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WALFARE
written by
H. J. W. DAM,
Music by
JOHN CARYLL

ADDITIONAL NOS
by **ADRIAN ROSS**
AND **LIONEL MONCKTON**

Vocal Score 6/-
Pianoforte Solo 3/-

LONDON
HOPWOOD & CREW 42 NEW BOND STREET, W.
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145543

THE SHOP GIRL.

Musical Farce.

WORDS BY

H. J. W. DAM.

MUSIC BY

IVAN CARYLL.

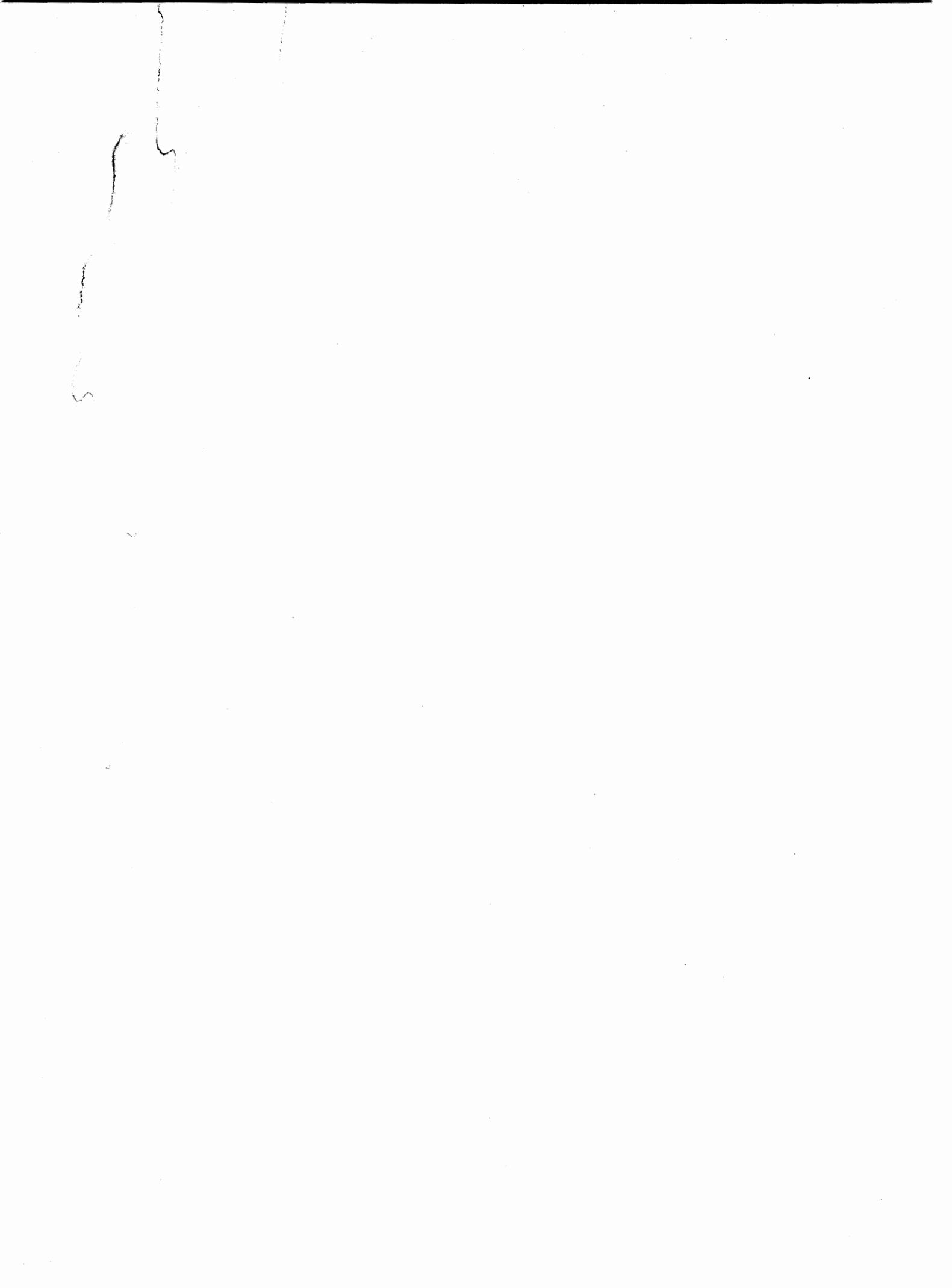
ADDITIONAL NUMBERS BY

ADRIAN ROSS & LIONEL MONCKTON.

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

London :

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



THE SHOP GIRL.

Dramatis Personæ.

MR. HOOLEY	...	..	(Proprietor of the Royal Stores)	MR. ARTHUR WILLIAMS
CHARLES APPLEBY	...	...	(a Medical Student)	MR. SEYMOUR HICKS
BERTIE BOYD	...	...	(One of the Boys)	MR. GEORGE GROSSMITH, Junr.
JOHN BROWN	...	...	(a Millionaire)	MR. COLIN COOP
SIR GEORGE APPLEBY	...	...	(a Solicitor)	MR. CAIRNS JAMES
COL. SINGLETON	...	...	(Retired)	MR. FRANK WHEELER
COUNT ST. VAURIEN	...	...	(Secretary to Mr. Brown)	MR. ROBERT NAINBY
MR. TWEETS	...	...	(Financial Secretary to Lady Appleby)	MR. WILLIE WARDE
MR. MIGGLES	...	...	(Shopwalker at the Royal Stores)	MR. EDMUND PAYNE
LADY DODO SINGLETON	...	...	(Charlie's Cousin)	MISS MARIE HALTON
MISS ROBINSON	...	...	(Fitter at the Royal Stores)	MISS KATIE SEYMOUR
LADY APPLEBY	...	...	(Charlie's Mother, Wife of Sir George)	MISS MARIA DAVIS
ADA SMITH	...	...	(An Apprentice at the Royal Stores)	MISS LILLIE BELMOKE
FAITH	}		(Lady Appleby's Daughters)...	MISS LILLIE DICKINSON
HOPE				MISS AGATHA ROZE
CHARITY				MISS LILY JOHNSON
MAUD PLANTAGENET	}		... (of the Syndicate Theatre) ...	MISS MAUD HILL
EVA TUDOR				MISS FANNIE WARDE
LILLIE STUART				MISS MAUD SUTHERLAND
ADA WANDESFORDE				MISS HELEN LEE
MABEL BERESFORD				MISS VIOLET MONCKTON
AGNES HOWARD				MISS LOUIE COOTE
MAGGIE JOCELYN				MISS MAGGIE RIPLEY
VIOLET DEVENEY				MISS TOPSY SINDEN
BESSIE BRENT	...	...	("The Shop Girl")	...MISS ADA REEVE

ACT I.—The Royal Stores (W. Johnstone).

ACT II.—Fancy Bazaar at Kensington (W. Hann).

THE SHOP GIRL.

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THE SHOP-GIRL.

MUSICAL FARCE.

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

ADDITIONAL NUMBERS BY ADRIAN ROSS AND LIONEL MONCKTON.

N^o 1. — OPENING CHORUS. "THE ROYAL STORES."

Allegro moderato.

PIANO. *ff*

1st SOP. *f*
This no-ble in-sti-tu-tion Of fi--na-cial e-vo-lu-tion, Is the

2nd SOP. *f*
This no-ble in-sti-tu-tion Of fi--na-cial e-vo-lu-tion, Is the

TEN. *f*
This no-ble in-sti-tu-tion Of fi--na-cial e-vo-lu-tion, Is the

BASS. *f*
This no-ble in-sti-tu-tion Of fi--na-cial e-vo-lu-tion, Is the

f

glo-ry of our Bri - tish trade, It's the won-der of the na-tion As a
 glo-ry of our Bri - tish trade, It's the won-der of the na-tion As a
 glo-ry of our Bri - tish trade, It's the won-der of the na-tion As a
 glo-ry of our Bri - tish trade, It's the won-der of the na-tion As a

mighty ag-gre-gation, Of all ob - - jects grown or made. Ev'ry
 mighty ag-gre-gation, Of all ob - - jects grown or made. Ev'ry
 mighty ag-gre-gation, Of all ob - - jects grown or made. Ev'ry
 mighty ag-gre-gation, Of all ob - - jects grown or made. Ev'ry

product of the planet Since ge - o - lo - gy be - gan it, In our mile on mile of

product of the planet Since ge - o - lo - gy be - gan it, In our mile on mile of

product of the planet Since ge - o - lo - gy be - gan it, In our mile on mile of

product of the planet Since ge - o - lo - gy be - gan it, In our mile on mile of

floors, From a cat to a cucumber If you on - ly have a number, We will

floors, From a cat to a cucumber If you on - ly have a number, We will

floors, From a cat to a cucumber If you on - ly have a number, We will

floors, From a cat to a cucumber If you on - ly have a number, We will

sell you at the Roy - - al Stores. *ff* The Stores, the Stores, The
 sell you at the Roy - - al Stores. *ff* The Stores, the Stores, The
 sell you at the Roy - - al Stores. *ff* The Stores, the Stores, The
 sell you at the Roy - - al Stores. *ff* The Stores, the Stores, The

loy-al Roy-al Stores, A dai-ly dress rehear-sal, A dai-ly dress rehear-sal You'll
 loy-al Roy-al Stores, A dai-ly dress rehear-sal, A dai-ly dress rehear-sal You'll
 loy-al Roy-al Stores, A dai-ly dress rehear-sal, A dai-ly dress rehear-sal You'll
 loy-al Roy-al Stores, A dai-ly dress rehear-sal, A dai-ly dress rehear-sal You'll

The musical score consists of two systems. The first system has four vocal staves and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The second system has four vocal staves and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *ff* (fortissimo).

find, you'll find At the Royal, loy-al Stores You'll find at the Roy--al
find, you'll find At the Royal, loy-al Stores You'll find at the Roy--al
find, you'll find At the Royal, loy-al Stores You'll find at the Roy--al
find, you'll find At the Royal, loy-al Stores You'll find at the Roy--al

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass), each with the same lyrics. The piano accompaniment is written for the right and left hands of the piano, providing harmonic support for the vocal lines. The music is in a key with one sharp (F#) and a 2/4 time signature.

Stores The Stores, the Stores, The loy-al, Roy-al Stores, A
Stores The Stores, the Stores, The loy-al, Roy-al Stores, A
Stores The Stores, the Stores, The loy-al, Roy-al Stores, A
Stores The Stores, the Stores, The loy-al, Roy-al Stores, A

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are repeated for each voice part. The piano accompaniment continues to provide harmonic support. The music maintains the same key signature and time signature as the first system.

dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the
dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the
dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the
dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the

Roy-al, loy-al Stores, You'll find at the Roy- - al Stores!
Roy-al, loy-al Stores, You'll find at the Roy- - al Stores!
Roy-al, loy-al Stores, You'll find at the Roy- - al Stores!
Roy-al, loy-al Stores, You'll find at the Roy- - al Stores!

dim:

SOPRANOS.

f

Dress goods, tinned foods, Bric-a-bric and par - rots, Pipe - racks, red - wax,

mf

Fish - ing rods ga - lore, Fresh eggs, wood - en legs, Ca - ra - mels and car - - rots,

Hair dyes, pork pies, A - ny number more. Chi - na ware and cheese, Oh!

Hair dyes, pork pies, A - ny number more. Chi - na ware and cheese, Oh!

Chi - na ware and cheese, Oh!

Chi - na ware and cheese, Oh!

Pot-ter-y and peas, Oh! Spring lamb, York ham, Mu-sic in va-ri-e-ty,
 Pot-ter-y and peas, Oh! Spring lamb, York ham, Mu-sic in va-ri-e-ty,
 Pot-ter-y and peas, Oh! Spring lamb, York ham, Mu-sic in va-ri-e-ty,
 Pot-ter-y and peas, Oh! Spring lamb, York ham, Mu-sic in va-ri-e-ty,

Pa-pers, inks and pens, Oh! Coch-in-Chi-na hens, Oh! Sav-e-loys, Ger-man toys,
 Pa-pers, inks and pens, Oh! Coch-in-Chi-na hens, Oh! Sav-e-loys, Ger-man toys,
 Pa-pers, inks and pens, Oh! Coch-in-Chi-na hens, Oh! Sav-e-loys, Ger-man toys,
 Pa-pers, inks and pens, Oh! Coch-in-Chi-na hens, Oh! Sav-e-loys, Ger-man toys,

cres:
f

ff
 War-ran-ted to go. Greeting you by do-zens and by scores,
ff
 War-ran-ted to go. Greeting you by do-zens and by scores,
ff
 War-ran-ted to go. And by scores,
ff
 War-ran-ted to go. And by scores,

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the lower register. The music is in a major key with a 2/4 time signature. The lyrics are: "War-ran-ted to go. Greeting you by do-zens and by scores, And by scores,". The dynamic marking *ff* (fortissimo) is present above the first and second vocal staves and below the piano accompaniment.

Reaching from the ceil-ing to the floors, At the Stores, the Roy-al
 Reaching from the ceil-ing to the floors, At the Stores, the Roy-al
 To the floors, At the Stores, the Roy-al
 To the floors, At the Stores, the Roy-al

The second system of music continues the vocal and piano parts. It features the same four-part vocal setting and piano accompaniment. The lyrics are: "Reaching from the ceil-ing to the floors, At the Stores, the Roy-al To the floors, At the Stores, the Roy-al". The dynamic marking *ff* is present above the second vocal staff and below the piano accompaniment.

Stores. The Stores, the Stores, The loy-al Roy-al Stores, A
 Stores. The Stores, the Stores, The loy-al Roy-al Stores, A
 Stores. The Stores, the Stores, The loy-al Roy-al Stores, A
 Stores. The Stores, the Stores, The loy-al Roy-al Stores, A

dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the
 dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the
 dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the
 dai-ly dress rehear-sal, A dai-ly dress rehearsal, You'll find, you'll find, At the

The musical score consists of two systems. The first system has four vocal staves and a piano accompaniment. The second system has four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are repeated across the vocal staves.

Roy-al loy-al Stores, You'll find at the Roy - - al Stores The
Roy-al loy-al Stores, You'll find at the Roy - - al Stores The
Roy-al loy-al Stores, You'll find at the Roy - - al Stores The
Roy-al loy-al Stores, You'll find at the Roy - - al Stores The

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

Stores, the Stores, The loy-al Royal Stores, A dai-ly dress rehear - sal, A
Stores, the Stores, The loy-al Royal Stores, A dai-ly dress rehear - sal, A
Stores, the Stores, The loy-al Royal Stores, A dai-ly dress rehear - sal, A
Stores, the Stores, The loy-al Royal Stores, A dai-ly dress rehear - sal, A

The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

The musical score is arranged in a system of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "dai-ly dress rehearsal You'll find, you'll find, At the Royal loy-al Stores, You'll find At the Roy--al Roy--al Stores." The piano part includes a dynamic marking of *ff* (fortissimo) in the lower section.

dai-ly dress rehearsal You'll find, you'll find, At the Royal loy-al Stores, You'll
dai-ly dress rehearsal You'll find, you'll find, At the Royal loy-al Stores, You'll
dai-ly dress rehearsal You'll find, you'll find, At the Royal loy-al Stores, You'll
dai-ly dress rehearsal You'll find, you'll find, At the Royal loy-al Stores, You'll

find At the Roy--al Roy--al Stores.
find At the Roy--al Roy--al Stores.
find At the Roy--al Roy--al Stores.
find At the Roy--al Roy--al Stores.

ff

N^o 2.—SONG.“BY SPECIAL APPOINTMENT.”

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Allegretto.

PIANO.

The first system of the piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamics are 'f' (forte).

The second system shows the piano accompaniment for the first vocal line. The piano part continues with a steady accompaniment. The vocal line begins with the lyrics: "HOOLEY. If you BESSIE. If a".

The third system shows the piano accompaniment for the second vocal line. The piano part continues with a steady accompaniment. The vocal line continues with the lyrics: "e-ver should en-gage in trade, You will ne-ver find your for- - tune lit-tle Ger-man prince you know, Whose bank ac-count is ra- - ther".

The fourth system shows the piano accompaniment for the third vocal line. The piano part continues with a steady accompaniment. The vocal line continues with the lyrics: "made, If a je-wel-ler or hat-ter-For the bus'ness doesn't mat-ter-Till for low, Wants a sil-ver-pla-ted chalice, Or a dust-bin for his palace, Or a".

