lit - tle boys and thin boys,      And

MEN. *mf*

The musical score for Lady B. continues with a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. The lyrics are: "- nough!" "Fat lit - tle boys and thin boys, And" and "- nough!" "Fat lit - tle boys and thin boys, And". Above the vocal line, "MEN." is written with a dynamic marking of *mf*. The piano accompaniment is in a grand staff with a key signature of one sharp, featuring a consistent eighth-note bass line and a treble line with chords and melodic lines.

MEN.

short boys and tall,      Dark lit - tle boys and  
 short boys and tall,      Dark lit - tle boys and

The musical score for MEN. features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. The lyrics are: "short boys and tall, Dark lit - tle boys and" and "short boys and tall, Dark lit - tle boys and". The piano accompaniment is in a grand staff with a key signature of one sharp, maintaining the eighth-note bass line and providing harmonic support for the vocal line.

MEN.

fair boys— She look'd at them all.      Then  
 fair boys, She can't talk to all.      So,

The musical score for MEN. continues with a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. The lyrics are: "fair boys— She look'd at them all. Then" and "fair boys, She can't talk to all. So,". The piano accompaniment is in a grand staff with a key signature of one sharp, featuring the characteristic eighth-note bass line and a treble line with chords and melodic lines.

MEN.

pick - ing out the best, She mur - mur'd to the  
 pick - ing out the best, She sends a - way the

MEN.

rest, "This lit - tle boy I'll stay with, The  
 rest. Some she is ra - ther curt with, They

MEN.

oth - ers are too rough, For one lit - tle girl to  
 go off in a huff - For one lit - tle girl to

MEN.

play with, One lit - tle boy's e - nough!"  
 flirt with, One lit - tle boy's e - nough!

*D.C.*

## 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 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 *cresc.* (crescendo) marking is placed above the upper staff towards the end of the system.

The second system continues the piece with two staves. The upper staff has a melodic line with some grace notes and slurs. The lower staff continues the accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

The third system features two staves. The upper staff has a more active melodic line with slurs and accents. The lower staff has a steady accompaniment. A piano (*p*) dynamic marking is located at the end of the system.

The fourth system consists of two staves. The upper staff continues the melodic development with chords and single notes. The lower staff provides a consistent accompaniment.

The fifth system is the final one on the page, consisting of two staves. The upper staff concludes the melodic phrase with a final chord. The lower staff concludes the accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present.

Second system of musical notation. The treble clef staff continues the melodic development with some triplet-like figures. The bass clef staff maintains the accompaniment. A dynamic marking of *f* is visible.

Third system of musical notation. The treble clef staff features a more active melodic line with frequent sixteenth notes. The bass clef staff continues with a steady accompaniment.

Fourth system of musical notation. The treble clef staff shows a melodic line with some rests and eighth notes. The bass clef staff continues the accompaniment. A dynamic marking of *f* is present.

Fifth system of musical notation, concluding the page. The treble clef staff features a melodic line with a final flourish. The bass clef staff provides the final accompaniment. A dynamic marking of *f* is present.

Nº 18.

## POLO SEPTET and CHORUS.

"POLO"

Music by  
HOWARD TALBOT.

Piano. *ff* Allegro con spirito.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, accented with a 'z' and a 'y' above the staff. The left hand provides a rhythmic accompaniment with eighth notes and chords. The key signature is one sharp (F#) and the time signature is 6/8.

This system continues the piano introduction from the previous system, maintaining the same melodic and rhythmic patterns in both hands.

8 POLO PLAYERS, UNISON.

*ff* Gal - lop - ing, gal - lop - ing

The unison entry for the 8 polo players begins with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo and dynamics are marked as 'ff' (fortissimo). The lyrics 'Gal - lop - ing, gal - lop - ing' are written below the staff.

8 P.P.

all the time, Oh, that's the game of Po - lo! You

The vocal entry for the 8 players is shown on a single staff. The lyrics 'all the time, Oh, that's the game of Po - lo! You' are written below the staff. The piano accompaniment continues in the lower staves.



8 POLO PLAYERS, DIVISI.

8 P.P.

play to win for the team you're in, And scorn the game of

This system contains the vocal line for 8 P.P. and the piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (D major). The piano accompaniment consists of two staves, treble and bass clef. The lyrics are: "play to win for the team you're in, And scorn the game of".

8 P.P.

"So - lo!" For sel - fish-ness, as you may guess, Is blun - der worse than

This system continues the vocal line for 8 P.P. and the piano accompaniment. The lyrics are: "'So - lo!' For sel - fish-ness, as you may guess, Is blun - der worse than". A piano (*p*) dynamic marking is present above the vocal line and below the piano accompaniment.

S.P.P.

crime.

CHO.

But keep on gal - lop - ing, gal - lop - ing, gal - lop - ing,

But keep on gal - lop - ing, gal - lop - ing, gal - lop - ing,

This system contains the vocal line for S.P.P. and the piano accompaniment. The lyrics for S.P.P. are "crime.". The lyrics for the Chorus (CHO.) are "But keep on gal - lop - ing, gal - lop - ing, gal - lop - ing,". A piano accompaniment is also present. A crescendo (*cresc.*) dynamic marking is present below the piano accompaniment.

CHO.

Gal-lop-ing all the time, Gal - lop-ing all the time! —

Gal-lop-ing all the time, Gal - lop-ing all the time! —

*cresc.*

*p*

## 8 POLO PLAYERS.

Gal - lop - ing gal - lop - ing, all the time, And nev - er "dim - in - u -

8 P.P.

-en - do; Till a rush at goal up - lifts your soul, Like the

*cresc.*

8 PP. *p*

crash of a grand cres - cen - do! Your po - ny stands but four - teen hands, and

8 PP. *p*

till "the quar - ter" chime; —

CHORUS.

CHO. He's gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing,

He's gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing.

CHO. Gal - lop - ing all the time!

Gal - lop - ing all the time!

*cresc.* 4 8 8

8 POLO PLAYERS.

Gal-lop-ing, gal-lop-ing all the time— Oh, crick-et-ers and golf-ers, Be-

8 P.P.

-lieve that we will nev-er be Un-sym-pa-the-tic scoff-ers! But

8 P.P.

of all games old Eng-land claims This is—the prince and prime,—

CHO.

CHORUS.

Be-  
Be-

*p*

CHO. - cause it's gal - lop - ing, gal - lop - ing, gal - lop - ing, Gal - lop - ing all the

- cause it's gal - lop - ing, gal - lop - ing, gal - lop - ing, Gal - lop - ing all the

*cresc.*

CHO. time, Gal - lop - ing all the time! But

time, Gal - lop - ing all the time! But

CHORUS with POLO PLAYERS.

CHO. with P. P. of all games old Eng - land claims This is the prince and prime, — Be -

of all games old Eng - land claims This is the prince and prime, — Be -

CHO. with P.P.