Roy-al-ty you have pur-veyed, . . . If you're on-ly pa-tronized by
dag-ger or a horn to blow. If Mi-ka-do is get-ting out of

them, Whether H. R. H. or H. I. M., If it's
soap, Or the Shah is running short of rope, Why

fea-thers prin-ci-pal-ly, Or the "Ho-ni soit qui mal y," As a
ne-ver let them buy it, But with promp-ti-tude sup-ply it, It's a

bus'ness de-co-ration it's a gem, gem, gem, As a bus'ness de-co-ration it's a
golden op-por-tu-ni-ty you know, know, know, It's a golden op-por-tu-ni-ty you

gem!
know!

SOP. *f*
As a bus'-ness de--co--ra-tion it's a

TEN. *f*
It's a gol-den op--por--tu--ni--ty you

BASS. *f*
As a bus'-ness de--co--ra-tion it's a
It's a gol-den op--por--tu--ni--ty you

As a bus'-ness de--co--ra-tion it's a
It's a gol-den op--por--tu--ni--ty you

f

HOOLEY & BESSIE.

They

gem, gem, gem, As a bus'ness de-co-ra-tion it's a gem!
know, know, know, It's a gol-den op-por-tu-ni-ty you know!

gem, gem, gem, As a bus'ness de-co-ra-tion it's a gem!
know, know, know, It's a gol-den op-por-tu-ni-ty you know!

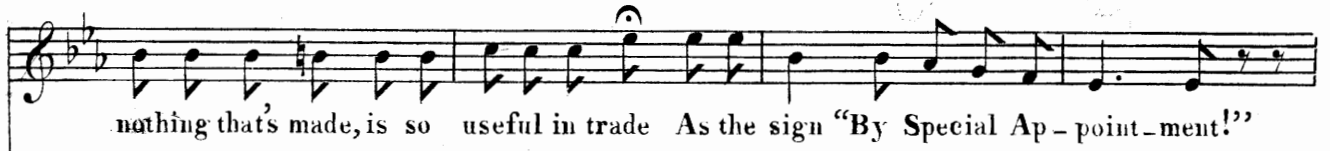
gem, gem, gem, As a bus'ness de-co-ra-tion it's a gem!
know, know, know, It's a gol-den op-por-tu-ni-ty you know!

All^o moderato.

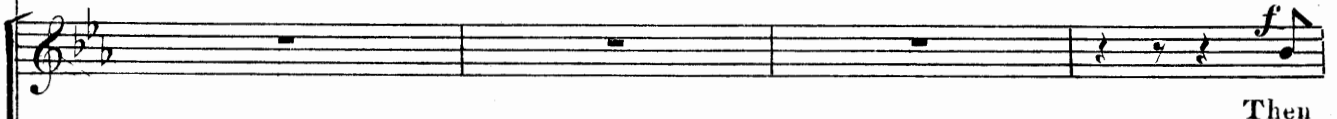
mf

give you a kind of a char-ter, A sort of a se-cond-hand
 gar-ter, Which quick-ly you pop on the front of your shop, The
 sign of your Roy-al ap-point-ment. Then all of the po-pu-lace
 loy-al, They trade at a shop that is Roy-al, And

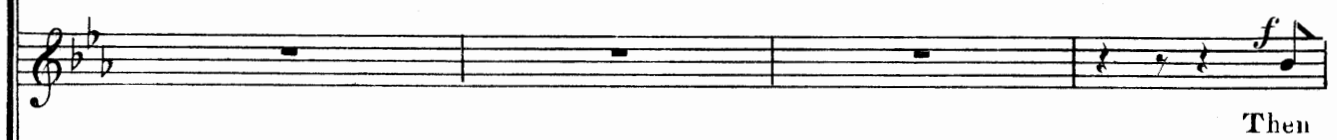
The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The lyrics are printed below the vocal line.



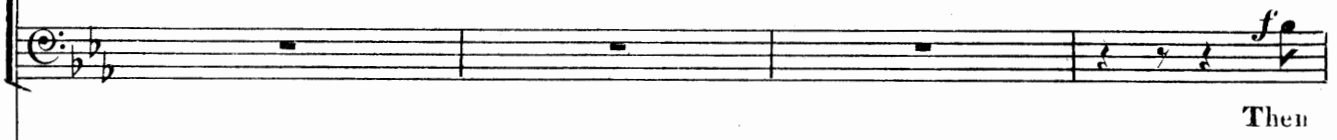
nothing that's made, is so useful in trade As the sign "By Special Ap - point - ment!"



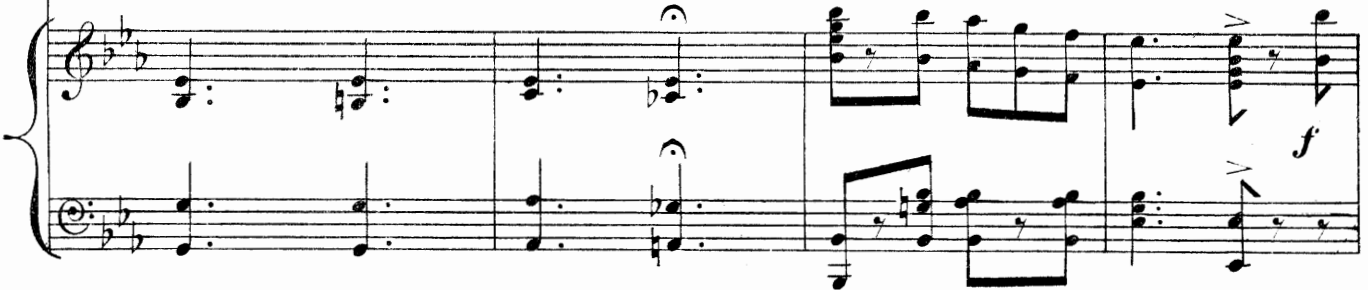
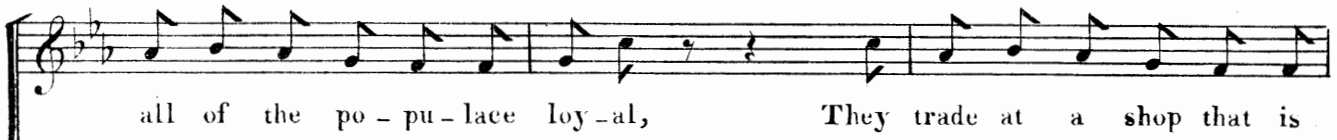
Then



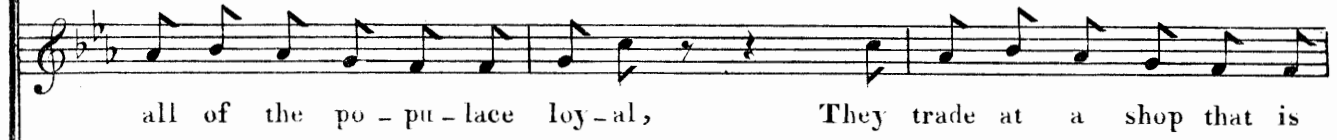
Then



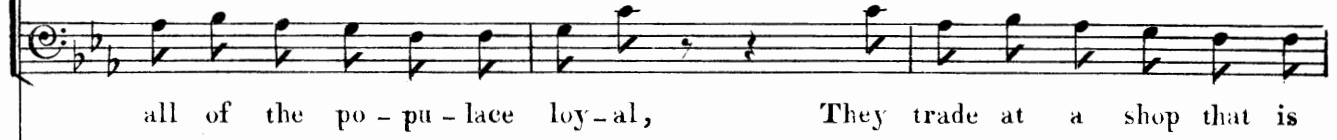
Then

all of the po - pu - lace loy - al, They trade at a shop that is



all of the po - pu - lace loy - al, They trade at a shop that is



all of the po - pu - lace loy - al, They trade at a shop that is



Royal, And nothing that's made is so useful in trade As the sign "By Special Ap-

Royal, And nothing that's made is so useful in trade As the sign "By Special Ap-

Royal, And nothing that's made is so useful in trade As the sign "By Special Ap-

ff

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "Royal, And nothing that's made is so useful in trade As the sign 'By Special Ap-". The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

- point - ment!"

- point - ment!"

- point - ment!"

ff

Detailed description: This system continues the musical score with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The lyrics are: "- point - ment!". The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

N^o 3. — QUARTET. "WE'LL PROCEED TO SEARCH FOR ADA."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Sir GEORGE.

VOICE. *f* Al - though I am a

PIANO. *f* *mf* *f*

S.C. man of law, Of ma - ny years in prac - tice spent, I

S.C. ne - ver heard and ne - ver saw, The e - qual of this strange e - vent. But

S.C. still I think you'll quick - ly see, If you will leave the case to

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

Allegro.

COUNT.

HOOLEY.

S.C.

me.

We'll proceed to search for A-da, If she is a -

Allegro.

COLONEL.

Sir GEORGE.

-bove the ground. Though her parents have mislaid her, She must instant - ly be found.

Sir GEORGE.

We'll pro-ceed to search for A - da, If she is a - bove the ground,

COUNT.

We'll pro-ceed to search for A - da, If she is a - bove the ground,

HOOLEY.


We'll pro-ceed to search for A - da, If she is a - bove the ground,

COLONEL.

We'll pro-ceed to search for A - da, If she is a - bove the ground,

S.C.  Though her pa-rents have mislaid her, She must instant - ly be found!

C.  Though her pa-rents have mislaid her, She must instant - ly be found!

H.  Though her pa-rents have mislaid her, She must instant - ly be found!

C.  Though her pa-rents have mislaid her, She must instant - ly be found!



COLONEL.

 This really is most se - ri - ous, Sur -

 *f* *mf* *mf* *f* *f*

C.  - pass - ing or - di - na - ry bounds, Our du - - ty is im -

 *mf*

c. - pe - - ri - ous, Just think of it - four million pounds! A

c. hap - py plan I have in view, Which - la - ter on I'll tell to

HOOLEY. Sir GEORGE.

c. you. We'll proceed to search for A-da, This sur - passes

COUNT. COLONEL.

s.c. common bounds, For the parents have mislaid her, Fortune of four million pounds!

Sir GEORGE.

We'll pro-ceed to search for A-da, This sur-pass-es com-mon bounds,
COUNT.

We'll pro-ceed to search for A-da, This sur-pass-es com-mon bounds,
HOOLEY.

We'll pro-ceed to search for A-da, This sur-pass-es com-mon bounds,
COLONEL.

We'll pro-ceed to search for A-da, This sur-pass-es com-mon bounds,

S.G. For the pa-rents have mis-laid her, For-tune of four million pounds.

G. For the pa-rents have mis-laid her, For-tune of four million pounds.

H. For the pa-rents have mis-laid her, For-tune of four million pounds.

G. For the pa-rents have mis-laid her, For-tune of four million pounds.

COUNT.

My du - ty to her pa - rent late, He

f *mf* *mf* *f*

Detailed description: This system contains the first two lines of music. The vocal line is in 3/4 time, starting with a rest for two measures followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include forte (f) and mezzo-forte (mf). There are triplets in the piano part.

was a cha - rae - ter sub - lime, Con - si - der - ing the

mf *f*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment includes a five-fingered scale in the left hand. Dynamics include mezzo-forte (mf) and forte (f).

large estate, Im - presses me to lose no time. To

sfz *p* *f*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics. The piano accompaniment features a five-fingered scale in the left hand. Dynamics include sforzando (sfz), piano (p), and forte (f).

seek a clue at once I go, And what I learn I'll let you

p *p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics. The piano accompaniment includes a five-fingered scale in the left hand. Dynamics include piano (p). The system concludes with a double bar line and a key signature change to D major.

Allegro.

C. know. We'll proceed to search for A-da, If she is a-

Allegro.

C. -bove the ground, Though her parents have mislaid her, She must instant-ly be found.


Sir GEORGE.


We'll proceed to search for A-da, If she is a-bove the ground,
COUNT.


We'll proceed to search for A-da, If she is a-bove the ground,
HOOLEY.


We'll proceed to search for A-da, If she is a-bove the ground,
COLONEL.


We'll proceed to search for A-da, If she is a-bove the ground,

S.C. 
 Though her pa-rents have mislaid her, She must in-stant-ly be found!

C. 
 Though her pa-rents have mislaid her, She must in-stant-ly be found!

H. 
 Though her pa-rents have mislaid her, She must in-stant-ly be found!

C. 
 Though her pa-rents have mislaid her, She must in-stant-ly be found!



DANCE.



p

First system of musical notation, consisting of two staves (treble and bass clef) with a brace on the left. The music is in G major (one sharp) and 2/4 time. It features a rhythmic accompaniment in the bass staff and a melody in the treble staff.

Second system of musical notation, consisting of two staves with a brace on the left. A dynamic marking of *f* (forte) is present in the bass staff. The notation continues with similar rhythmic patterns.

Third system of musical notation, consisting of two staves with a brace on the left. The melody in the treble staff continues with various note values and rests.

Fourth system of musical notation, consisting of two staves with a brace on the left. The accompaniment in the bass staff consists of steady eighth-note patterns.

Fifth system of musical notation, consisting of two staves with a brace on the left. This system concludes the piece with a final cadence in the bass staff and a whole note chord in the treble staff.

N^o 4. — CHORUS OF STAGE BEAUTIES.

WORDS BY H. J. W. DAM.

MUSIC BY LIONEL MONCKTON.

Allegretto grazioso.

PIANO.

mf

The first system of piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The music is in 2/4 time and features a key signature of three flats.

The second system of piano accompaniment continues the melodic and harmonic patterns established in the first system, maintaining the same tempo and dynamics.

The third system of piano accompaniment continues the melodic and harmonic patterns, with the right hand featuring some grace notes and slurs.

CHORUS.

mf

The vocal line for the chorus begins with a rest for four measures, followed by the lyrics "In us of". The melody is simple and fits the lyrics.

In us of

The fourth system of piano accompaniment concludes the piece with a final chord in the right hand and a sustained accompaniment in the left hand. The dynamic marking *p* (piano) is indicated at the end.

course you see A charming co-te-rie, Whose fas-ci-nations all con-

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "course you see A charming co-te-rie, Whose fas-ci-nations all con-". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part includes a triplet of eighth notes in the right hand and a 7-measure rest in the left hand.

-fess- Please to gaze up-on the grace Of each pret-ty lit-tle face, And ad-

The second system continues the vocal line with the lyrics "-fess- Please to gaze up-on the grace Of each pret-ty lit-tle face, And ad-". The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the right hand.

-mire our ve-ry dain-ty dress: In fact you will not find The

rit: *a tempo.*

rit: *mf a tempo.*

The third system contains the lyrics "-mire our ve-ry dain-ty dress: In fact you will not find The". Above the vocal line, there are markings for *rit:* and *a tempo.* Below the piano accompaniment, there are markings for *rit:* and *mf a tempo.* The piano part features a 7-measure rest in the left hand.

e-qual of our kind In a-ny part of his-try's page; For

The fourth system concludes the page with the lyrics "e-qual of our kind In a-ny part of his-try's page; For". The piano accompaniment includes a triplet of eighth notes in the right hand and a 7-measure rest in the left hand.

no-bo-dy can take Such a ve-ry hea-vy eake As we Si-reus of the

SOLO Miss PLANTACANET.

Stage. Most en-tranc-ing Is our danc-ing,

So the stalls and box-es say: Our a--dor--ers

Would en-core us, E--ven when we shout "Hoo-ray!"

CHORUS.

mf

Most en-tranc-ing Is our danc-ing, So the stalls and

mf

cresc:

box-es say: Our a-dor-ers Would en-core us,

cresc:

f

Even when we shout "Hur-ray!" In fact you will not find The

a tempo.

f

a tempo.

e-qual of our kind In a-ny part of his-try's page; For

no-bo-dy can take Such a ve-ry hea-vy eak As the Si-rens of the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "no-bo-dy can take Such a ve-ry hea-vy eak As the Si-rens of the". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and a fermata at the end of the phrase.

Stage.

The second system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats and a common time signature. The lyrics are: "Stage.". The piano accompaniment is written in a grand staff with the same key signature and time signature. The music includes a dynamic marking of *mf* (mezzo-forte) and features a mix of eighth and sixteenth notes, with some rests and a fermata at the end of the phrase.

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats and a common time signature. The piano accompaniment is written in a grand staff with the same key signature and time signature. The music includes a dynamic marking of *mf* and features a mix of eighth and sixteenth notes, with some rests and a fermata at the end of the phrase.

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats and a common time signature. The piano accompaniment is written in a grand staff with the same key signature and time signature. The music includes a dynamic marking of *f* (forte) and features a mix of eighth and sixteenth notes, with some rests and a fermata at the end of the phrase.

N^o 5. — SONG. "SUPERFLUOUS RELATIONS."

WORDS BY ADRIAN ROSS.

MUSIC BY LIONEL MONCKTON.

Moderato.

PIANO. *mf*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a triplet of eighth notes (F#, G, A) followed by a series of eighth notes. The left hand starts with a bass clef and a common time signature, playing a simple accompaniment of quarter and eighth notes.

CHARLIE.

mf
 If with-
 You may
 If a

The first line of the vocal melody is on a single staff with a treble clef, one sharp, and common time. It contains the notes for the first line of lyrics. Below it is the piano accompaniment for this section, showing the right and left hands.

G. - out a sin - gle mark of your i - - den - - ti - ty, On a
 think it a ca - lam - i - ty un - - me - - rit - ed, That you
 daugh - ter is re - volt - ing or re - frac - - to - ry, Then her

p *mf*

The piano accompaniment for the second line of lyrics, showing the right and left hands with dynamic markings *p* and *mf*.

G. hos - pit - a - - ble door - step you are thrown, And your
 have - n't a - - ny fa - mi - ly es - - tate, Though the
 pa - rents may ob - ject or ev - - en strike ; You will

mf

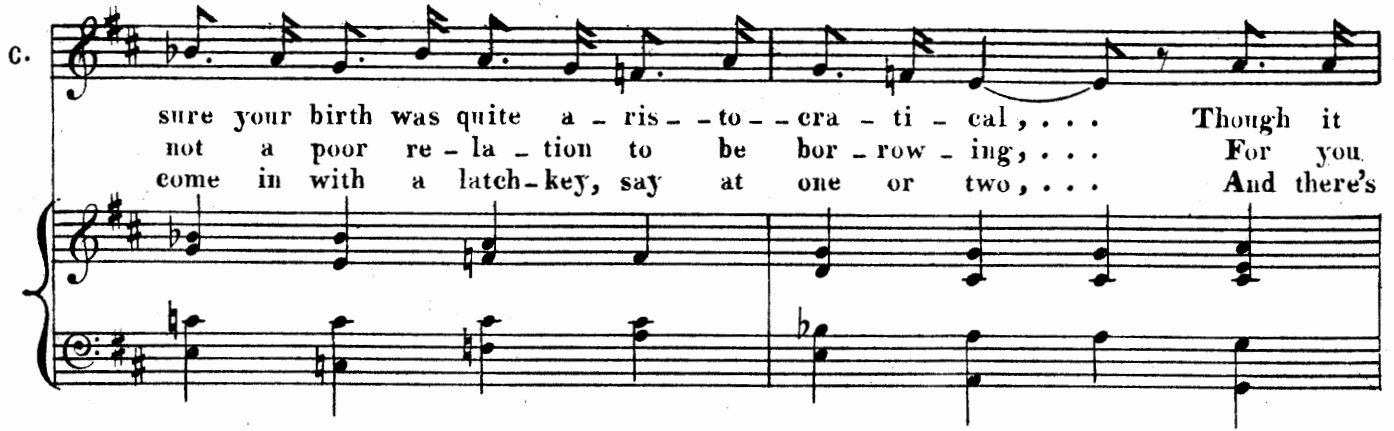
The piano accompaniment for the third line of lyrics, showing the right and left hands with a dynamic marking of *mf*.

c. pe - di - gree's a prac - ti - cal no - nen - ti - ty, And your
 pro - per - ty that you would have in - he - ri - ted, Could
 find it ve - ry much more sa - tis - fac - to - ry. To be

c. an - ces - tors, if a - ny, are not known. Since your
 scarce - ly be par - tic - u - lar - ly great! But your
 left to do ex - act - ly as you like! You can

c. fa - mi - ly is whol - ly pro - blem - a - ti - cal, You may
 des - ti - tu - tion need - n't leave you sor - row - ing, For if
 have a lit - tle harm - less bit of fun or two, And you

c. fan - cy you were sto - len when at nurse, And be
 ev - er you have mo - ney safe and sure, You have
 need - n't ask mam - ma be - fore you wed, And you

c. 

sure your birth was quite a - ris - to - cra - ti - cal, . . . Though it
 not a poor re - la - tion to be bor - row - ing, . . . For you,
 come in with a latch - key, say at one or two, . . . And there's

c. 

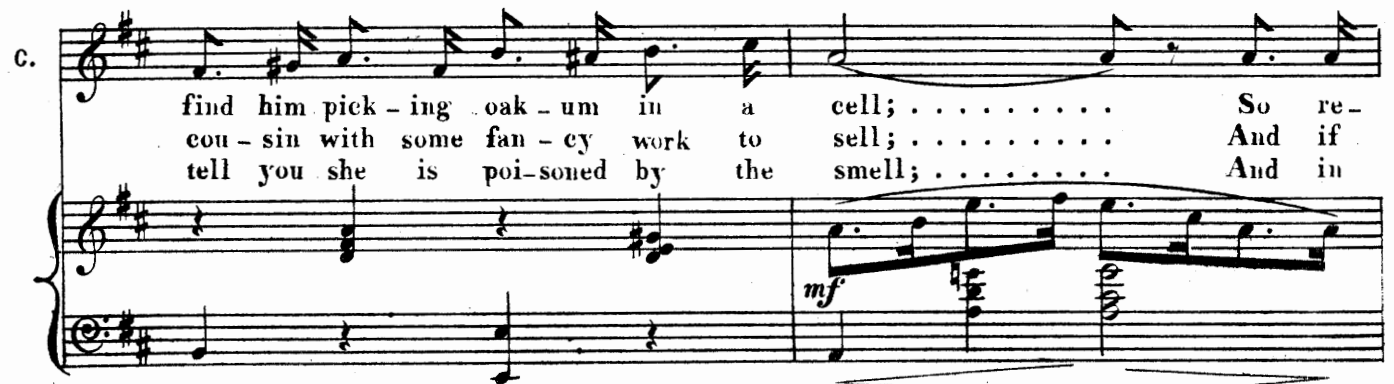
pro - ba - bly was ra - ther the re - verse! Oh, it's
 have - n't a re - la - tion to be poor Not a
 no - bo - dy to pack you off to bed. If a

rall:

c. 

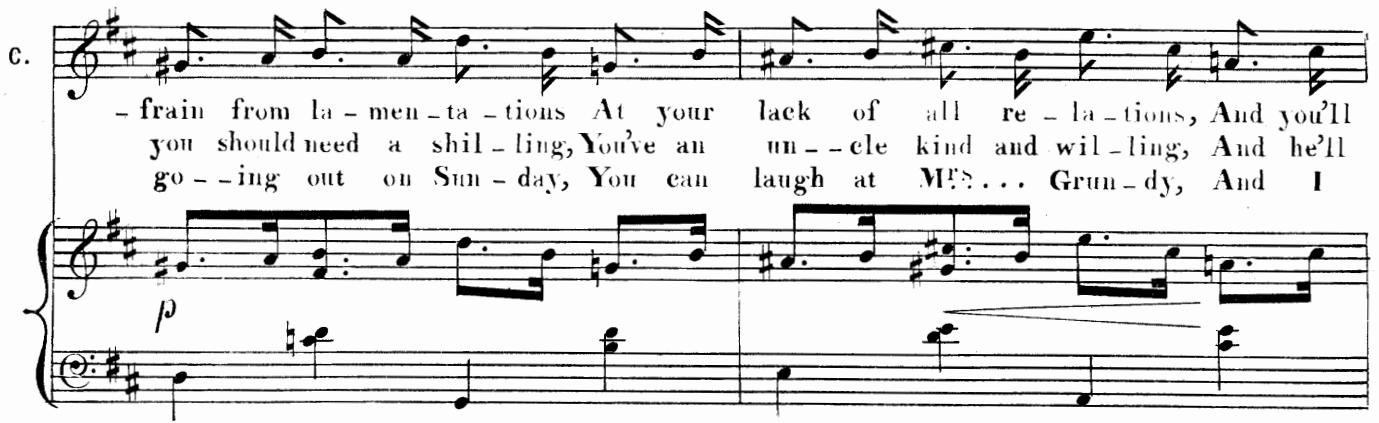
bet - ter for you ra - ther, Not to try and find your fa - ther, Than to
 niece or ne - phew nee - dy, Not a sis - ter feel - ing see - dy, Or a
 ci - ga - rette should charm you, There is no one to a - larm you, Or to

a tempo.

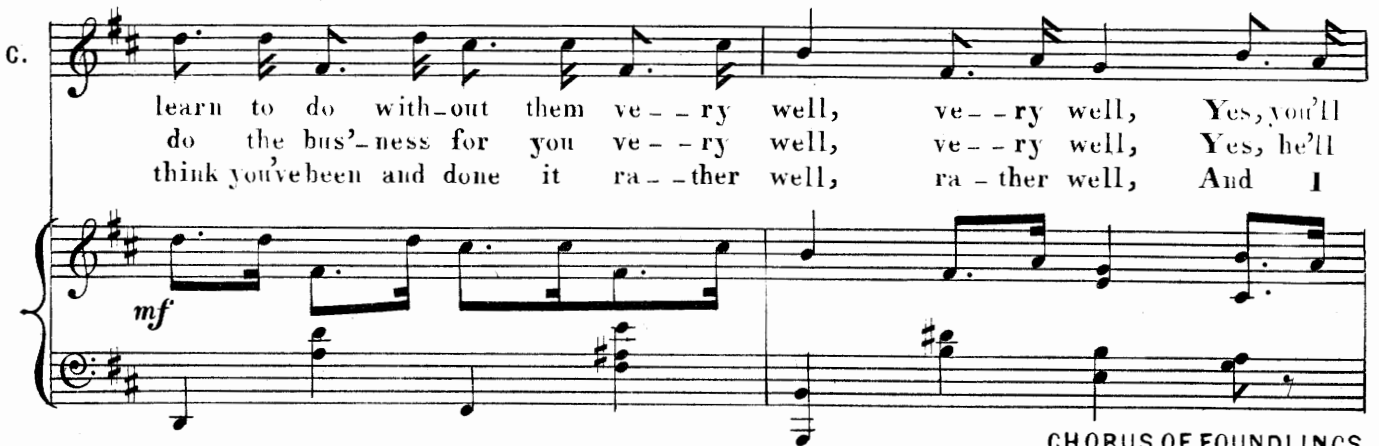
c. 

find him pick - ing oak - um in a cell; So re -
 cou - sin with some fan - cy work to sell; And if
 tell you she is poi - soned by the smell; And in

mf

c. 

-frain from la - men - ta - tions At your lack of all re - la - tions, And you'll
 you should need a shil - ling, You've an un - -le kind and wil - ling, And he'll
 go - -ing out on Sun - day, You can laugh at MF... Grun - dy, And I

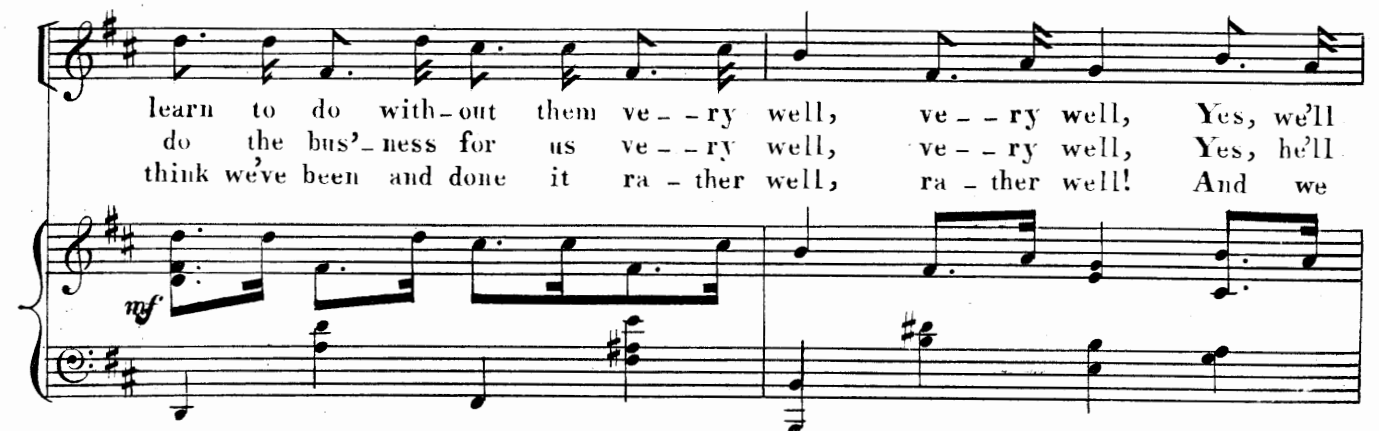
c. 

learn to do with - out them ve - - ry well, ve - - ry well, Yes, you'll
 do the bus - ness for you ve - - ry well, ve - - ry well, Yes, he'll
 think you've been and done it ra - - ther well, ra - - ther well, And I

CHORUS OF FOUNDLINGS.

c. 

real - ly do with - out them ve - - ry well. And we'll
 lend you on your tick - - er ve - - ry well. And he'll
 think you've gone and done it ra - - ther well. And we



learn to do with - out them ve - - ry well, ve - - ry well, Yes, we'll
 do the bus - ness for us ve - - ry well, ve - - ry well, Yes, he'll
 think we've been and done it ra - - ther well, ra - - ther well! And we

1st & 2nd. S Last time.

real-ly do with-out them ve-ry well..... well!.....
lend us on our tick-ers ve-ry well.....
think we've gone and done it ra-ther

mf

D.C.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with lyrics. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and common time. It includes a triplet of eighth notes in the right hand and a bass line. A first ending bracket spans the final two measures of the system, with a repeat sign and a double bar line. The piano part ends with a double bar line and the instruction 'D.C.' (Da Capo).

DANCE.

mf

Detailed description: This system contains the piano accompaniment for the 'DANCE' section. It is written in grand staff with a key signature of one sharp and common time. The right hand features a rhythmic melody of eighth notes, while the left hand provides harmonic support with chords and single notes. The dynamic marking is mezzo-forte (*mf*).

p *mf*

Detailed description: This system continues the piano accompaniment. It features a melodic line in the right hand with some slurs and a bass line in the left hand. The dynamic marking starts piano (*p*) and changes to mezzo-forte (*mf*) in the latter part of the system.

19 20

mf

Detailed description: This system contains measures 19 and 20 of the piano accompaniment. Measure 19 includes a triplet of eighth notes in the right hand. Measure 20 also features a triplet. The dynamic marking is mezzo-forte (*mf*).

Detailed description: This system contains the final piano accompaniment for this page. It continues the rhythmic melody in the right hand and the bass line in the left hand. The system concludes with a double bar line.

N^o 6. — THE SONG OF THE SHOP. (I STAND AT MY COUNTER.)

WORDS BY ADRIAN ROSS.

MUSIC BY LIONEL MONCKTON.

Allegro moderato.

VOICE.

PIANO.

Allegro moderato.

f

mf

p

mf

p

mf BESSIE.

I stand at my coun-ter and serve in the Stores, The
But, oh! what a won-der-ful change you will spy When

la - dies flock round me by doz - ens and scores, I
 gen - tle - men come to my coun - ter to buy! They

turn out the vel - vets and silks and tus - sores, Rich
 don't seem to care if the pric - es are high, They

rib - bons and lac - es un - furl - ing.
 help me to put the things ti - dy

f
 Rich rib - bons and lac - es un -
 They help her to put the things

f
 Rich rib - bons and lac - es un -
 They help her to put the things

They han - dle the goods for a morn - ing or so, And
 They say I am work - ing too hard for my pay, And

furling.
ti - dy.

furling.
ti - dy.

p

ask if I've an - y - thing bet - ter to show, Then buy half a yard of blue
 ask if I can't get out ear - ly some day, And have a nice din - ner and

rall.

rib - bon and go, Which is cash three - pence half - pen - ny
 go to the play - Say Sa - tur - day. - No Well, then,

rall.

a tempo

ster-ling, And they all come down on the Shop Girl, Weak lit_tle meek lit_tle
Fri-day And they all make eyes at the Shop Girl, Sweet lit_tle neat lit_tle

p
Shop!
Shop!

p
Shop!
Shop!

a tempo

Shop Girl! Making her bring Ev-er-y-thing Till she is rea_dy to
Shop Girl! That's what they do, Married men, too - Really they nev-er will

Shop!
Shop!

Shop!
Shop!

drop.....
stop!.....

f

They all come down on the Shop Girl,
They all make eyes at the Shop Girl,

f

They all come down on the Shop Girl,
They all make eyes at the Shop Girl,

cresc.

f

f rall.