*rall.*

- cause it's gal - lop - ing, gal - lop - ing, Gal lop - ing

- cause it's gal - lop - ing, gal - lop - ing, Gal - lop - ing

CHO. with P.P.

gal - lop - ing all the time!

all the time!

gal - lop - ing all the time!

all the time!

all the time!

*ff a tempo*

## No 19.

## FINALE- ACT II.

Music by  
HUGO FELIX.

DIRECTORS:- "Hands up! Guard the approaches!"

Moderato.

Voice. *LADIES.*

Each in a mask, Who are the three?

Piano.

DIRECTORS.

DIR. Well may you ask, Who are we?" We

Piano.

*pp*

DIR. are a no - ted gang - ha, ha! Of con - ti - nen - tal crooks. We

Piano.

*p*

DIR.

do not care a hang- ha, ha! How bad our con- duct looks!

The first system of music consists of a vocal line for the Director (DIR.) and a piano accompaniment. The vocal line is written in a single treble clef staff and contains the lyrics "do not care a hang- ha, ha! How bad our con- duct looks!". The piano accompaniment is written in two staves (treble and bass clefs) and features a melody in the right hand and a bass line in the left hand, with some chords and rests.

DIR.

Rob- ber - y our trade is, Es - pe - cial - ly from la - dies.-

The second system of music continues the vocal line for the Director (DIR.) with the lyrics "Rob- ber - y our trade is, Es - pe - cial - ly from la - dies.-". The piano accompaniment continues with similar melodic and harmonic patterns as the first system.

Lady B.

LADY BETTY. *Very free*

Rob- bers in broad day -

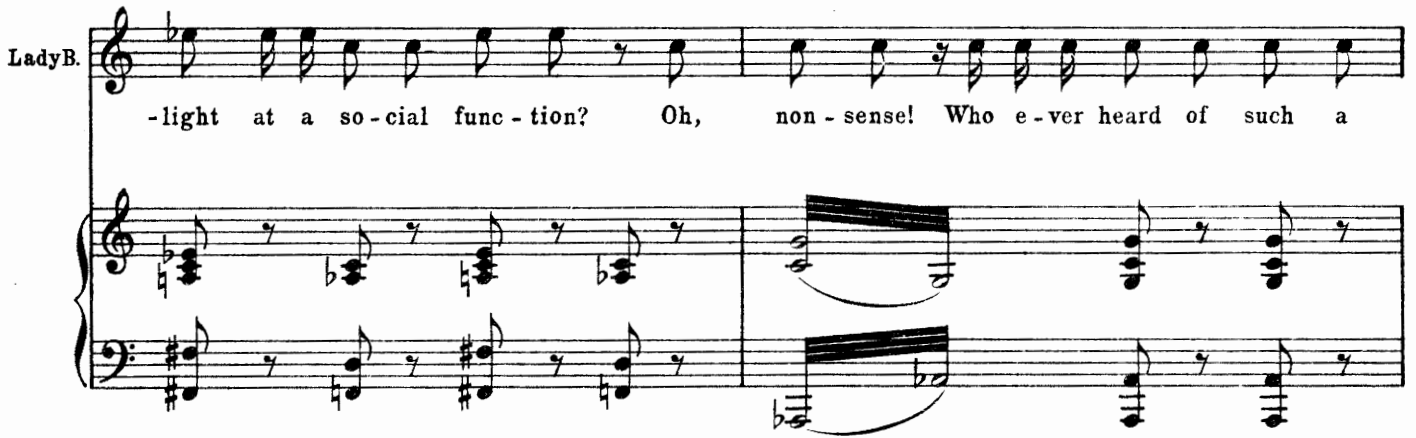
Ladies.

*f* LADIES.

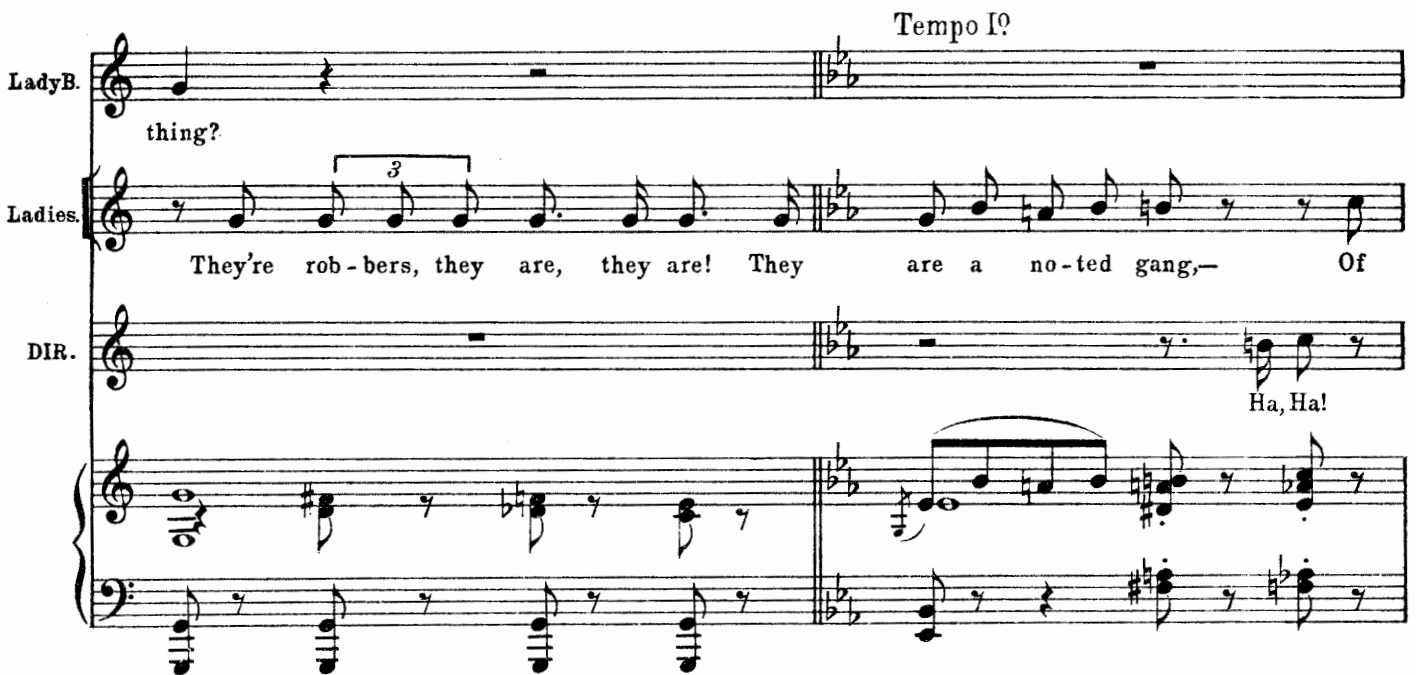
Hor - ror! Mer - cy on us! They are rob - bers!