La_dies of rank, Who could
Oh, how they stare, And they

p rall.

Weak lit_tle meek lit_tle Shop Girl. Ah!.....
Neat lit_tle sweet lit_tle Shop Girl. Ah!.....

p rall.

Weak lit_tle meek lit_tle Shop Girl. Ah!.....
Neat lit_tle sweet lit_tle Shop Girl. Ah!.....

p rall.

a tempo

buy up the bank, They bul - ly the girl in the shop. D.C. %
 fre - quent - ly dare To wink at the girl in the

Ah!..... Shop, shop, shop, shop.
 Ah!..... Shop, Shop, shop, shop.

Ah!..... Shop, shop, shop, shop. D.C. %
 Ah!..... Shop, Shop, shop, shop.

a tempo

ff

D.C. %

shop.

shop.

shop.

DANCE.

mf

cresc. *f*

mf rall. Oh, how they stare, And they
p rall. Ah!.....
p Ah!.....
rall.

a tempo fre-quently dare To wink at the girl in the shop.
a tempo Ah!..... Shop, shop, shop.
Ah!..... Shop, shop, shop.
a tempo *ff*

N^o 7. — PERAMBULATOR DUET. "HUSH A BYE."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Andantino.

PIANO:

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It begins with a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. This is followed by a half note chord of G4 and B-flat4. The left hand starts with a bass clef and a half note chord of G3 and B-flat3. It then plays a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The piece concludes with a half note chord of G2 and B-flat2.

BESSIE. Hush-a - bye, hush - a - bye, Shut your lit - - tle eye, dear,
CHARLIE. Hush - a - bye, hush - a - bye, My nerves are all a - - jar, dear,

The vocal lines for the first system are on two staves. The top staff is for Bessie and the bottom staff is for Charlie. Both staves begin with a treble clef, a key signature of two flats, and a 2/4 time signature. The music is marked with a piano (p) dynamic. The lyrics are written below the notes.

The piano accompaniment for the second system consists of two staves. The right hand starts with a treble clef and a key signature of two flats. It begins with a half note chord of G4 and B-flat4. The left hand starts with a bass clef and a half note chord of G3 and B-flat3. The piece concludes with a half note chord of G2 and B-flat2.

B. Sleep and dream in com - fort, ba - by, while you can.
C. Good - ness, oh, my fin - ger Bes - sie can't he - bite,

The piano accompaniment for the third system consists of two staves. The right hand starts with a treble clef and a key signature of two flats. It begins with a half note chord of G4 and B-flat4. The left hand starts with a bass clef and a half note chord of G3 and B-flat3. The piece concludes with a half note chord of G2 and B-flat2.

B. Hush - a - bye, hush - a - bye, Nur - sie is close by, 'dear,
C. Hush - a - bye, hush - a - bye, Does he want his Ma, dear, I

The piano accompaniment for the fourth system consists of two staves. The right hand starts with a treble clef and a key signature of two flats. It begins with a half note chord of G4 and B-flat4. The left hand starts with a bass clef and a half note chord of G3 and B-flat3. The piece concludes with a half note chord of G2 and B-flat2.

B. Sleep and don't be frighten'd at the sol - - dier man.
C. could - n't nurse a ba - - by on a win - - ter's night.

B. Hush - a - bye, hush - a
C. Hush - a - bye, hush - a

cresc:

Tempo di Marcia.

f

ff

BESSIE.

When a-long the street the war drums beat, The

CHARLIE.

When a-long the street the war drums beat, The

dim: *mf*

B. Gren-a-diers are com - - ing. Then the mu-sic grand of the big brass band, Sets

C. Gren-a-diers are com - - ing. Then the mu-sic grand of the big brass band, Sets

B. ev'ry heart to humming. When the co-lours fly a-thwart the sky. And the

C. ev'ry heart to humming. When the co-lours fly a-thwart the sky. And the

cresc:

B. lines of bear-skins loom... All Eng-land cheers the Gren-a-diers, And the

C. lines of bear-skins loom... All Eng-land cheers the Gren-a-diers, And the

B. big brass drum goes boom! Rata-plan, rata - - - plan, plan, Rata-plan, plan, *ff*

C. big brass drum goes boom! Rata-plan, rata - - - plan, plan, Rata-plan, plan, *ff*

B. plan Rata-plan, rataplan, rata-plan, dzing! Ta, ra, ta, ta, ta, ta,

C. plan Rata-plan, rataplan, rata-plan, dzing! Ta, ra, ta, ta, ta, ta,

B. Ta, ra, ta, ta, ta, ta, Ta, ra-ta, ta, ra-ta, ta, Boom! Rata-plan, plan,

C. Ta, ra, ta, ta, ta, ta, Ta, ra-ta, ta, ra-ta, ta, Boom! Rata-plan, plan,

B. plan, Rata-plan, rataplan, rata-plan, plan, plan, Ra-ta - ta, ta, ta, Ra-ta-

C. plan, Rata-plan, rataplan, rata-plan, plan, plan, Ra-ta - ta, ta, ta, Ra-ta-

B. - ta, ta, ta, Rat-a - plan, rat-a - plan, rat-a - - plan, dzing!

C. - ta, ta, ta, Rat-a - plan, rat-a - plan, rat-a - - plan, dzing!

D.C. for 2nd Verse.

Andantino.

p

The piano introduction consists of two systems of music. The first system has a treble clef staff with a whole rest followed by a half rest, and a grand staff with a piano (*p*) dynamic. The second system continues the piano accompaniment with various chords and melodic lines in both hands.

BESSIE.

V.3. *p* Hush - a - bye, hush - a - bye, Dream your pret - ty dream, dear,

The first vocal line (V.3) is in a treble clef with a piano (*p*) dynamic. The lyrics are: "Hush - a - bye, hush - a - bye, Dream your pret - ty dream, dear,". The piano accompaniment is in a grand staff, featuring a steady bass line and chords in the right hand.

B. Ne - ver mind the cheer - ing when the sol - - diers come,

The second vocal line (B.) is in a treble clef. The lyrics are: "Ne - ver mind the cheer - ing when the sol - - diers come,". The piano accompaniment continues in the grand staff, providing harmonic support for the vocal line.

B. Hush - a - bye, hush - a - bye, While the ri - - fles gleam, dear,

The third vocal line (B.) is in a treble clef. The lyrics are: "Hush - a - bye, hush - a - bye, While the ri - - fles gleam, dear,". The piano accompaniment continues in the grand staff, concluding the piece.

B.  **Sleep and don't be frighten'd at the boom, boom, boom!**

B.  **Hush - a - bye, hush - a . . .**

cresc:

Tempo di Marcia.

f




ff

B. *f*
When a - long the street the war drums beat, The Grenadiers are com - ing. Then the

C. *f*
When a - long the street the war drums beat, The Grenadiers are com - ing. Then the

dim: mf

B. music grand of the big brass band, Sets ev'ry heart to humming. When the colours fly a -

C. music grand of the big brass band, Sets ev'ry heart to humming. When the colours fly a -

cresc:

B. - thwart the sky, An the lines of bearskins loom All Eng-land cheers the Grenadiers, And the

C. - thwart the sky, An the lines of bearskins loom All Eng-land cheers the Grenadiers, And the

f

B. *ff*
big brass drum goes boom. Rata-plan, rata - - plan, plan, Rata-plan, plan, plan, rata-

C. *ff*
big brass drum goes boom. Rata-plan rata - - plan, plan, Rata-plan, plan, plan, rata-

B. *f*
plan, rat-a-plan, rat-a - plan, dzing! Ta, ra, ta, ta, ta, ta, Ta, ra, ta, ta, ta, ta,

C. *f*
plan, rat-a-plan, rat-a - plan, dzing! Ta, ra, ta, ta, ta, ta, Ta, ra, ta, ta, ta, ta,

B. *f*
Ta, ra, ta, ta, ra, ta, ta, Boom! Rata-plan, plan, plan, Rata-plan rataplan rata-

C. *f*
Ta, ra, ta, ta, ra, ta, ta, Boom! Rata-plan, plan, plan, Rata-plan rataplan rata-

B.  - plan, plan, plan, Ra-ta, ta, ta, ta, Ra-ta, ta, ta, ta, Rata-plan, plan, plan, plan,

C.  - plan, plan, plan, Ra-ta, ta, ta, ta, Ra-ta, ta, ta, ta, Rata-plan, plan, plan, plan,



B.  plan Rata-plan, plan, plan, plan, plan, Ra-ta-plan, rata-plan, rata-

C.  plan Rata-plan, plan, plan, plan, plan, Ra-ta-plan, rata-plan, rata-



B.  - plan, Rataplan, plan, plan!

C.  - plan, Rataplan plan plan!



N^o 8. — VALSE SONG — "OVER THE HILLS."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Tempo di Valse, Moderato. BEATRICE.

VOICE. *mf*

PIANO. *mf* *dim:* *p*

O-ver the hills and o - - - ver

B.

In-to the sun-sets' glow Leaning up-on my lov- - - er,

B.

cres: *dim: e rit: a tempo.* *mf*

Hap-pi-ly I would go Were it for joy or sor- - - row,

dim: e rit: a tempo. *cres: mf* *p*

B.

cres:

O-ver the world so wide Fearing no dark to - mor- - - row,

cres:

B. *mf* If he were by my side *f* Far and a - way Over

B. *dim:* hills that are *dim:* *f* Far and a -

B. *dim:* - way I would wan - - - - - der with him

B. *f* Sun - - shine or cloud To the world dis - tant

B. *cres:* rim *f* Heart against heart *dim:* With my

rall: *mf* *dim:* *Tempo Imo* *p*

B. love by my side O-ver the seas and o - - -

rall: *p* *Tempo Imo*

mf

B. -ver, Down where the spice winds blow Is-land I would dis-

cres: *dim: e rit:* *a tempo.* *mf*

B. - co - - - ver Is-lands that no men know Be it for

mf *dim: e rit:* *a tempo.*

cres: *p*

cres:

B. joy or sor - - - row O-ver the world so wide Fearing no

cres:

mf

B. dark to - mor - - - row If he were by my side

B. *f* O - - - - - ver the seas to the far lands un- *dim:*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a forte (*f*) dynamic and includes the lyrics "O - - - - - ver the seas to the far lands un-". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and ends with a *dim:* (diminuendo) marking.

B. - told Sail - - - - - ing to wind that rich

The second system continues the vocal line with the lyrics "- told Sail - - - - - ing to wind that rich". The piano accompaniment includes a piano (*p*) dynamic marking and a mezzo-forte (*mf*) dynamic marking.

B. *dim:* per - - - - - fume en - fold *f* Sail - - - - - ing the *dim:*

The third system features the vocal line with lyrics "per - - - - - fume en - fold *f* Sail - - - - - ing the *dim:*". The piano accompaniment includes a *dim:* marking and a piano (*p*) dynamic marking.

B. bil - - - - - lows of sil - - - - - ver and gold

The fourth system shows the vocal line with lyrics "bil - - - - - lows of sil - - - - - ver and gold". The piano accompaniment continues with a steady accompaniment.

B. *f* Heart against heart with my love by my side *dim:*

The fifth system concludes the page with the vocal line lyrics "Heart against heart with my love by my side *dim:*". The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and a piano (*p*) dynamic marking.

B. *p*

SOP. O-ver the hills and o - - - ver, In-to the sun-set's glow

TEN. O-ver the hills and o - - - ver, In-to the sun-set's glow

BASS. O-ver the hills and o - - - ver, In-to the sun-set's glow

O-ver the hills and o - - - ver, In-to the sun-set's glow

B. *cres:* *f* *rall: e dim:*

Leaning up-on my lov - - - er, Hap - pi - ly I would go

cres: *f* *rall: e dim:*

Leaning up-on her lov - - - er, Hap - pi - ly she would go

cres: *f* *rall: e dim:*

Leaning up-on her lov - - - er, Hap - pi - ly she would go. Happi - ly she'd go.

cres: *f* *rall: e dim:*

Leaning up-on her lov - - - er, Hap - pi - ly she would go. Happi - ly she'd go.

a tempo.

B. 

Were it for joy or sor - - - row O-ver the world so wide

a tempo.



Were it for joy or sor - - - row O-ver the world so wide

a tempo.



Were it for joy or sor - - - row O-ver the world so wide

a tempo.



Were it for joy or sor - - - row O-ver the world so wide

a tempo.



cres:

B. 

Fearing no dark to - mor - - row, If he were by my side!

cres:



Fearing no dark to - mor - - row, If he were by her side!

cres:



Fearing no dark to - mor - - row, If he were by her

cres:



Fearing no dark to - mor - - row, If he were by her

Più mosso.



B. *cres:*
If he were by my side! *ff*

cres:
If he were by her side! Ah! *ff*

cres:
side! If he were by her. Ah! *ff*

cres:
side! If he were by her. Ah! *ff*

cres:
ff

rall:
If he were by my side! *ff*

By her side! *ff*

By her side! *ff*

By her side! *ff*

rall:
ff *ff*

F. mys-te-ry. Tru-ly we'll tell How it be-fel That we are mi-nus a

F. fam-i-ly his-to-ry. Hard though the task, All that they

F. ask We will re-veal with a frankness im-por-tu-nate Ev'ry de-tail

F. We will un-veil. That will explain our po-si-tion un-for-tu-nate, Foundlings are

FOUND^S

Sop. *p* we, Waiting to see Who will un-ra-vel our pre-na-tal mys-te-ry

Alto *p* Foundlings are they, Foundlings, oh! Who will un-ra-vel their pre-na-tal mys-te-ry

Ten. *p* Foundlings are they, Foundlings, oh! Who will un-ra-vel their pre-na-tal mys-te-ry

Bass. *p* Foundlings are they, Foundlings, oh! Who will un-ra-vel their pre-na-tal mys-te-ry

Foundlings are they, Foundlings, oh! Who will un-ra-vel their pre-na-tal mys-te-ry

F. *f* Tru-ly we'll tell How it be-fel That we are mi-nus a fam-i-ly *dim:* *p*

f Tru-ly they'll tell How it be-fel That they are mi-nus a fam-i-ly *dim:* *p*

f Tru-ly they'll tell How it be-fel Foundlings are they, Foundlings are *dim:* *p*

f Tru-ly they'll tell How it be-fel Foundlings are they, Foundlings are *dim:* *p*

f Tru-ly they'll tell How it be-fel Foundlings are they, Foundlings are *dim:* *p*

Allegro.

F. his-to-ry Found- lings are we

his-to-ry Found- lings are they

they, yes, Found- lings are they

they, yes, Found- lings are they

they, yes, Found- lings are they

they, yes, Found- lings are they

Allegro.

BERTIE.

And I am the Johnny who trots 'em round,

Who trots us round,

Who

Who

Who

Who

Who

B. Here and there and ev'rywhere we have our fling.. In

trots 'em round,

trots 'em round,

trots 'em round,

trots 'em round,

f

B. close at - tendance I'm always found. And

F. He's al-ways found,

f Yes, al-ways found,

f Yes, al-ways found,

f Yes, al-ways found,

f Yes, al-ways found,

f Yes, al-ways found,

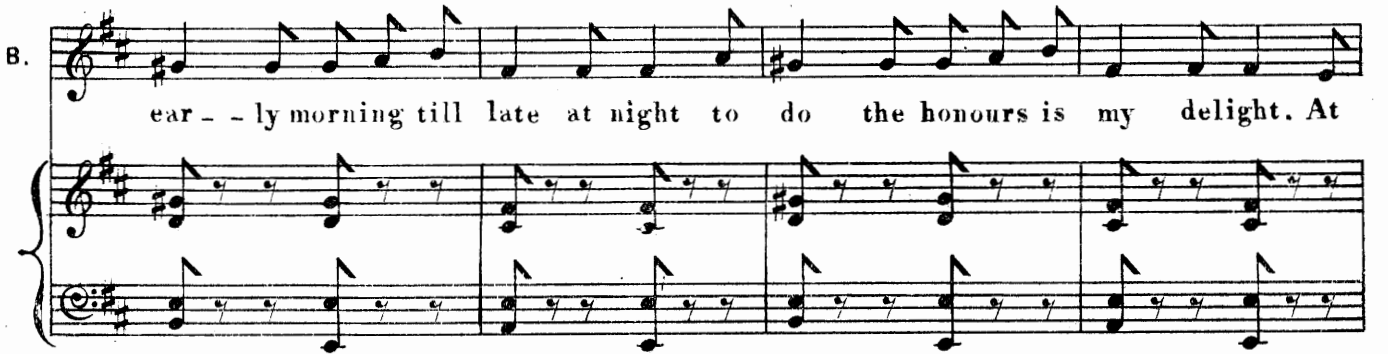
f

B. please to note that the cut of my coat is quite the thing From




The first system of music features a vocal line (B.) and a piano accompaniment. The vocal line begins with the lyrics "please to note that the cut of my coat is quite the thing From". The piano accompaniment starts with a piano (*p*) dynamic and consists of a steady eighth-note accompaniment in the right hand and a similar accompaniment in the left hand.

B. ear - - ly morning till late at night to do the honours is my delight. At



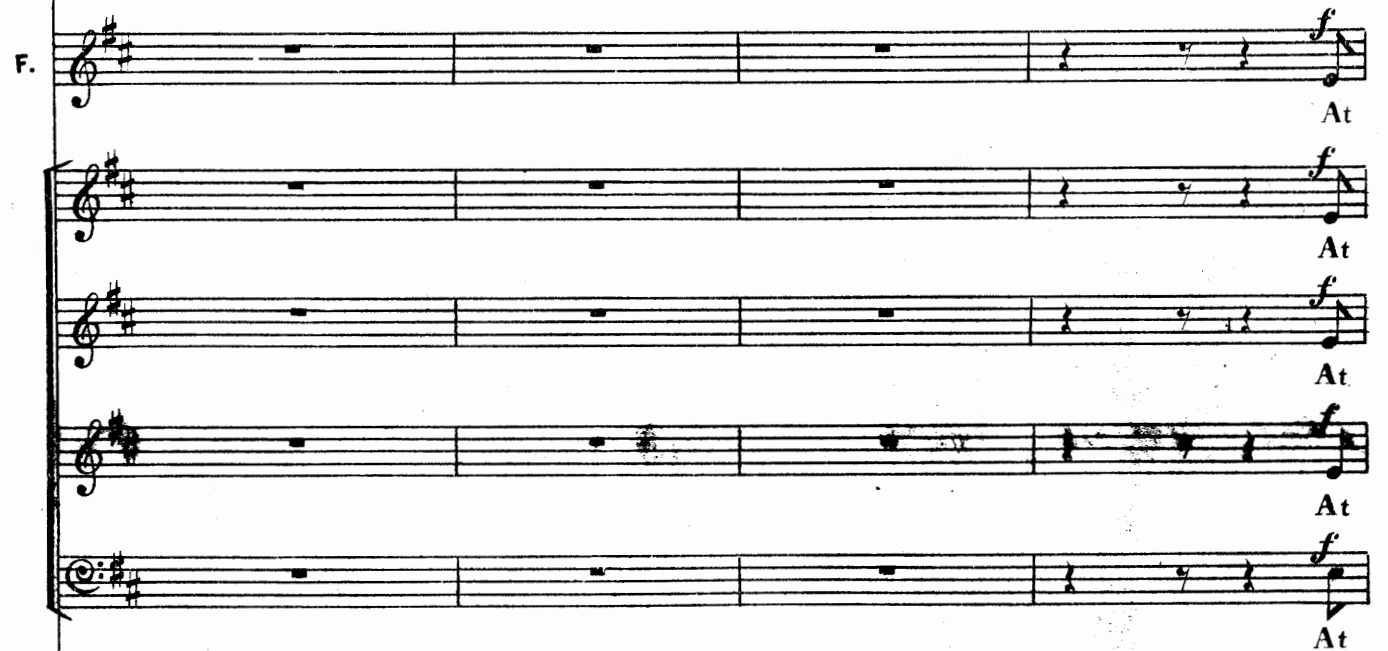
The second system continues the vocal line with the lyrics "ear - - ly morning till late at night to do the honours is my delight. At". The piano accompaniment continues with the same eighth-note accompaniment.

B. tea and dinner, at supper and lunch, You'll see me feeding the whole of the bunch!



The third system concludes the vocal line with the lyrics "tea and dinner, at supper and lunch, You'll see me feeding the whole of the bunch!". The piano accompaniment continues with the same eighth-note accompaniment.

F. At At At At At At



The fourth system consists of five staves of instrumental accompaniment, likely for a string quartet. Each staff begins with a rest and ends with a forte (*f*) dynamic and a half note. The notes are: Staff 1: G4; Staff 2: A4; Staff 3: B4; Staff 4: C5; Staff 5: D5.



The fifth system shows the piano accompaniment continuing with the eighth-note accompaniment from the previous systems.

F. tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

tea and dinner, at supper and lunch, You'll find him feeding the whole of the bunch!

f *ff*

B. Oh! I am the Johnny that trots 'em round, that

F. Oh! he is the Johnny that trots us round, that

Oh! he is the Johnny that trots 'em round, that

Oh! he is the Johnny that trots 'em round, that

Oh! he is the Johnny that trots 'em round, that

Oh! he is the Johnny that trots 'em round, that

Oh! he is the Johnny that trots 'em round, that

f *ff*

B.
trots 'em round, that trots 'em round, Here and there and

F.
trots us round, that trots us round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

B.
ev' - ry - where we have our fling... In close at - tendance I'm

F.
ev' - ry - where we have our fling... In close at - tendance he's

ev' - ry - where they have their fling... In close at - tendance he's

ev' - ry - where they have their fling... In close at - tendance he's

ev' - ry - where they have their fling... In close at - tendance he's

ev' - ry - where they have their fling... In close at - tendance he's

ev' - ry - where they have their fling... In close at - tendance he's

ev' - ry - where they have their fling... In close at - tendance he's

B. al - - ways found, I'm al - - ways found, I'm al - - ways found, And

F. al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

B. please to note that the cut of my coat is quite the thing; *ff*

F. please to note that the cut of his coat is quite the thing; *ff*

please to note that the cut of his coat is quite the thing; *ff*

please to note that the cut of his coat is quite the thing; *ff*

please to note that the cut of his coat is quite the thing; *ff*

please to note that the cut of his coat is quite the thing; *ff*

please to note that the cut of his coat is quite the thing; *ff*

please to note that the cut of his coat is quite the thing; *ff*

Tempo I? *a tempo.*
mf
 F. Foundlings are we, Waiting to see Who will un-
 Foundlings are they, Foundlings, oh! Who will un-
 Foundlings are they, Foundlings, oh! Who will un-
 Foundlings are they, Foundlings, oh! Who will un-
 Foundlings are they, Foundlings, oh! Who will un-

Tempo I? *a tempo.*
rall. *mf*

F. -ra-vel our pre-na-tal mys-te-ry. Tru-ly we'll tell How it be-fel
 -ra-vel our pre-na-tal mys-te-ry. Tru-ly they'll tell How it be-fel
 -ra-vel our pre-na-tal mys-te-ry. Tru-ly they'll tell How it be-fel
 -ra-vel our pre-na-tal mys-te-ry. Tru-ly they'll tell How it be-fel
 -ra-vel our pre-na-tal mys-te-ry. Tru-ly they'll tell How it be-fel

f *dim:*

F. *p*

That we are mi-nus a fam-i-ly his-to-ry Found- - lings are

That they are mi-nus a fam-i-ly his-to-ry Found- - lings are

Found- lings are they, Foundlings are they, yes, Found- - lings are

Found- lings are they, Foundlings are they, yes, Found- - lings are

Found- lings are they, Foundlings are they, yes, Found- - lings are

p rit.

rall: molto.

F. *ff*

we, Ve-ry un-for-tu-nate girls are we

they, Ve-ry un-for-tu-nate girls are they

they, Ve-ry un-for-tu-nate girls are they

they, Ve-ry un-for-tu-nate girls are they

they, Ve-ry un-for-tu-nate girls are they

rall: molto. *ff*

EXIT AFTER SCENE.

Moderato.

F. Found-lings are we, Waiting to see.

Moderato.

rall:

Allegro.

B. Oh I am the Johnny that trots 'em round, that

F. Oh he is the Johnny that trots us round, that

Oh he is the Johnny that trots 'em round, that

Oh he is the Johnny that trots 'em round, that

Oh he is the Johnny that trots 'em round, that

Oh he is the Johnny that trots 'em round, that

Oh he is the Johnny that trots 'em round, that

Allegro.

f

B. trots 'em round, that trots 'em round, Here and there and

F. trots us round, that trots us round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

trots 'em round, that trots 'em round, Here and there and

ev' - ry - where we have our fling... In close attendance I'm

ev' - ry - where we have our fling... In close attendance he's

ev' - ry - where they have their fling... In close attendance he's

ev' - ry - where they have their fling... In close attendance he's

ev' - ry - where they have their fling... In close attendance he's

ev' - ry - where they have their fling... In close attendance he's

ev' - ry - where they have their fling... In close attendance he's

B. al - - ways found, I'm al - - ways found, I'm al - - ways found, And

F. al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

al - - ways found, He's al - - ways found, He's al - - ways found, And

B. please to note that the cut of my coat is quite the thing.

F. please to note that the cut of his coat is quite the thing.

please to note that the cut of his coat is quite the thing.

please to note that the cut of his coat is quite the thing.

please to note that the cut of his coat is quite the thing.

please to note that the cut of his coat is quite the thing.

please to note that the cut of his coat is quite the thing.

N^o 10. — SONG. "THE VEGETARIAN."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Moderato.

PIANO. *f*

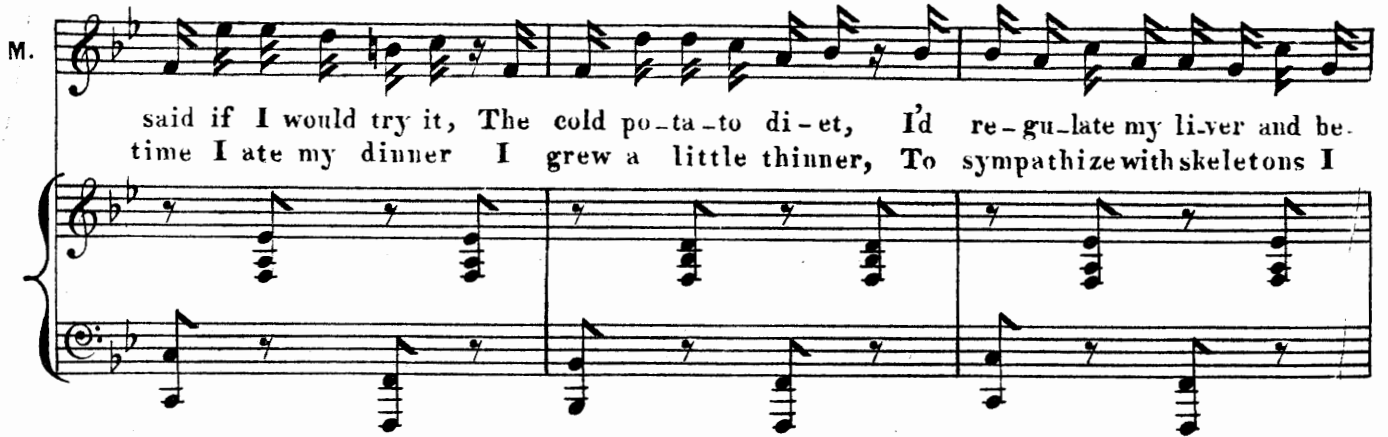
♩ MISCLES.

(1.) It was an e - vil hour when I met my Ma - ry Ann,
 (2.) For breakfast we had por - ridge, for din - ner we had fruits,

M. Oh, woe! woe the day! She was liv - ing with her mo - ther on the
 Oh woe! woe the day! And if we had a sup - per it was

M. ve - ge - ta - ble plan, Yea, ve - ri - - ly yea! She
 prin - ci - pal - ly roots Yea, ve - ri - - ly yea! Each

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems. The first system is a piano introduction marked 'Moderato' and 'PIANO. f'. The second system is the vocal melody with two verses of lyrics. The third system continues the vocal melody with lyrics. The fourth system continues the vocal melody with lyrics. The piano accompaniment is shown in grand staff notation throughout.

M. 

said if I would try it, The cold po-ta-to di-et, I'd re-gu-late my liver and be-
time I ate my dinner I grew a little thinner, To sympathize with skeletons I

M. 

- come an-o-ther man. Though se-ri-ous-ly doubt-ing, I took to Brussels sprouting, And
ve-ry soon be-gan To win her lovely daughter My on-ly drink was, wa-ter And

rall: *a tempo.*

M. 

now you see what's left of me-a Ve-ge-ta-ri-an. I am a ra-dish
now you see what's left of me-a Ve-ge-ta-ri-an.

a tempo. *mf*

M. 

gone to seed, I am the thin-est of my breed, Roots and fruits and as-

p

M.  - pa-ragus, shoots Come all, ye hea-then, come and feed. I am a ra-dish

mf

M.  gone to seed, I am the thin-est of my breed, Roots and fruits and as-

M.  -pa-ragus shoots, Come all, ye hea-then, come and feed.

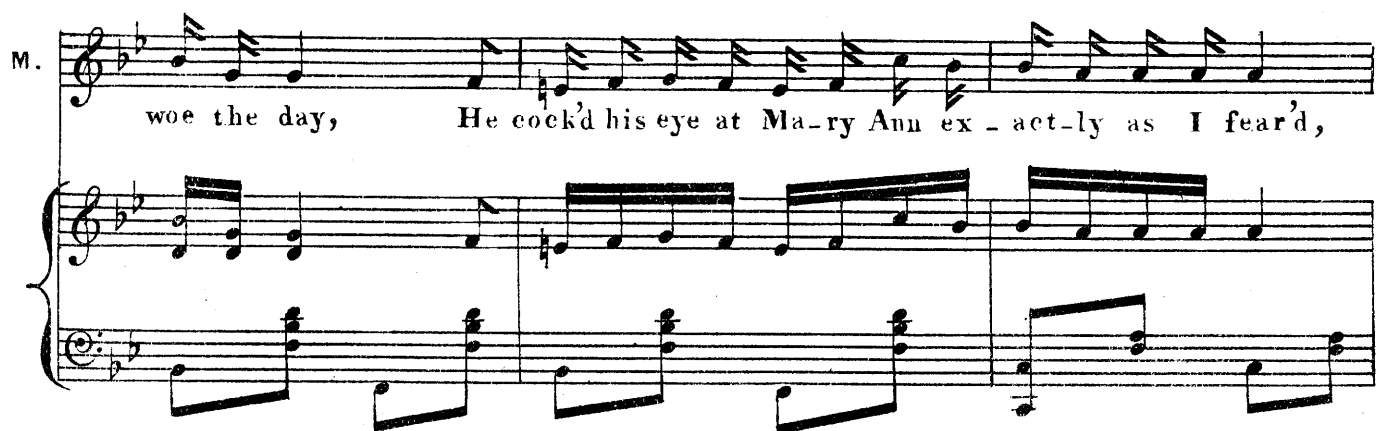
f

M.  (3rd Ver.) It


D.C. for 2d V.  

p

M.  was a dreadful hour when a butcher bold appear'd. Oh, woe!

M.  woe the day, He cock'd his eye at Ma-ry Ann ex-act-ly as I fear'd,

M.  Yea, ve-ri--ly yea, My chest was ra-ther nar-row From

M.  ve-ge-ta-ble marrow But his was broad and bulging like the cover of a van, I

rall: *a tempo.*

M. spite of all I hoped One morning theye-loped, And now you see what's left of me, a

rall: *a tempo.*

M. ve-ge-ta-ri-an. I am a ra-dish gone to seed I am the thinnest

mf

M. of my breed, Root and fruits and as-pa-ra-gus shoots Come all, ye hea-then

p

M. come and feed. I am a ra-dish gone to seed, I am the thinnest

mf

M.  of my breed, Roots and fruits and as - - pa - ra - gus shoots, Come

M.  all, ye hea - - then, come and feed.

DANCE.

ff 



N^o 11. — SONG. "THE FOUNDLING."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Andantino.

PIANO. *mf*

The piano introduction is in 2/4 time, marked *Andantino* and *mf*. It features a melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece concludes with a final chord in the right hand.

ADA.

(Spoken.)

Left up - on a door - step at half - past nine - Oh, Goodness! it was

The first vocal line is in 2/4 time, marked *ADA.* and *(Spoken.)*. The lyrics are "Left up - on a door - step at half - past nine - Oh, Goodness! it was". The piano accompaniment is in the left hand, marked *p*.

A. cold! Sleeping in a bas - ket tied with twine - Oh, Goodness! it was

The second vocal line is marked *A.* and contains the lyrics "cold! Sleeping in a bas - ket tied with twine - Oh, Goodness! it was". The piano accompaniment continues in the left hand.