The third system of music introduces two new vocal parts: Lady Betty and the Ladies. Lady Betty's part is marked "LADY BETTY. Very free" and begins with the lyrics "Rob- bers in broad day -". The Ladies' part is marked "*f* LADIES." and begins with the lyrics "Hor - ror! Mer - cy on us! They are rob - bers!". The piano accompaniment continues, with some dynamic markings like "ff" and "f" and a star symbol at the end.




LadyB. 

-light at a so-cial func-tion? Oh, non-sense! Who e-ver heard of such a


LadyB. 

Tempo I?


thing?

Ladies. 

They're rob-bers, they are, they are! They are a no-ted gang,- Of

DIR. 

Ha, Ha!

Ladies. 

con-ti-nen-tal crooks! They do not care a hang,- How bad their con-duct looks!

DIR. 

Ha, ha!

Lady B.

Your fears are most ab - surd - You real - ly make me laugh!

Lady B.

They're pro - ba - bly per - for - mers For a ci - ne - ma - to - graph!

DIR.

DIRECTORS.

No, no, no! You will not laugh for long. You

*p* *crese.*

Ladies.

Oh, you are wrong!

DIR.

soon will see - That you are wrong!

Lady B. Well, what do you want, then?

MIR. Yes, what do you want, then?

Ladies. Yes, what do you want, then?

DIR. *ff* Take Jew-els!

*Allegro molto.*

Ladies. all we have—our brace - lets, rings, And di - a - mond and o - ther things!

Lady B. (EXIT) Where are the men? I'll fetch my bro - - ther!

Ladies. Yes,

Ladies. run, run, run! Bring an - y - one, Be - fore the hor - rid deed is done!

DIR. DIRECTOR

Stop! There's

Ladies. Who is it?

DIR. on - ly one of you we mean to rob!

Molto meno. (Habanera.)

MIRANDA.

Ladies. Here I am!

Ma-dame Al-va-rez!

DIR. Madame Al-va-rez!

Madame Al-va-rez!

Molto meno. (Habanera.)

DIR. She wears a jew - el worth more Than

She wears a jew - el worth more Than

MIRANDA. (*very free.*)

If that is so, I

DIR. all of yours put to - geth - er!

all of yours put to - geth - er!

MIR. think I know, I know what they are af - ter. ——— You mean the

*Con moto.*

MIR. fam - ous pen - - dant that I wear. Which drives all

DIR. We do, we do!

*Con moto.*

MIR. oth - er wo - - men to des - pair. My great

DIR. How true! how true!

MIR. pearl, La Pel - le - gri - na! It is

DIR. Yes, that's it, La Pel - le - gri - na!

The musical score is arranged in four systems. Each system contains three staves: a vocal line for the Mirror (MIR.), a vocal line for the Director (DIR.), and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking is 'Con moto'. The lyrics are: 'fam - ous pen - - dant that I wear. Which drives all oth - er wo - - men to des - pair. My great pearl, La Pel - le - gri - na! It is Yes, that's it, La Pel - le - gri - na!'. The piano accompaniment features a steady bass line and a more active treble line with some triplets and slurs.

MIR. *worth a mil-lion dol-lars.*

Ladies. *La Pel-le -*

DIR. *We don't care*

*We don't care*

*We don't care*

Ladies. *- gri-na, La Pel-le - gri-na, La Pel-le - gri - na, La Pel-le -*

*pp*

DIR. *Don't make us ask a - gain! Hand it ov - er!*

*pp*

*Don't make us ask a - gain! Hand it ov - er!*

*pp*

*Don't make us ask a - gain! Hand it ov - er!*

Ladies. MIRANDA.

- gri - na, La Pel - le - gri - na, La Pel - le - gri - na Is - n't

And let us catch our train To Dov - er!

DIR.

And let us catch our train To Dov - er!

And let us catch our train To Dov - er!

MIR.

it a lit - tle mean, ah! To pur - loin the Pel - le -

MIR.

- gri - na? If you choose to ask for it, I can't re -



(She is about to hand the pendant over.)

MIR. - fuse!

Ladies No, don't re - fuse! No, don't re -

DIR. We ask for it, You can't re - fuse, we ask for it, you can't re -

Moderato.  
(Entering.)

JECKS. Stop! Your pis-tols drop, drop, drop, drop! Down on your

Ladies - fuse!

DIR. - fuse!

Moderato.

JECKS. knees, give up your spoil! I fear you not, I dare you to shoot me!

Ladies Oh!

(Jecks gives long whistle)

(Enter Byles.)

Ladies. is - n't he brave!

Mrs BB. My he - ro!

BYLES. Who calls?

JECKS. Take these men into custody! They are quite harmless now! I have disarmed them.

BYLES. Then I needn't have sent for assistance.

JECKS. Assistance! What have you done?

BYLES. Telephoned for a few constables,

and here they are!

(Enter real Police.)

JECKS. Confound you!

You've spoilt the whole thing! Real policemen here!

GIRLS. DIRECTORS. What's to be done? JECKS. Trust me! DIRECTORS. You've got us into

Ha, ha, Here are the Po-lice! Ha, ha,

this mess: you must get us out of it. JECKS. I will! (*to Police*) You need not arrest these men, I have single-

-handed, recovered the property. This lady does not care to prosecute. MIRANDA. No! INSPECTOR. "It can't be done, Sir; they must

Allegretto.

MIRANDO.

Be - fore the

JECKS.

Be - fore the

go before the Magistrate to-morrow!"

MIR. Ma - gis - trate they'll have to go — We do not

JECKS. Ma - gis - trate they'll have to go — We do not

INSPECTOR.

That's so, that's so!

*a tempo*

MIR. mean to pro - se - cute, you know:

JECKS. mean to pro - se - cute, you know: No, no,

INSP. No go; no go!

MIR.  Do let them go, and set them free!

JECKS.  no! It must not be!

INSP.  No, no, no,



MIR.  At-tend to us!

JECKS.  At-tend to us!

INSP.  no! It can-not be!

CHO.  It can-not be! Why all this

 It can-not be! Why all this

 It can-not be! Why all this



DUKE. *Un poco più.*

Why make such fuss? It's ve-ry kind-ly what you mean, But this is

fuss?

CHO. fuss?

fuss?

DUKE.

not the Ar-gen-tine! In Eng-land we such men ar-rest.

DUKE. *(Turning ironically towards the Directors.)*

— So let us speed the part-ing guest! — Since you

Allegro.

DUKE. 

real - ly must go Let us bid you fare-well, You will find it quite saug In your

DUKE. 

Vine Street Ho-tell Al-though it's,- Ha, ha, ha, ha! Not the

DUKE. 

Ritz! Ha, ha, ha, ha! There is no street like Bow Street, It's

CHO. 

Ha, ha, ha, ha!