A. cold! Cold, cold, cold as ice. - Oh, Goodness! it was cold!

The third vocal line is marked *A.* and contains the lyrics "cold! Cold, cold, cold as ice. - Oh, Goodness! it was cold!". The piano accompaniment is marked *mf*.

A. *mf* *f* *f* *f* *f* *f*

1st SOP. The

2nd SOP. Cold, cold, cold as ice - Brrr! Goodness! it was cold!

TEN. Cold, cold, cold as ice - Brrr! Goodness! it was cold!

BASS. Cold, cold, cold as ice - Brrr! Goodness! it was cold!

Cold, cold, cold as ice - Brrr! Goodness! it was cold!

mf

A. *p*

Foundling ma - tron took me in, Be - cause I had no next of kin, And

A. (Crying.)

thus my me - mo - ries be - gin, A - - no - ny - mously - well ra - ther! My

A.

pa - rents' love was words, not deeds, They gave me no - thing

L.H.

A.

for my needs! A pair of socks, a string of beads, Were all I got from

A.

Fa - ther!

1st SOP. *rit:*

A pair of socks, a string of beads, Were all she got from Fa - ther!

2nd SOP. *rit:*

A pair of socks, a string of beads, Were all she got from Fa - ther!

TEN. *rit:*

A pair of socks, a string of beads, Were all she got from Fa - ther!

BASS. *rit:*

A pair of socks, a string of beads, Were all she got from Fa - ther!

rit:

ADA.

I was a poor de-fenceless child, A lit-tle flow'ret

a tempo.

(Crying)

growing wild, But still I said, "Goo-goo" and smiled, But did-n't I thrive-well, rather! Of

my be-longings they kept track, A lot of brui-ses blue and black, And a

L.H.

straw-berry mark in the mid-dle of my back, Was all I got from

A.

Fa-ther!

1st SOP. *rit:*

And a strawberry mark in the middle of her back, Was all she got from Fa-ther!

2nd SOP. *rit:*

And a strawberry mark in the middle of her back, Was all she got from Fa-ther!

TEN. *rit:*

And a strawberry mark in the middle of her back, Was all she got from Fa-ther!

BASS. *rit:*

And a strawberry mark in the middle of her back, Was all she got from Fa-ther!

A.

(Spoken.)

Left up-on a door-step at half-past nine— Oh, Goodness! it was cold!

Tempo Im^o

A.

Sleeping in a bas-ket tied with twine— Oh, Goodness! it was cold!

A.

Cold, cold, cold as ice— Oh, Goodness! it was cold!

1st SOP. *mf*

2nd SOP. *mf*

TEN. *mf*

BASS. *mf*

Cold, cold, cold as ice—

A.

Good-ness! Brrr! Goodness! it was cold!

Good-ness! Brrr! Goodness! it was cold!

Good-ness! Brrr! Goodness! it was cold!

Good-ness! Brrr! Goodness! it was cold!

Good-ness! Brrr! Goodness! it was cold!

Good-ness! Brrr! Goodness! it was cold!

Allegro.

N^o 12. — FINALE. ACT I. "FAREWELL, FAREWELL."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Allegro moderato.

PIANO.

f
ff

SOP. *ff*
Fare_well, fare_well, We ten_der our con_gra_tu_la_tions

TEN. *ff*
Fare_well, fare_well, We ten_der our con_gra_tu_la_tions

BASS. *ff*
Fare_well, fare_well, We ten_der our con_gra_tu_la_tions

ff

tru - - - ly Fare-well, farewell, fare-well. You will see no more of

tru - - - ly Fare-well, farewell, fare-well. You will see no more of

tru - - - ly Fare-well, farewell, fare-well. You will see no more of

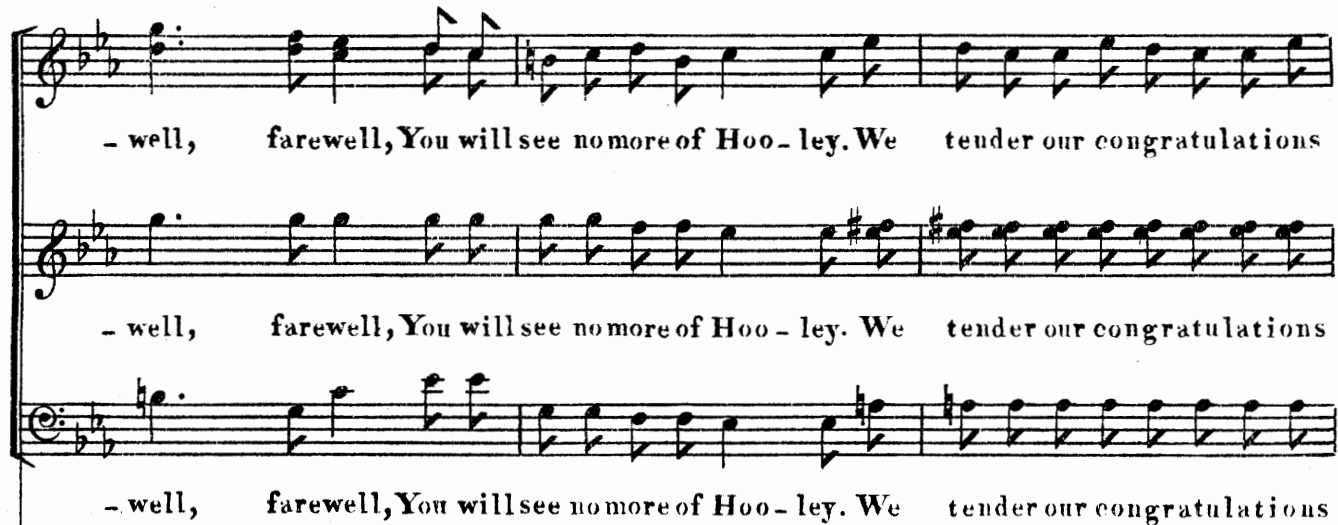
The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics "tru - - - ly Fare-well, farewell, fare-well. You will see no more of" repeated on each staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Hoo - - - ley. Fare-well, farewell, You will see nomore of Hoo - ley. Fare-

Hoo - - - ley. Fare-well, farewell, You will see nomore of Hoo - ley. Fare-

Hoo - - - ley. Fare-well, farewell, You will see nomore of Hoo - ley. Fare-

The second system continues the musical setting with the same three vocal staves and piano accompaniment. The lyrics are "Hoo - - - ley. Fare-well, farewell, You will see nomore of Hoo - ley. Fare-". The piano accompaniment maintains the same rhythmic structure as the first system.



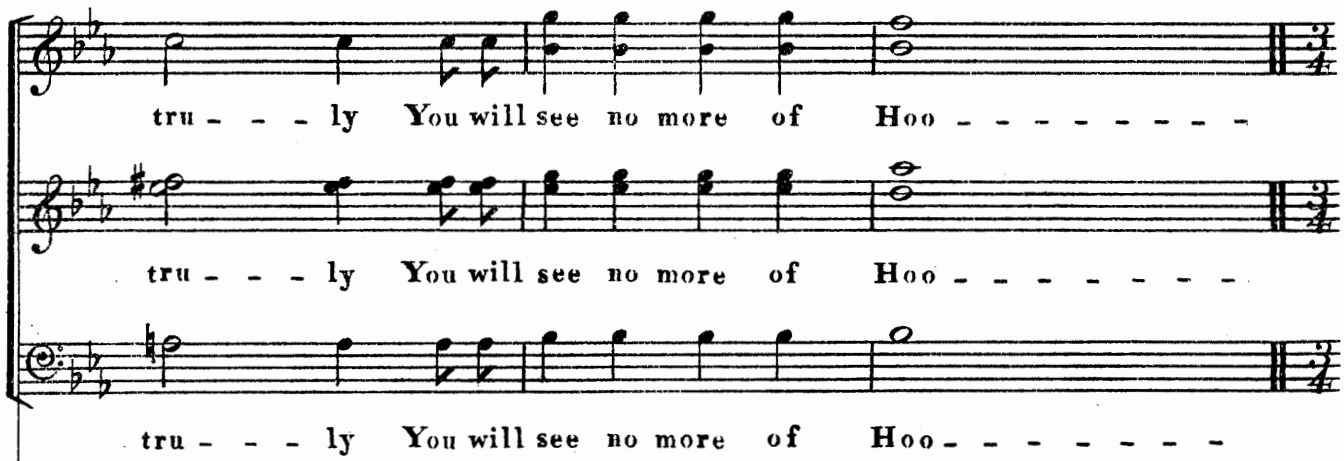
- well, farewell, You will see no more of Hoo - ley. We tender our congratulations

- well, farewell, You will see no more of Hoo - ley. We tender our congratulations

- well, farewell, You will see no more of Hoo - ley. We tender our congratulations



Piano accompaniment for the first system, featuring a treble and bass clef with a 3/4 time signature. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.



tru - - - ly You will see no more of Hoo - - - - -

tru - - - ly You will see no more of Hoo - - - - -

tru - - - ly You will see no more of Hoo - - - - -



Piano accompaniment for the second system, featuring a treble and bass clef with a 3/4 time signature. The right hand plays a melodic line with eighth notes and some grace notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.

Tempo di Valse.

ff *rall: e dim:* *mf* *a tempo.* *cresc: ff*

- ley. Ah! She'll now be a la-dy we un- - der-

ff *rall: e dim:* *mf* *a tempo.* *cresc: ff*

- ley. Ah! She'll now be a la-dy we un- - der-

ff *rall: e dim:* *mf* *a tempo.* *cresc: ff*

- ley. Ah! She'll now be a la-dy we un- - der-

Tempo di Valse.

rall: e dim: *mf* *a tempo.* *cresc: ff*

rall: e dim: *mf* *a tempo.* *cresc:*

- stand a - mong the band that rule the land She'll now be a la-dy of

rall: e dim: *mf* *a tempo.* *cresc:*

- stand a - mong the band that rule the land She'll now be a la-dy of

rall: e dim: *mf* *a tempo.* *cresc:*

- stand a - mong the band that rule the land She'll now be a la-dy of

mf *rall: e dim:* *a tempo.* *cresc:*

ff *rall: e dim: a tempo.*

man - ners grand, With a four - in - hand and a but - - ler bland. She'll now be a

mf

ff *rall: e dim: a tempo.*

man - ners grand, With a four - in - hand and a but - - ler bland. She'll now be a

mf

ff *rall: e dim: a tempo.*

man - ners grand, With a four - in - hand and a but - - ler bland. She'll now be a

mf

cresc: ff

mf *rall: e dim: a tempo.*

cresc: ff

la - dy we un - - der - stand a - mong the band that rule the land, She'll

mf

cresc: ff

la - dy we un - - der - stand a - mong the band that rule the land, She'll

mf

cresc: ff

mf *rall: e dim: a tempo.*

BESSIE.

now be a lady of manners grand, of manners, manners grand. Fare - -

now be a lady of manners grand, of manners, manners grand.

now be a lady of manners grand, of manners, manners grand.

Allegretto.

B. well to the counter fare-well to the shop, No longer a shop girl I'll

Allegretto.

HAROLD.

B. be. Her laces and ribbons she'll instantly drop, She's promised to marry

H. *me.*

f Her la-ces and rib-bons she'll in-stant-ly drop, She's

f Her la-ces and rib-bons she'll in-stant-ly drop, She's

f Her la-ces and rib-bons she'll in-stant-ly drop, She's

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the word "me." and then the lyrics "Her la-ces and rib-bons she'll in-stant-ly drop, She's". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a forte (*f*) dynamic marking.

con espress: **LADY DODO.** *Andantino.*

Oh, pi-ty have on lo-vers two, Who

promised his bride to be.

promised his bride to be.

promised his bride to be.

The second system of the score features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the text "LADY DODO." and the tempo marking "Andantino." The lyrics continue: "Oh, pi-ty have on lo-vers two, Who promised his bride to be." The piano accompaniment includes a piano (*p*) dynamic marking and a change in tempo to "Andantino." indicated by a double bar line.

Andantino.

p

The third system of the score shows the piano accompaniment for the "Andantino" section. It begins with a piano (*p*) dynamic marking and continues with a melodic line in the right hand and a supporting bass line in the left hand.

L.D. *love as deep - ly as did you. When love is young and*

L.D. *love is true, Oh, pi - - ty have on lo - vers two, Oh,*

dim: e rit: *pp*

dim: e rit:

L.D. *pi - ty have on lo - vers two, Who love as deep - ly as did you, When*

a tempo. *pp* *rall:* *a tempo.*

a tempo. *rall:* *a tempo.*

L.D. *love is young and love is true, Oh, pi - ty have on lo - - - vers*

rall:

pp *rall:*

COLONEL. Allegretto.

L.D.

two. With this we are not sa - tis-fied, We will not thus be

Sir GEORGE.

With this we are not sa - tis-fied, We will not thus be

COUNT.

With this we are not sa - tis-fied, We will not thus be

Allegretto.

HOOLEY.

Then

c.

put a - side, By a - ny worlds' Pro - vi - der, Pro - vi - der, Pro - vi - der!

S.G.

put a - side, By a - ny worlds' Pro - vi - der, Pro - vi - der, Pro - vi - der!

c.

put a - side, By a - ny worlds' Pro - vi - der, Pro - vi - der, Pro - vi - der!

H. do your worst I'll not di - - vide, I now pre - sent you

H. to the Bride Who wins the world's Pro - vi - - der, Pro - vi - - der, Pro -

f

mf

H. - vi - - der! Dear

RECIT. (ad lib:)

He is the world's Pro - vi - - der, Pro - vi - - - - der!

He is the world's Pro - vi - - der, Pro - vi - - - - der!

He is the world's Pro - vi - - der, Pro - vi - - - - der!

H. friends permit me to de-clare my thanks for all your wishes

sfz *p* *sfz*

Allegro moderato.

H. fair, The la-dy too who is standing here by me Re-

Allegro moderato.

p leggiero.

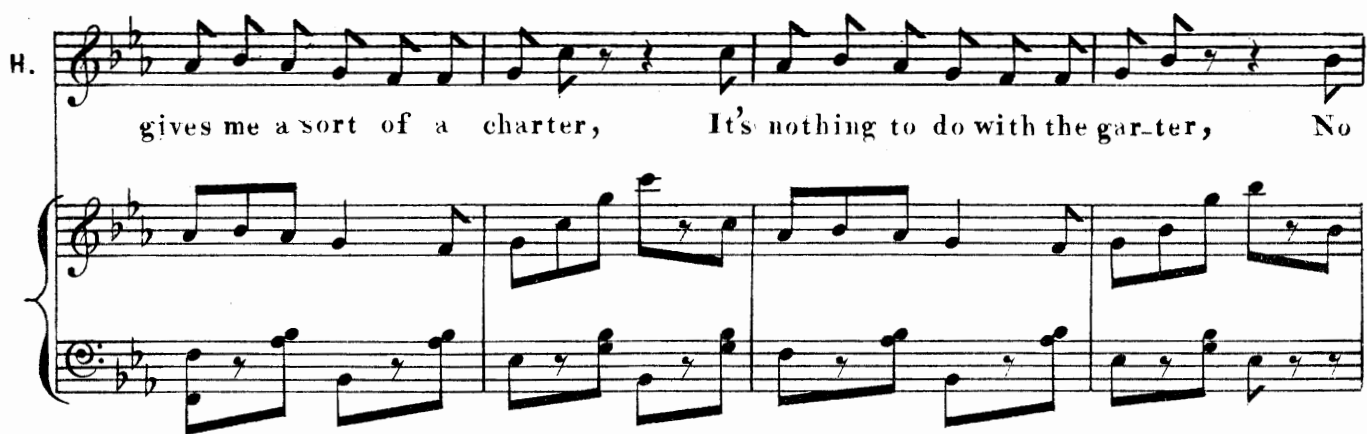
H. turns con-gra-tu-lations thank-ful-ly Re- - turns congratulations

Allegro moderato.

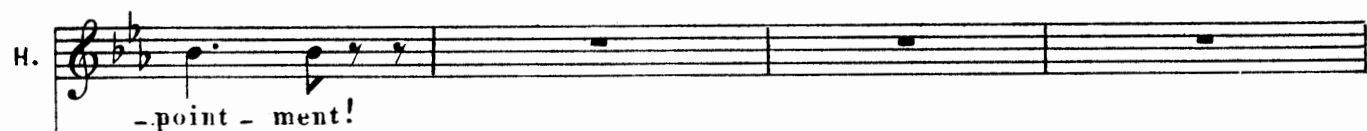
H. thank - ful - - ly For She

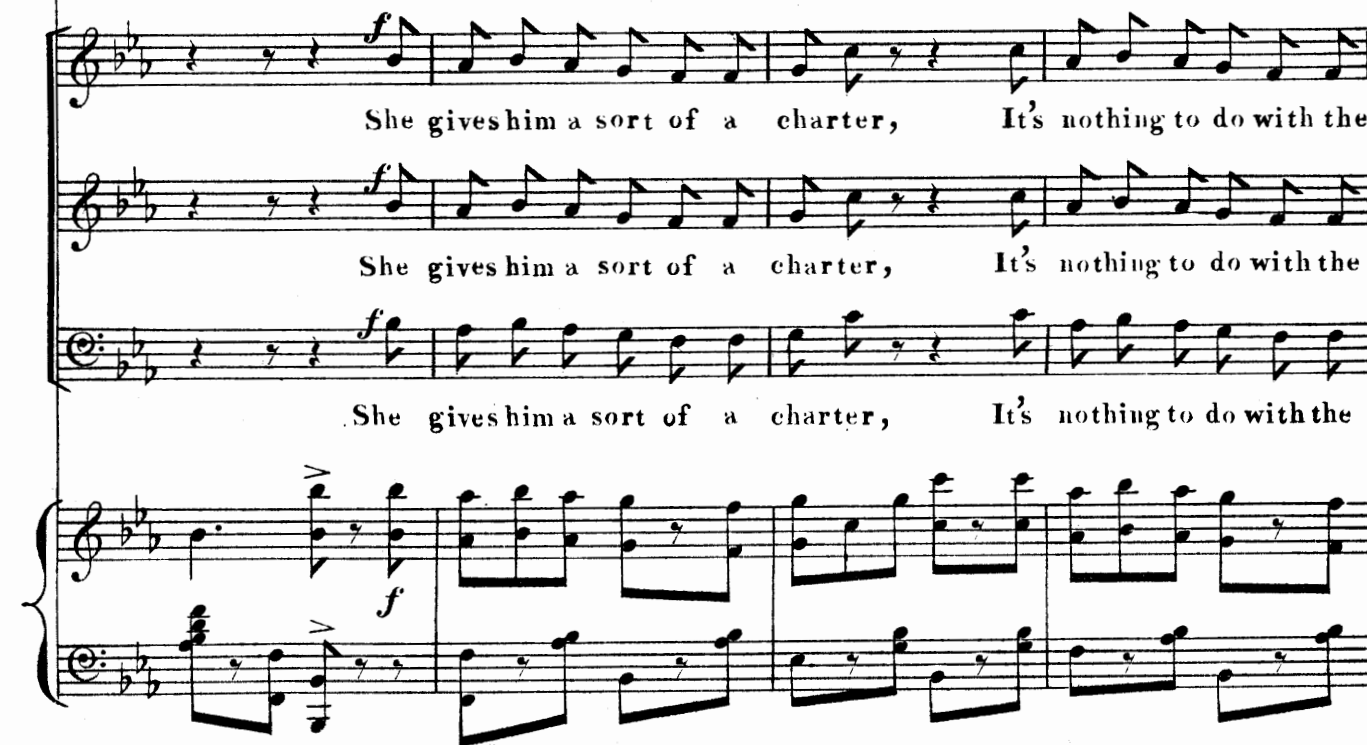
Allegro moderato.


cresc: *f* *mf*


H.  gives me a sort of a charter, It's nothing to do with the gar-ter, No

H.  longer she'll stop at her place at the shop, She's ta-ken a - - nother ap-

H.  -point - ment!

f  She gives him a sort of a charter, It's nothing to do with the

f  She gives him a sort of a charter, It's nothing to do with the

f  She gives him a sort of a charter, It's nothing to do with the

gar-ter, No lon-ger she'll stop at her place in the shop, She's

gar-ter, No lon-ger she'll stop at her place in the shop, She's

gar-ter, No lon-ger she'll stop at her place in the shop, She's

Moderato. HAROLD.

mf

My love I will not be denied Why

ta-ken a - no - ther ap - - pointment.

ta-ken a - no - ther ap - - pointment.

ta-ken a - no - ther ap - - pointment.

Moderato.

dim: p

BEATRICE.

H.  *not like her be - come a bride. The case is dif - fer - ent you see,*

cresc: *dim:* *pp*

LADY DODO.

B.  *He hasn't a - ny fam - i - ly. That's right, my dear, don't be a goose There always time to don the*
Allegro moderato.

f *noose. Quite right, quite right, quite right!*

f *Quite right, quite right, quite right!*

f *Quite right, quite right, quite right!*

f *Quite right, quite right, quite right!*

ff

MIGGLES.

What's this? What's this? To Hooley she's af-fianced, This

M. un-der-handed wedding shall not be!

What's this? What's this? The

What's this? What's this? The

What's this? What's this? The

M. *f* *ff*

wedding shall not be! What's this? What's this? The wedding shall not be!

wedding shall not be! What's this? What's this? The wedding shall not be!

wedding shall not be! What's this? What's this? The wedding shall not be!

mf

M.

not be done, she has been won By fraud and cruel trickery.

f He'll not be done, She has been won By

f He'll not be done, She has been won By

f He'll not be done, She has been won By

f

RECIT. (ad lib.)

M. *I say this marriage shall not be, this marriage shall not*
fraud and cruel trickery.
fraud and cruel trickery.
fraud and cruel trickery.

RECIT. (ad lib.)

ADA.

HOOLEY. Allegro moderato.

M. *be! Oh, Theodore! Your head is get - ting too enlarged, Take*
Allegro moderato.

MIGGLES.

H. *care, or you will be discharged! Just wait and see me harry you, No*

M. minister shall marry you. Just

f He says that he will harry them, No min-ister shall marry them!

f He says that he will harry them, No min-ister shall marry them!

f He says that he will harry them, No min-ister shall marry them!

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'minister shall marry you.' and ends with 'Just'. The piano accompaniment consists of three staves: two treble clefs and one bass clef. It features a melody in the upper treble staff and a harmonic accompaniment in the lower two staves. Dynamics include *f* (forte) and accents (*>*).

M. HOOLEY.

wait and see! You'll hear from me!

ff There'll sure - ly be a tra - - ge -

ff There'll sure - ly be a tra - - ge -

ff There'll sure - ly be a tra - - ge -

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line begins with 'HOOLEY.' and the lyrics 'wait and see! You'll hear from me!'. The piano accompaniment consists of two treble clefs and one bass clef. It features a melody in the upper treble staff and a harmonic accompaniment in the lower two staves. Dynamics include *ff* (fortissimo) and accents (*>*).

Tempo di Valse.

ff *rall: e dim: a tempo.* *mf* *cresc:* *ff*

-dy! Ah! She'll now be a la-dy we un--der-

ff *rall: e dim: a tempo.* *mf* *cresc:* *ff*

-dy! Ah! She'll now be a la-dy we un--der-

ff *rall: e dim: a tempo.* *mf* *cresc:* *ff*

-dy! Ah! She'll now be a la-dy we un--der-

Tempo di Valse.

rall: *a tempo.* *cresc:* *ff*

rall: e dim: mf a tempo. *cresc:*

stand a-mong the band that rule the land, She'll now be a la-dy of

rall: e dim: mf a tempo. *cresc:*

stand a-mong the band that rule the land, She'll now be a la-dy of

rall: e dim: mf a tempo. *cresc:*

stand a-mong the band that rule the land, She'll now be a la-dy of

rall: e dim: mf a tempo. *cresc:*

ff *rall: e dim: mf a tempo.*

man - ners grand with a four - in - hand and a but - - ler bland. She'll now be a

ff *rall: e dim: mf a tempo.*

man - ners grand with a four - in - hand and a but - - ler bland. She'll now be a

ff *rall: e dim: mf a tempo.*

man - ners grand with a four - in - hand and a but - - ler bland. She'll now be a

ff *rall: e dim: mf a tempo.*

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano part is in bass clef. The lyrics are: 'man - ners grand with a four - in - hand and a but - - ler bland. She'll now be a'. The first vocal staff has a dynamic marking of *ff* and a tempo change to *rall: e dim: mf a tempo.* The piano accompaniment also features a *ff* dynamic and the same tempo change.

cresc: ff

la - dy we un - - der - stand a - mong the band that rule the land, She'll

cresc: ff

la - dy we un - - der - stand a - mong the band that rule the land, She'll

cresc: ff

la - dy we un - - der - stand a - mong the band that rule the land, She'll

cresc: ff

Detailed description: This system contains the next three vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of three flats. The piano part is in bass clef. The lyrics are: 'la - dy we un - - der - stand a - mong the band that rule the land, She'll'. Each vocal staff begins with a *cresc:* marking followed by a *ff* dynamic. The piano accompaniment also starts with a *cresc:* marking and a *ff* dynamic.



now be a la-dy of man-ners grand, of man-ners, manners grand.



now be a la-dy of man-ners grand, of man-ners, manners grand.



now be a la-dy of man-ners grand, of man-ners, manners grand.



Hap - py, hap - py may they be ev - er more, Happy, hap - py may they be



Hap - py, hap - py may they be ev - er more, Happy, hap - py may they be



Hap - py, hap - py may they be ev - er more, Happy, hap - py may they be



ev-er-more. May their fate a fair one be, May their fate a

ev-er-more. May their fate a fair one be, May their fate a

ev-er-more. May their fate a fair one be, May their fate a

fair one be, Hap-py, hap-py may they be ev-er-more, Happy

fair one be, Hap-py, hap-py may they be ev-er-more, Happy

fair one be, Hap-py, hap-py may they be ev-er-more, Happy

hap-py may they be ev-ermore, Hus - - band and wife for life in

hap-py may they be ev-ermore, Hus - - band and wife for life in

hap-py may they be ev-ermore, Hus - - band and wife for life in

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in a minor key with a 4/4 time signature. The lyrics are repeated on each vocal staff.

u - - - ni - - - ty. She'll now be a la-dy we un - der -

u - - - ni - - - ty. She'll now be a la-dy we un - der -

u - - - ni - - - ty. She'll now be a la-dy we un - der -

rall: *ff* a tempo.

rall: *ff* a tempo.

rall: *ff* a tempo.

rall: *ff* a tempo.

The second system continues the musical score with three vocal staves and a piano accompaniment. It includes dynamic markings such as *rall: ff* and *a tempo.* The lyrics are repeated on each vocal staff.

-stand a-mong the band that rule the land, She'll now be a la-dy of man-ners

-stand a-mong the band that rule the land, She'll now be a la-dy of man-ners

-stand a-mong the band that rule the land, She'll now be a la-dy of man-ners

grand, with a four-in-hand and a but-ler bland. She'll now be a lady we un-der-

grand, with a four-in-hand and a but-ler bland. She'll now be a lady we un-der-

grand, with a four-in-hand and a but-ler bland. She'll now be a lady we un-der-

- stand a-mong the band that rule the land, She'll now be a lady of man-ners

- stand a-mong the band that rule the land, She'll now be a lady of man-ners

- stand a-mong the band that rule the land, She'll now be a lady of man-ners

grand, of man-ners, man-ners grand!

grand, of man-ners, man-ners grand!

grand, of man-ners, man-ners grand!

grand, of man-ners, man-ners grand!

grand, of man-ners, man-ners grand!

N^o 13.—OPENING CHORUS. ACT II. CHARITY, CHARITY!

WORDS BY H. J. W. DAM.

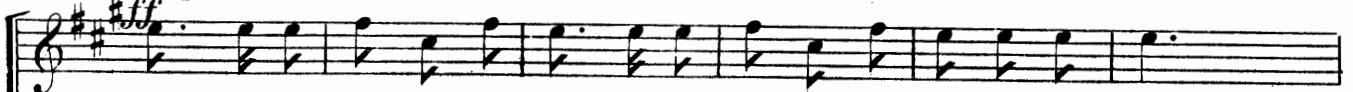
MUSIC BY IVAN CARYLL.

Allegro.

PIANO. *ff*

The musical score is written for piano and consists of four systems of music. Each system is written on two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/8. The tempo is marked 'Allegro' and the dynamic is 'ff' (fortissimo). The first system includes a 'PIANO.' label and a 'ff' dynamic marking. The music is characterized by rhythmic patterns and chordal textures typical of a 19th-century opera chorus opening.

The image displays a page of musical notation, numbered 114, consisting of six systems of two staves each. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The final system includes a *rall.* marking. The music is presented in a standard piano score format, with the right hand on the upper staff and the left hand on the lower staff of each system.

1st SOP. *Tempo Imo*

2nd SOP. Char - i - ty, char - i - ty, char - i - ty, char - i - ty, Fearless we are



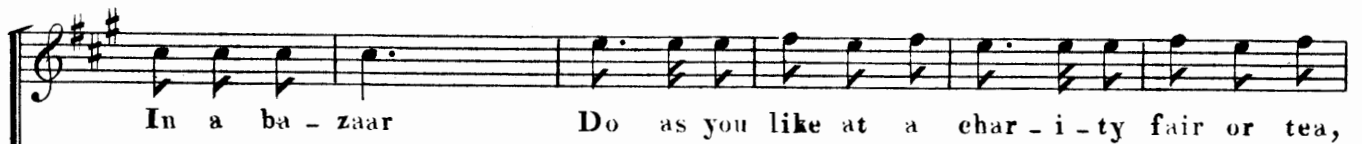
TEN. Char - i - ty, char - i - ty, char - i - ty, char - i - ty, Fearless we are



BASS. Char - i - ty, char - i - ty, char - i - ty, char - i - ty, Fearless we are



Char - i - ty, char - i - ty, char - i - ty, char - i - ty, Fearless we are

Tempo Imo

In a ba - zaar

Do as you like at a char - i - ty fair or tea,



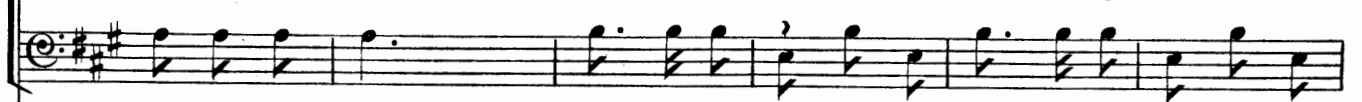
In a ba - zaar

Do as you like at a char - i - ty fair or tea,



In a ba - zaar

Do as you like at a char - i - ty fair or tea,



In a ba - zaar

Do as you like at a char - i - ty fair or tea,



Nothing we bar In a ba-zaar, Char-i-ty, char-i-ty, Fearless we
 are, Do as you like at a char-i-ty fair. Fearless we are

Nothing we bar In a ba-zaar, Char-i-ty, char-i-ty, Fearless we
 are, Do as you like at a char-i-ty fair. Fearless we are

Nothing we bar In a ba-zaar, Char-i-ty, char-i-ty, Fearless we
 are, Do as you like at a char-i-ty fair. Fearless we are

Nothing we bar In a ba-zaar, Char-i-ty, char-i-ty, Fearless we
 are, Do as you like at a char-i-ty fair. Fearless we are

are, Do as you like at a char-i-ty fair. Fearless we are

are, Do as you like at a char-i-ty fair. Fearless we are

are, Do as you like at a char-i-ty fair. Fearless we are

are, Do as you like at a char-i-ty fair. Fearless we are

cres:
 In a ba - zaar, Do as you like at a char-i-ty fair or tea, Char-i-ty,
cres:
 'In a ba - zaar, Do as you like at a char-i-ty fair or tea, Char-i-ty,
cres:
 In a ba - zaar, Do as you like at a char-i-ty fair or tea, Char-i-ty,
cres:
 In a ba - zaar, Do as you like at a char-i-ty fair or tea, Char-i-ty,

fff
 char-i-ty, char-i-ty, char-i-ty, char-i-ty!
fff
 char-i-ty, char-i-ty, char-i-ty, char-i-ty!
fff
 char-i-ty, char-i-ty, char-i-ty, char-i-ty!
fff
 char-i-ty, char-i-ty, char-i-ty, char-i-ty!

fff

Allegro moderato.

f marcato.

You can have a lit - tle "bae," sirs, Pe - tits cheveaux on the track,

f marcato.

You can have a lit - tle "bae," sirs, Pe - tits cheveaux on the track,

f marcato.

We can have a lit - tle "bae" And Pe - tits cheveaux on the track,

f marcato.

We can have a lit - tle "bae" And Pe - tits cheveaux on the track,

Allegro moderato.

f marcato.

Lot - te - ries and gay rou - lette, So your so - ve - reigns we get.

Lot - te - ries and gay rou - lette, So your so - ve - reigns we get.