Ha, ha, ha, ha!

Ha, ha, ha, ha!

DUKE.

sim-ply su-blime! Winston Church-ill will see that you get a good time! You can

DUKE.

come out when you like If you on-ly hung-er-strike: It's the mod-ern an-ti-dote for

DUKE.

crime!

Ha, ha, ha, ha! Since you real-ly must go Let us

Ha, ha, ha, ha! Since you real-ly must go Let us

POLICE. ALL.

Ha, ha! Ha, ha, ha, ha! Since you real-ly must go Let us



CHO. bid you fare-well, You will find it quite snug In your Vine Street Ho -

bid you fare-well, You will find it quite snug In your Vine Street Ho -

bid you fare-well, You will find it quite snug In your Vine Street Ho -

CHO. -tel. Al-though it's- ha, ha, ha, ha! Not the

-tel. Al-though it's- ha, ha, ha, ha! Not the

-tel. Al-though it's- ha, ha, ha, ha! Not the

CHO. Ritz, ha, ha, ha, ha! There is no street like Bow Street, It's

Ritz, ha, ha, ha, ha! There is no street like Bow Street, It's

Ritz, ha, ha, ha, ha! There is no street like Bow Street, It's

sim- ply su- blime! Wins- ton Church - ill will see that you get a good

CHO. sim- ply su- blime! Wins- ton Church - ill will see that you get a good

sim- ply su- blime! Wins- ton Church - ill will see that you get a good

time. You would threat- en help- less girls. You would rob them of their pearls, Lit- tle

CHO. time. You would threat- en help- less girls. You would rob them of their pearls, Lit- tle

time. You would threat- en help- less girls. You would rob them of their pearls, Lit- tle

girls,- Ha, ha! of their pearls, ha, ha! You will find your - self this

CHO. girls,- Ha, ha! of their pearls, ha, ha! You will find your - self this

girls,- Ha, ha! of their pearls, ha, ha! You will find your - self this

time \_\_\_\_\_ In the pur - lieus of

CHO. time \_\_\_\_\_ In the pur - lieus of

time, will find your - self \_\_\_\_\_ In the pur - lieus of

Bow Street \_\_\_\_\_ for crime! \_\_\_\_\_

CHO. Bow Street \_\_\_\_\_ for crime! \_\_\_\_\_

Bow Street \_\_\_\_\_ for crime! \_\_\_\_\_

*Curtain.*

*ff*

# Act III.

Nº 20.

## OPENING CHORUS and DANCE.

Music by  
HUGO FELIX.

Tempo di Valse. (Vivo.)

Piano.

The first system of music is a piano accompaniment in 3/4 time, marked 'Tempo di Valse. (Vivo.)'. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with chords and single notes.

Valse lente.

*rit. p*

The second system transitions to a slower tempo, 'Valse lente'. It includes a ritardando (*rit.*) marking and a piano (*p*) dynamic. The right hand has a more flowing, legato melody, and the left hand continues with a steady accompaniment.

The third system continues the piano accompaniment with a similar melodic and harmonic structure to the previous systems.

The fourth system continues the piano accompaniment, maintaining the tempo and dynamics established in the previous systems.

Curtain.

*p*

The fifth system concludes the piece with a piano (*p*) dynamic. It features a final melodic flourish in the right hand and a steady accompaniment in the left hand.

The first system of music consists of two staves. The treble staff begins with a piano (p) dynamic marking. The melody starts with a quarter rest, followed by eighth and sixteenth notes, and then a series of quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features several dynamic markings: 'Ped.' (pedal) at the beginning, and '\* Ped.' (pedal) at the start of the second and third measures. The music includes slurs and various note values.

The third system shows further development of the piece. It includes dynamic markings such as '\* Ped.' and an asterisk (\*) at the end of the system. The notation includes slurs and various note values.

The fourth system begins with the tempo marking 'Vivo.' and the dynamic marking 'mf' (mezzo-forte). It features a triplet in the treble staff and various note values in both staves.

The fifth system concludes the piece. It includes dynamic markings 'p' (piano), 'cresc.' (crescendo), and 'ff' (fortissimo). The notation features slurs and various note values.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The tempo is marked *p a tempo*. The first measure has a dynamic of *p*. The second measure has a dynamic of *ff*. The third measure has a dynamic of *mf a tempo*. There are slurs and accents throughout. A triplet of eighth notes is marked with a '3' in the third measure.

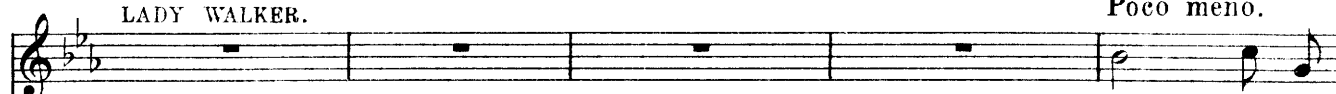
Second system of musical notation, continuing from the first. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The tempo is *mf a tempo*. There are slurs and accents throughout.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The tempo is marked *Cantabile.*. The first measure has a dynamic of *f*, and the second measure has a dynamic of *p*. There are slurs and accents throughout.

Fourth system of musical notation, continuing from the third. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The tempo is *Cantabile.*. The first measure has a dynamic of *f*, and the second measure has a dynamic of *p*. There are slurs and accents throughout.

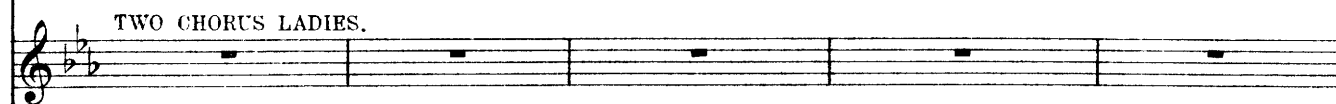
Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The tempo is marked *Vivo.*. The first measure has a dynamic of *f*. There are slurs and accents throughout. The system ends with a double bar line and a key signature change to two flats.

LADY WALKER.

*Poco meno.*

Lithe as a

TWO CHORUS LADIES.

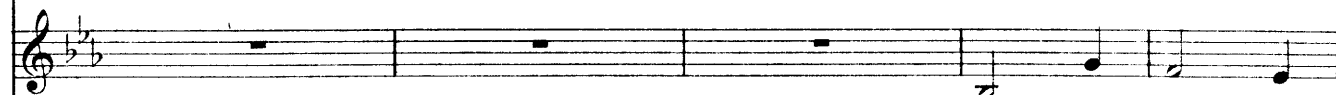
*Poco meno.*

Ly. W.



li - ly and sweet as a rose Oh she is en -

2 L.



Oh she is en -

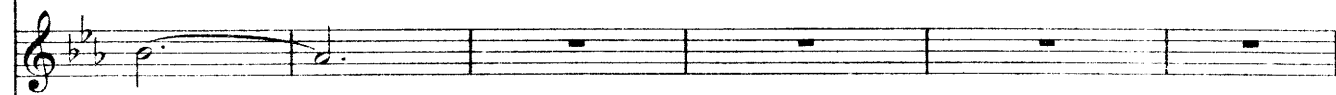


Ly. W.



- tranc - ing. Light as a fai - ry that twirls on her toes

2 L.



- tranc - ing.



Ly. W. Lan-tern'd by the moon Ah ——— ah, ——— E - ven Terp - si - chord

2 L. Lan-tern'd by the moon. ——— ah, ——— E - ven Terp - si - chord

2 LADIES.  
CHO. By the moon ——— E - ven Terp - si - chord

2 GENTLEMEN.  
By the moon ———

Ly. W. could not sur - pass Such de - light - ful danc - ing

2 L. could not sur - pass

CHO. could not sur - pass

not sur - pass



Ly. W. *ex - quis - ite vi - sion of beau - ty a - las Doomed to fade so soon.*

2 L. *ex - quis - ite vi - sion of beau - ty a - las Doomed to fade so soon.*

CHO. *Doomed to fade so soon.*  
*Doomed to fade so soon.*

Valse lente.

*p*

Valse vivo.

*mf*

*rit.* *pp*

Ladies. How sweet. De-light-ful

1st Gent. How sweet.

2nd Gent. How sweet.

*Valse lente.*

*rit.*

LADIES. Oh love - ly

Oh love - ly *Valse vivo.*

*mf*

*Valse moderato.*

*poco rit. f* *f grandioso.*

The first system of music 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), and the time signature is 2/4. The music features a series of chords and melodic lines, with some notes beamed together and slurs over phrases.

The second system continues the piano accompaniment. It features similar chordal textures and melodic fragments, with some notes marked with accents. The time signature remains 2/4.

*Presto.*

The third system is marked *Presto.* and *ff* (fortissimo). The time signature changes to 2/4. The music is more rhythmic and driving, with a prominent bass line and chords in the right hand.

The fourth system features an 8-measure rest in the treble staff, indicated by a dashed line and the number '8'. The bass staff continues with rhythmic accompaniment. The time signature is 2/4.

*Vivace.*

The fifth system is marked *Vivace.* and *ff*. The time signature changes to 3/4. The music is characterized by a strong, rhythmic bass line and chords in the right hand, with some notes marked with accents.

The sixth system concludes the piece. It features a final cadence with a double bar line. The time signature is 3/4. The music includes a final chord and some melodic fragments in both hands.

Nº 21.

## SONG.—(Jecks) and CHORUS.

## "THE WRONG DEPARTMENT."

Music by  
HOWARD TALBOT.

Allegro.

Piano.

The piano introduction is in 2/4 time, marked 'Allegro'. It begins with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The piece concludes with a piano (p) dynamic.

JECKS.

1. When I walk'd in - to Sel - fridg - e's I  
2. As I was walk - ing home a - gain, A

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "1. When I walk'd in - to Sel - fridg - e's I / 2. As I was walk - ing home a - gain, A".

JECKS.

felt su - preme - ly sil - ly, Sur - round - ed by fri - vol - i - ties All  
des - tin - a - tion dis - tant, I could not ban - ish from my brain The

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "felt su - preme - ly sil - ly, Sur - round - ed by fri - vol - i - ties All / des - tin - a - tion dis - tant, I could not ban - ish from my brain The".

JECKS.

fem - in - ine and fril - ly. The girl be - hind the coun - ter said: "What  
voice of that as - sis - tant; So, in the street of Down - ing, when I

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "fem - in - ine and fril - ly. The girl be - hind the coun - ter said: 'What / voice of that as - sis - tant; So, in the street of Down - ing, when I".

JECKS.

may I show you, sir?" And when I blush'd And shook my head An -  
met some Min - is - ters, To their sur - prise I mur - mur'd then: "Ex -

JECKS.

- noy'd with her) She said in - stead:- "Ah! \_\_\_\_\_ You're  
- cuse me, sirs- As pub - lic men, Ah! \_\_\_\_\_ You're

JECKS.

in the wrong de - part - ment- Don't stop here an - y more! You'd  
in the wrong de - part - ment- Don't stop there an - y more! Why

JECKS.

bet - ter go A mile or so On to an - o - ther floor! The  
don't you go. Like So - and - So, On to the Up - per floor? The

JECKS.

stair-case you can climb, If you're an ac-tive mount-er, Or  
 stair-case you can climb To get your just re-wards, O! Or

JECKS.

else get biff'd Up in the lift; But take my drift, You've got to shift- You're  
 get a lift- Pro-mo-tion swift- The Prem-ier's gift- You take my drift? You're

JECKS.

in the wrong de-part-ment; sniff'd The girl be-hind the coun-ter! "You're  
 in the wrong de-part-ment, shift In to the House of Lords, O!" "You're

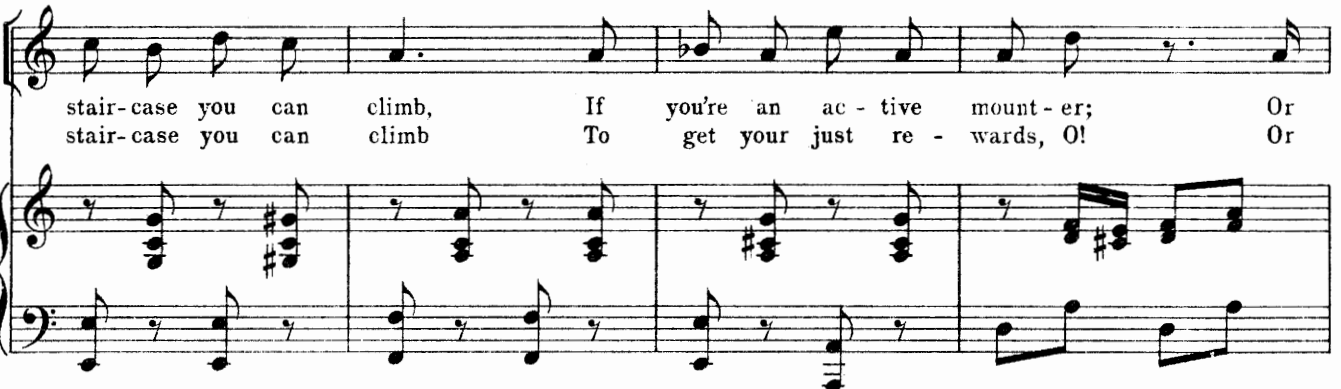
CHORUS.

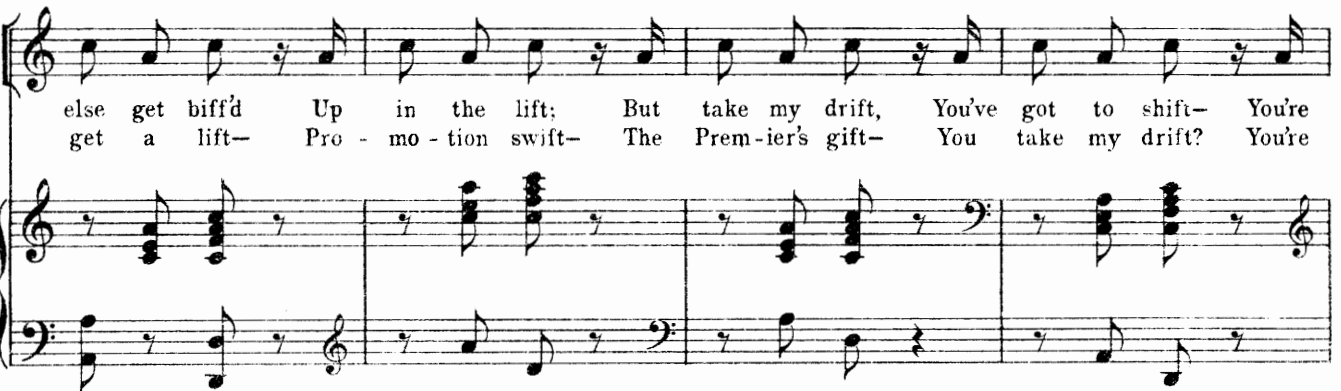
Piccolo.

CHO.

in the wrong de-part-ment- Don't stop here an-y more! You'd  
 in the wrong de-part-ment- Don't stop there an-y more! Why

CHO.    
 bet - ter go A mile or so On to an - o - ther floor! The  
 don't you go, Like So - and - So, On to the Up - per floor? The

CHO.    
 stair-case you can climb, If you're an ac - tive mount - er; Or  
 stair-case you can climb To get your just re - wards, O! Or

CHO.    
 else get biff'd Up in the lift; But take my drift, You've got to shift- You're  
 get a lift- Pro - mo - tion swift- The Prem-ier's gift- You take my drift? You're

CHO.    
 in the wrong de - part-ment, sniff'd The girl be-hind the coun-ter!  
 in the wrong de - part-ment, shift In - to the House of Lords, O!"

*Piccolo.*

Piano introduction for the piece 'JECKS.'. The music is in 3/4 time and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. A dynamic marking of *p* (piano) is present in the final measure.

JECKS.

3. As I was pass - ing thro' White - hall, I

The first vocal line of the piece, starting with the lyrics '3. As I was pass - ing thro' White - hall, I'. The melody is simple and follows the rhythm of the piano accompaniment.

JECKS.

stopp'd at our War Of - fice; (At new in - ven - tions, one and all Their

The second vocal line of the piece, continuing the lyrics 'stopp'd at our War Of - fice; (At new in - ven - tions, one and all Their'. The piano accompaniment continues with a consistent harmonic support.

JECKS.

hab - it now to scoff is. An aer - o - plane I'd pa - tent - ed - But

The third and final vocal line of the piece, concluding with the lyrics 'hab - it now to scoff is. An aer - o - plane I'd pa - tent - ed - But'. The piano accompaniment concludes with a final chord.



JECKS.    
no - bo - dy would stir: The place was hush'd-- And put to bed-- An

JECKS.    
of - fi - cer A - wak - ing, said: "Ah! \_\_\_\_\_ You're

JECKS.    
in the wrong De - part - ment - Don't stop here a - ny more! I

JECKS.    
wish you'd go A - way, you know, And not be such a bore! Go

JECKS.

to some for - eign clime, Where Eng - lish they pro - nounce ill; The

JECKS.

French will sift Your nov - el gift, But we make - shift And let things drift - You're

JECKS.

in the wrong De - part - ment, sniff'd The Bri - tish Ar - my Coun - cil! "You're

CHORUS.

CHO.

in the wrong De - part - ment - Don't stop here a - ny more! I

CHO. wish you'd go A - way, you know, And not be such a bore! Go

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#). The lyrics are: "wish you'd go A - way, you know, And not be such a bore! Go". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

CHO. to some for - eign clime, Where Eng - lish they pro - nounce ill; The

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "to some for - eign clime, Where Eng - lish they pro - nounce ill; The". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

CHO. French will sift Your nov - el gift, But we make - shift And let things drift - You're

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "French will sift Your nov - el gift, But we make - shift And let things drift - You're". The piano accompaniment features more complex chordal structures in the right hand.

CHO. in the wrong De - part - ment, sniff'd The Bri - tish Ar - my Coun - cil!

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "in the wrong De - part - ment, sniff'd The Bri - tish Ar - my Coun - cil!". The piano accompaniment includes a dynamic marking of *f* (forte) at the end of the system. The system concludes with a double bar line.

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece with similar rhythmic patterns in both staves. The bass line features a steady eighth-note accompaniment.

The third system shows a continuation of the dance melody and accompaniment, with some chromatic movement in the upper staff.

The fourth system includes the instruction *(2nd time poco a poco accel.)* written in the middle of the system. The music continues with a slight increase in tempo.

The fifth system concludes the piece with two first endings. The first ending is marked with a forte *f* dynamic, and the second ending is marked with a fortissimo *fz* dynamic. Both endings lead to a final cadence.

No. 22.

## DUET.—(Lady Betty and Jaffray.)

"FAMILY SKELETONS!"

Music by  
HUGO FELIX.

Allegretto.

Voice.

Piano.

§ LADY BETTY.

Lady B.

When you talk to per - fect stran - gers Have you ev - er found,  
Nas - ty nurs - es al - ways told me Not to Peep and Pry,

JAFFRAY. LADY BETTY.

JAF.

Have you ev - er found There are ma - ny hid - den dan - gers  
Not to Peep and Pry: My nurse, al - ways used to scold me

JAFFRAY. LADY BETTY.

Lady B. Lurk - ing all a - round? Lurk - ing all a - round? Ev - 'ry sub - ject  
When I asked her why? When I asked her why? Do not o - pen

JAFFRAY. LADY BETTY.

Lady B. that you han - die Light - ly touch up - on It *may* con -  
cup-board doors to See what you can find. The Jam and

BOTH.

Lady B. -tain a scan - dal - A Fam - 'ly skel - e - ton, A  
o - ther stores too - A Bo - gie lurks be - hind A

BOTH. skel - e - ton, skel - e - ton, skel - e - ton, skel - e - ton ssh!  
skel - e - ton, skel - e - ton, skel - e - ton, skel - e - ton ssh!

REFRAIN.

Lady B. Care-ful-ly step tip o' toe, (Tip - a - tap, tip - a - tap, tip - a - tap - tap,)

JAF. (Tip - a - tap, tip - a - tap, tip - a - tap - tap,)

Lady B. Gin - ger - ly as you can go, (Tip - a - tap, tip - a - tap, tip - a - tap - tap)

JAF. (Tip - a - tap, tip - a - tap, tip - a - tap - tap)

Lady B. Yet you may come up-on Some-where a skel-e-ton Hid-den a-way in a

JAF. Yet you may come up-on Some-where a skel-e-ton Hid-den a-way in a

Lady B.  
cup - board, you know! — Skel - e - tons ev - er - y -

JAF.  
cup - board, you know! — Skel - e - tons ev - er - y -

Lady B.  
- where, Tip - a - tap, tip - a - tap, tip - a - tap - tap, Though you may take pro - per

JAF.  
- where, Tip - a - tap, tip - a - tap, tip - a - tap - tap, Though you may take pro - per

Lady B.  
care Tip - a - tap, tip - a - tap, tip - a - tap - tap, Don't you feel quiv - er - y, And

JAF.  
care Tip - a - tap, tip - a - tap, tip - a - tap - tap, Don't you feel quiv - er - y, And



Lady B. shak - er - y and shiv - er - y? Won - der - ing whe - ther a

JAF. shak - er - y and shiv - er - y? Won - der - ing whe - ther a

Lady B. Bo - gie is there? \_\_\_\_\_ *pp* Whe - ther it's

JAF. Bo - gie is there? \_\_\_\_\_ *pp* Whe - ther it's

Lady B. there, Tip - a - tap, tip - a - tap, tip - a - tap, tip - a - tap, ssh!

JAF. there, Tip - a - tap, tip - a - tap, tip - a - tap, tip - a - tap, ssh!

DANCE.

*p*

*mf*

*pp*

Nº 23.

SONG.—(Byles.)

“OW I LOVE YER!”

Music by  
HOWARD TALBOT.

Tempo di Valse.

Byles.

1. When a  
2. Like at

Piano.

*p*

Detailed description: This system contains the first musical notation. It features a vocal line for 'Byles.' and a piano accompaniment for 'Piano.'. The tempo is 'Tempo di Valse.' and the key signature has two flats. The vocal line begins with a rest, followed by a repeat sign. The piano accompaniment starts with a piano (*p*) dynamic and consists of chords and single notes in both hands.

BYLES.

chap 'as made 'is choice, Same as me and  
Christ - mas time the waits Give all night their

Detailed description: This system continues the musical notation. The vocal line for 'BYLES.' has lyrics: 'chap 'as made 'is choice, Same as me and' on the first line, and 'Christ - mas time the waits Give all night their' on the second line. The piano accompaniment continues with similar chordal and melodic patterns.

BYLES.

my Mi - ran - der, He should let 'er 'ear 'is voice  
lov - in' la - bours, Sing it, though it ir - ri - tates

Detailed description: This system contains the final musical notation. The vocal line for 'BYLES.' has lyrics: 'my Mi - ran - der, He should let 'er 'ear 'is voice' on the first line, and 'lov - in' la - bours, Sing it, though it ir - ri - tates' on the second line. The piano accompaniment concludes the piece.

BYLES.

Sing - in' un - der 'er ve - ran - der: "Ow I  
 Them as is 'er next - door neigh-bours: "Ow I

BYLES.

love yer- 'ow I love yer!" Min - glin' mu - sic  
 love yer- 'ow I love yer!" Keep on sing - in'

BYLES.

with 'er dreams 'Taint as ea - sy, 'Taint as ea - sy,  
 them there words Free and nat - 'ral, Free and nat - 'ral,

BYLES.

'Taint as ea - sy as it seems. \_\_\_\_\_  
 Free and nat - 'ral as the birds! \_\_\_\_\_

## REFRAIN.

BYLES.

Keep on sing - in' this 'ere song there, Though the p'lice say  
 Keep on sing - in' "Ow I love yer!" Till the cop - pers

BYLES.

"Pass a - long there!" Let 'em cop yer, They can't stop yer,  
 come and shove yer In the gut - ter. Still you ut - ter

BYLES.

*pp* You ain't do - in' noth - in' wrong there Sing - in' to the  
 Words of pas - sion - "Ow I love yer!" To the la - dy

*pp* *rall.* *a tempo*

BYLES.

gal a - bove yer: "Ow I love yer- 'ow - I love  
 up a - bove yer: "Ow I love yer- 'ow - I love

*rall.* *p.*

BYLES.

yer!"  
yer!"

3. Tell the cop - per,

*p*

*D.C.*

BYLES.

if 'e come, Na - ture 'as no law that 'in - ders

BYLES.

Birds that war - ble, bees that 'um, Nor yet

BYLES.

lov - ers un - der win - ders— "Ow I love yer—

BYLES.

'ow I love yer!" Na - ture, that is what it is--

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). The lyrics are "'ow I love yer!" Na - ture, that is what it is--". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

BYLES.

'Taint no busi - ness, 'Taint no busi - ness, 'Taint no busi - ness

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). The lyrics are "'Taint no busi - ness, 'Taint no busi - ness, 'Taint no busi - ness". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

BYLES.

of \_\_\_\_\_ 'is! \_\_\_\_\_ *REFRAIN.* Keep on sing - in'

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). The lyrics are "of \_\_\_\_\_ 'is! \_\_\_\_\_ *REFRAIN.* Keep on sing - in'". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

BYLES.

"Ow I love yer!" Though the cop - pers 'and and glove yer;

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). The lyrics are "'Ow I love yer!" Though the cop - pers 'and and glove yer;". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

BYLES. *pp*

She will sleep on While you keep on Sing - in' of your

BYLES. *rall.* *a tempo*

"Ow I love yer!" To the la - dy up a - bove yer- "Ow I

BYLES. *rall.*

love yer- 'ow- I love yer!"



## No 24.

## DUET.—(Miranda and Duke.)

## "WILLIAM AND MARY"

Music by  
HOWARD TALBOT.

Allegretto delicatissimo.

Voice.

Piano.

The first system of the musical score consists of two staves. The upper staff is for the voice, and the lower staff is for the piano. The piano part begins with a dynamic marking of *p* (piano). The music is in a 3/4 time signature and a key signature of two flats (B-flat and E-flat).

The second system of the musical score features three vocal lines and piano accompaniment. The first vocal line is for the Duke, with the lyrics "1. Wil - liam was a Foot - man -". The second vocal line is for Miranda, with the lyrics "Ma - ry was a Maid -". The third vocal line is for the Duke, with the lyrics "Said". The piano accompaniment continues with chords and single notes.

The third system of the musical score features a vocal line for the Duke and piano accompaniment. The Duke's line includes the lyrics "Wil - liam 'I am suit - ed here till she leaves!'". The piano accompaniment continues with chords and single notes.

MIRANDA. DUKE.

Ma - ry swept the car - pets, And Wil - liam oft - en laid The dust for

her by scat - ter - ing some tea - leaves! *rall.*

MIRANDA.

Ma - ry kept her dust - ers and her brooms and o - ther things In a

MIR. DUKE.

cup - board in the cor - ner where the stair is; The

*a tempo*

*a tempo*  
BOTH.

DUKE. *poco rall.*

pan - try for the plate and glass and ta - ble nap - kin rings, Was

*poco rall.* *a tempo*

BOTH.

in the cor - ner op - po - site to Ma - ry's.

*p*

MIRANDA.

2. "Wil - li - am," said Ma - ry, "Thank you ve - ry much; — The

MIR.

tea - leaves were a ve - ry kind at - ten - tion!"

DUKE.

"Ma - ry;" an - swer'd Wil - liam, "Now don't you trou - ble such A

DUKE.

tri - fle as the tea - leaves for to men - tion!" "The

*rall.*

DUKE.

pan - try for my plate and glass and ta - ble nap - kin rings" Said

*a tempo*

DUKE.

Wil - li - am to Ma - ry "o - ver there is: \_\_\_\_\_ There's

DUKE.

*poco rall.*

*a tempo*  
BOTH.

room for all your dust - ers and your brooms and o - ther things," And the

*poco rall.*

*a tempo*

BOTH.

pan - try can be Wil - li - am and Ma - ry's!

*p*

MIRANDA.

3. "Wil - li - am" said Ma - ry, "Brooms, and o - ther things, — I

MIR. could - n't con - sci - en - ti - ous - ly bring there! There's

MIR. not e - nough pro - tec - tion In the ta - ble nap - kin rings - I'd

MIR. have to wear an - o - ther sort of ring, *there!*"

*rall.*

DUKE.

Wil - liam went a - way and bought a pret - ty fin - ger - ring. And he

*a tempo*

DUKE. BOTH.

said her hand was small - er than a fai - ry's. The

BOTH.

*rall. con espress* pan - try was their Pal - ace, where they ruled as Queen and King, What a

*a tempo*

*rall.* *f* *p a tempo*

L.H.

BOTH.

hap - py reign was Wil - li - am and Ma - ry's!

*p*

DANCE.

The first system of the dance consists of two staves. The treble staff begins with a complex chordal texture, featuring sixteenth-note patterns and slurs. The bass staff provides a steady accompaniment with chords and occasional eighth-note figures.

The second system continues the dance's progression. The treble staff shows a more active melodic line with frequent slurs and ties. The bass staff maintains a consistent harmonic support.

The third system includes performance markings. The word *rall.* (rallentando) is placed above the bass staff in the second measure. The marking *pp a tempo* (pianissimo a tempo) appears above the treble staff in the third measure. A first ending bracket labeled '8' spans the final two measures.

The fourth system features a second ending bracket labeled '8' in the treble staff, indicating a repeat of the final two measures of the previous system. The bass staff continues with its accompaniment.

BOTH.

This system contains the vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics: "What a hap-py reign was Wil - li-am and Ma - ry's!". The piano accompaniment is in two staves. Performance markings include *crese. e rall.* (crescendo e rallentando) in the bass staff and *pp a tempo* in the treble staff. A first ending bracket labeled 'L.H.' (Left Hand) is present in the treble staff.



No 25.

FINALE- ACT III.

Music by  
HUGO FELIX and HOWARD TALBOT.

*Allegro.*  
ALL PRINCIPALS IN UNISON.

All.

Chorus.

Piano. *Allegro.*

ALL. *Shouting*  
Hè - hè - hè, Hè - ja, hè - ja, jè!

CHO. *Shouting*  
Hè - hè - hè, Hè - ja, hè - ja, jè!

*ff*

ALL. Don't ev - er run a - way We hope you've

Don't ev - er run a - way We hope you've

CHO. Don't ev - er run a - way We hope you've

Don't ev - er run a - way We hope you've

ALL. come to stay! \_\_\_\_\_

come to stay! Hè - hè,

CHO. come to stay! \_\_\_\_\_

come to stay! Hè - hè,

come to stay! \_\_\_\_\_

come to stay! Hè - hè,

MIR. he! I won't run a - way, Ah!

MAISIE  
DAISY. he! She won't run a - way, Ah!

DUCH. he! We so hope you'll stay! Ah!

DUKE. he! We so hope you'll stay! We do so hope you will

JECKS. he! She won't run a - way! You shall hear Hè - hè, hè, from our

BYLES. he! Will she go a - way? What is this Hè - hè, hè, from our

- hè! Where you stroll or stay \_\_\_\_\_ You shall hear Hè - hè, hè, from our

CHO. - hè! Where you stroll or stay \_\_\_\_\_ You shall hear Hè - hè, hè, from our

- hè! Where you stroll or stay \_\_\_\_\_ You shall hear Hè - hè, hè, from our

MIR. Ah! Ah!

MAISIE DAISY. Ah! Ah!

DUCH. Ah! Ah!

DUKE. stay — Although you may — not find us gay — Do

JECKS. cho-rus gay It will be Hè - jè, hè for her night and day — To make her

BYLES. cho-rus gay Why do they say Hè - hè? I will, If I may — It turns me

CHO. cho-rus gay — It will be Hè - jè, hè for you night and day — So you must

cho-rus gay — It will be Hè - jè, hè for you night and day — So you must

MIR. So you may spare your Hè - jà, hè! —

MAISIE  
DAISY. And we won't spare our Hè - jà, hè! —

DUCH. And we won't spare our Hè - jà, hè! —

DUKE. stay, — And we won't spare our Hè - jà, hè! —

JECKS. stay, — And let me share your Hè - jà, hè! —

BYLES. grey, — I do not care for Hè - jà, hè! —

stay, — And we won't spare our Hè - jà, hè! —

CHO. stay, — And we won't spare our Hè - jà, hè! —

stay, — And we won't spare our Hè - jà, hè! —

*rit.*

CURTAIN.  
Con vivo.

*f* 2nd time *ff*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and features a steady eighth-note accompaniment. The tempo is marked 'Con vivo' and the dynamic is 'f' (forte) for the first time and 'ff' (fortissimo) for the second time.

The second system continues the musical piece with two staves. The upper staff shows more complex chordal textures and melodic lines. The lower staff maintains the eighth-note accompaniment. The dynamics and tempo remain consistent with the first system.

The third system of the score features two staves. The upper staff includes a dynamic marking 'v' (accent) above a melodic phrase. The lower staff continues the accompaniment. The overall texture is dense and rhythmic.

The fourth system consists of two staves. The upper staff has a first ending bracket labeled '1.' at the end. The lower staff continues the accompaniment. The music builds towards the end of the scene.

The fifth and final system of the score consists of two staves. The upper staff begins with a second ending bracket labeled '2.' and includes a dynamic marking 'ff' (fortissimo). The lower staff features a dynamic marking 'ffz' (fortissimo with accent) and concludes with a final chord. The tempo is marked 'accel.' (accelerando).

END OF OPERA.