Lot - te - ries and gay rou - lette, So our so - ve - reigns they get.

Lot - te - ries and gay rou - lette, So our so - ve - reigns they get.

For the poor and for the nee-dy, We col-lect in man-ner spee-dy,
 For the poor and for the nee-dy, We col-lect in man-ner spee-dy,
 For the poor and for the nee-dy, They col-lect in man-ner spee-dy,
 For the poor and for the nee-dy, They col-lect in man-ner spee-dy,

No-thing that will pay we bar, In a char-i--ty ba-zaar.
 No-thing that will pay we bar, In a char-i--ty ba-zaar.
 No-thing that will pay they bar, In a char-i--ty ba-zaar.
 No-thing that will pay they bar, In a char-i--ty ba-zaar.

ff
 Char - i - ty !

ff
 Char - i - ty ! . . .

ff
 Seek - ing gold they still are will - ing To ac - cept the hum - ble shil - ling,

ff
 Seek - ing gold they still are will - ing To ac - cept the hum - ble shil - ling,

ff

. . . Cha - ri - ty! But the pen - nies must re - fuse.

. . . Cha - ri - ty! But the pen - nies must re - fuse.

But the pen - nies must re - fuse, But the pen - nies must re - fuse.

But the pen - nies must re - fuse, But the pen - nies must re - fuse.

Cha - - ri - ty! Cha - ri - ty! Cha - ri - ty!

Cha - - ri - ty! Cha - ri - ty! Cha - ri - ty!

Seek - ing gold they still are will - ing To ac - cept the hum - ble shil - ling,

Seek - ing gold they still are will - ing To ac - cept the hum - ble shil - ling,

But the pen - nies must re - fuse, Pen - nies on - ly can be used in

But the pen - nies must re - fuse, Pen - nies on - ly can be used in

But the pen - nies must re - fuse, Pen - nies on - ly can be used in

But the pen - nies must re - fuse, Pen - nies on - ly can be used in

ra - ri - ty, in ra - ri - - ty!

ra - ri - ty, in ra - ri - - ty!

ra - ri - ty, in ra - ri - - ty!

ra - ri - ty, in ra - ri - - ty!

Tempo Imo

Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty, Fearless we are

Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty, Fearless we are

Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty, Fearless they are

Cha - ri - ty, cha - ri - ty, cha - ri - ty, cha - ri - ty, Fearless they are

Tempo Imo

In a ba - - zaar Do as you like at a cha - ri - ty fair, or tea.

In a ba - - zaar Do as you like at a cha - ri - ty fair, or tea.

In a ba - - zaar Do as you like at a cha - ri - ty fair, or tea.

In a ba - - zaar Do as you like at a cha - ri - ty fair, or tea.

Nothing we are In a ba - - zaar Cha - ri - ty! Cha - ri - ty!

Nothing we are In a ba - - zaar Cha - ri - ty! Cha - ri - ty!

Nothing they are In a ba - - zaar Cha - ri - ty! Cha - ri - ty!

Nothing they are In a ba - - zaar Cha - ri - ty! Cha - ri - ty!

Fearless we are, Do as you like at a cha-ri-ty fair!

Fearless we are, Do as you like at a cha-ri-ty fair!

Fearless they are, Do as you like at a cha-ri-ty fair!

Fearless they are, Do as you like at a cha-ri-ty fair!

Fearless we are, In a ba--zaar, Do as you like at a

Fearless we are, In a ba--zaar, Do as you like at a

Fearless they are, In a ba--zaar, Do as you like at a

Fearless they are, In a ba--zaar, Do as you like at a

cha-ri-ty fair, or tea. Cha-ri-ty, cha-ri-ty, cha-ri-ty, cha-ri-ty!

cha-ri-ty fair, or tea. Cha-ri-ty, cha-ri-ty, cha-ri-ty, cha-ri-ty!

cha-ri-ty fair, or tea. Cha-ri-ty, cha-ri-ty, cha-ri-ty, cha-ri-ty!

cha-ri-ty fair, or tea. Cha-ri-ty, cha-ri-ty, cha-ri-ty, cha-ri-ty!

cres:

cres:

cres:

cres:

cres:

Cha-ri-ty, in cha-ri-ty!

Cha-ri-ty, in cha-ri-ty!

Cha-ri-ty, in cha-ri-ty!

Cha-ri-ty, in cha-ri-ty!

Cha-ri-ty, in cha-ri-ty!

fff

fff

fff

fff

fff

N^o 14.— SONG. "THE SMARTEST GIRL IN TOWN."

WORDS BY ADRIAN ROSS.

MUSIC BY IVAN CARYLL.

PIANO. *f*

I'm a
Ah, dear

la - dy not unknown to fame, Cri - ties call me by my Christian name, And you
boys you won't be ve - ry glad When I'm married to a no - ble lad, I shall

see my pho - tograph on show Just wher - e - ver you may care to go, I've been
turn out most sin - gu - lar - ly prim, And I reckon I'll look af - ter him; Oh, I'll

ta - ken in my din - ner gown, Looking modest - ly and shy - ly down, Or
be a ve - ry pro - per sort, Quite pro - pri - e - ty it - self in short. And

kick - ing high with pet -ticoats that fly— The smartest girl in town. Oh, there
all the peers shall vote me a success, The grandest dame at Court, Yes, I

ne - ver was a tale of a ro - man - cer That told of such a fai - ry as a
think that I shall find the method an - swer, A Duchess will de - ve - lop from a

dan - cer, For a kingdom she en - joys when she's told by all the boys That she's
dan - cer, All the House of Lords will own that there ne - ver has been known Such a

ev-er, ev-er, ev-er such a duck. And the million-aires de-vout-ed-ly a-
 dear, demure and dainty lit-tle duck. And a dancing girl burlesque or op-e-

-dore me, And the peer-age in a bo-dy kneels be-fore me, And the
 -ra-tic, May be mo-ther of a race a-ris-to-cra-tic, Who will

rall: lit-tle dancing girl may be married to an Earl, For you ne-ver, ne-ver, ne-ver know your
 havethir noble rights to an ancestress in tights, For you ne-ver, ne-ver, ne-ver know your

a tempo.

1st Verse. 2nd Verse.

luck, luck, luck, No, you ne-ver, ne-ver, ne-ver know your luck!
 luck, luck, luck, For you ne-ver, ne-ver, ne-ver know your luck!

N^o 14^a— SONG. "LOUSIANA LOU."

WRITTEN AND COMPOSED BY

LESLIE STUART.

Allegro moderato.

PIANO. *p*

ad lib.

I lub a gal, 'spose she lubs me too, A - ny-how she say she do
 When Lou was born, I was jess so high, I was but a ba - by boy;
 Lou's grewed up now soon she'll mar-ry me A - ny-how I want her be,

f

she say she do; We calls her Lou since that gal was born
 a ba - by boy Mam says, "My Lor," arent dem child'en spoons
 I want her be, For all de nigs lub dat gal ob mine,

p

Down Lou - si - an - a, 'mong de su - gar and de corn.
 Down Lou - si - an - a, 'mong de cot - ton and de coons.
 Down Lou - si - an - a, 'mong de pos - sum and de pine.

Lou, how I lub her true! Lou,
 Lou, how I lub you true! Lou,
 Lou, how I lub you true! Lou,

deed I do, I do! And eb' - ry night, when de moon anshine,
 deed I do, I do! In days a - gone to her cot I'd creep,
 deed I do, I do! So when we're wed and we're spliced in one,

I sing dis lit - tle gal dis lit - tle song ob mine *rall.*
 And sing dis lit - tle song to put dat chile a - sleep
 I'll sing dis lit - tle song to bring back days a - gone *rall.*

CHORUS.

a tempo

Lou, Lou, I lub you, I lub you, dat's true; Don't cry don't sigh, You'll

pp *p*

see me in de morn - in': Dream, dream, dream ob me, And I'll dream ob you, My

Lou-si-an-a, Lou-si-an-a, Lou-si-an-a Lou. Lou,

pp

. Lou,

Lou, Lou, I lub you I lub you, dat's true; Don't cry, don't sigh, You'll

f

see me in de morn - in': Dream, dream, dream ob me, And I'll dream ob you, My

Lou - si - an - a, Lou - si - an - a, Lou - si - an - a Lou

1st & 2nd

ad lib.

D.C.

3rd verse

...

f

N^o 15. DUET. "LOVE ON THE JAPANESE PLAN."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Moderato.

VOICE.

PIANO.

mf

MICGLES.

mf

I am a Jap, Please notice my cap, 'Twas copied from off a tea - cad - dy.

p

similt.

Miss R.

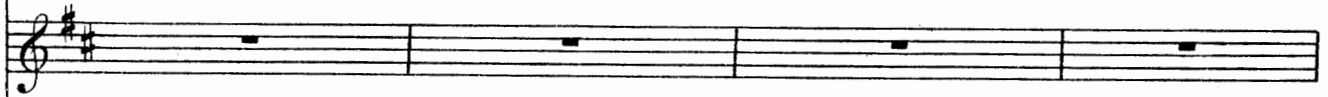
mf

I am so shy, A Ja - panese I, And he is my Japanese lad - die.

MICGLES.



She came to me En-closed in some tea, But I found it hard to con-sume her.



MICGLES.



Sat - su - ma.

Miss R.



This little elf I put on the shelf, This crack'd little bit of Sat-su-ma.....



Ho, ho! Jolly Ja-pan, Ho, ho! her little man, To-ki-o! To-ki-o!



Ho, ho! Jolly Ja-pan, Ho, ho! my little man, To-ki-o! To-ki-o!



M. *cresc:* *mf*
 Sto-ni-o bro-ki-o! We are in love on the Ja-pa-nese plan. Ho, ho!

R. *cresc:* *mf*
 Sto-ni-o bro-ki-o! We are in love on the Ja-pa-nese plan. Ho, ho!

cresc: *dim:* *p*

M. Jolly Ja-pan, Ho, ho, her lit-tle man, To-ki-o! To-ki-o!

R. Jolly Ja-pan, Ho, ho, my lit-tle man, To-ki-o! To-ki-o!

M. *cresc:* *f*
 sto - ni - o bro - ki - o! We are in love on the Ja - pa - nese plan.

R. *cresc:* *f*
 sto - ni - o bro - ki - o! We are in love on the Ja - pa - nese plan.

cresc: *mf* *f*

M. *mf*
Ko-ho-nasan She

R.

p

M. grew on a fan, She's driving me stea-di-ly era-zy.

R. *mf*
Mi-ka-to to me A

simili.

M. He-ra hei, hei! My

R. ninny you see, My lit tle chrysan-themum dai-sy.

M. 
girlie is gay, I'd give a gold tea-pot to own her.

R. 
Ko-han-na-san Is



M. 
Ki - mo - na.

R. 
not for a man, She loves but a pret - ty Ki - mo - na



M. 
Ho, ho! Jol-ly Ja - pan, Ho, ho, her lit-tle man,

R. 
Ho, ho! Jol-ly Ja - pan, Ho, ho, my lit-tle man,



M. *cresc:*
To-ki-o! To-ki-o! Sto-ni-o bro-ki-o! We are in love on the Ja-panese plan.

R. *cresc:*
To-ki-o! To-ki-o! Sto-ni-o bro-ki-o! We are in love on the Ja-panese plan.

M. *mf*
He, he! Jol-ly Ja-pan, He, he, her lit-tle man,

R. *mf*
He, he! Jol-ly Ja-pan, He, he, my lit-tle man,

M. *cresc:* *f*
To-ki-o! To-ki-o! Sto-ni-o bro-ki-o! We are in love on the Japanese plan.

R. *cresc:* *f*
To-ki-o! To-ki-o! Sto-ni-o bro-ki-o! We are in love on the Japanese plan.

DANCE.

The musical score is written for piano and features six systems of music. Each system consists of a piano (p) part in the bass clef and a treble clef part. The key signature is one sharp (F#), and the time signature is 2/4. The first system includes the dynamic marking *p* and the instruction *simili.*. The second system continues the melodic and harmonic development. The third system features a crescendo hairpin and a *p* marking. The fourth system shows a change in the piano part's texture. The fifth system includes a *tr* (trill) marking. The sixth system concludes the piece with a final cadence in the piano part.

First system of musical notation. 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 first measure of the upper staff is marked with a piano dynamic *p*. The second measure of the upper staff is marked with the instruction *simili.* The system concludes with a fermata over the final note of the upper staff.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system concludes with a fermata over the final note of the upper staff.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system concludes with a piano dynamic *p* in the lower staff.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system concludes with a fermata over the final note of the upper staff.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system concludes with a fermata over the final note of the upper staff.

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system concludes with a fermata over the final note of the upper staff. The lower staff features dynamic markings: *cresc.* in the second measure, *f* in the fifth measure, and *ff* in the sixth measure.

N^o 16.—SONG AND CHORUS. "BROWN OF COLORADO."

(THE MILLIONAIRE.)

WORDS BY ADRIAN ROSS.

MUSIC BY LIONEL MONCKTON.

Allegro marziale.

PIANO.

BROWN.

mf

V.1. In the

steerage of a Li-ner I went out to be a mi-ner, And in
com-pa-ny I found-ed with a cap-i-tal un-bounded, To de-
Bri-ton's no-ble sei-sons, I'm the big-gest of the li-ions, There is

B.

search of gold pro-ceed-ed for to roam, I had nothing worth a
 - ve - lop the ba - nan - za I had found, And I sold them an ex -
 hard - ly a - ny - thing I could - n't buy! There are Duchess - es in

For to roam!
 He had found!
 Could - n't buy.

For to roam!
 He had found!
 Could - n't buy!

f *p*

B.

button, but a lit - tle tea and mut - ton, And a co - py of the "Miner's Dream of
 - tension, which I quite for - got to mention Was lo - ca - ted on an - - other par - ty's
 batches all in - tent on mak - ing matches, And the girls are not par - tic - u - lar - ly

B. *rit: a tempo.*

Home," ground! shy! So I turn'd the soil and dug it, but I ne-ver found a Then I rigg'd a lit-tle cor-ner, like the cure in-vent-ing I have bought a doz-en pla-ces that be-long'd to no-ble

Dream of Home! Par - ty's ground! - lar - ly shy!

Dream of Home! Par - ty's ground! - lar - ly shy!

f *p rit:* *a tempo.*

B. nugget, And I near-ly left the diggings in des - pair. When with Warner, And I hammer'd ev'-ry man that sold a bear; Such a ra-ces, And a hun-dred moors and fo-rests here and there! And I

In des - pair! Sold a bear! Here and there!

In des - pair! Sold a bear! Here and there!

f

B. *rit:*

-out the slightest warning, why, I struck the reef one morning, And I left my claim a skill-ful o - pe - ra - tion is a ve - ry good founda - tion For the fortune of a pay a sum in - fer - nal to sup - port an ev'ning journal, It's the fashion for a

p *rit:*

B. *mf a tempo.*

splendid mil - lion - aire! Ah: ha, ha, A - splendid mil - lion - aire, With -
mighty mil - lion - aire! Ah: ha, ha, A mighty mil - lion - aire, I
modern mil - lion - aire! Ah: ha, ha, A gorgeous mil - lion - aire, I'm

rall: f *mf*

Mil - lion - aire! Yes!
Mil - lion - aire! Yes!
Mil - lion - aire! Yes!

rall: f *mf*

Mil - lion - aire! Yes!
Mil - lion - aire! Yes!
Mil - lion - aire! Yes!

rall: *p* *a tempo.*

B.

- out a sin-gle care, In- stead of an un- - luc- ky des- pe- - ra - - -
 oc- cu- py the chair, With dig- ni- ty, but no ill- bred bra- va - - -
 master ev'- ry- where, As ab- so- lute as Kai- ser or Mi- ka - - -

mf
 Yes!
 Yes!
 Yes!

mf
 Yes!
 Yes!
 Yes!

B.

- do. I strode in- to the town, No lon- ger Bun- co Brown, But
 - do! The mas- ter and the lord, The Boss of Brown's re- - ward, In
 - do. Some day I'll buy a crown, And be a Roy- al Brown, His

mf
 Yes!
 Yes!
 Yes!

mf
 Yes!
 Yes!
 Yes!

mf
 Yes!
 Yes!
 Yes!

B.

plu - to - cra - tie Brown of Co - lo - - ra - - - - do !
 that ro - man - tic land of Co - lo - - ra - - - - do !
 Ma - jes - ty King Brown of Co - lo - - ra - - - - do !

ff

A splendid mil - lion -
 A mighty mil - lion -
 A gorgeous mil - lion -

ff

A splendid mil - lion -
 A mighty mil - lion -
 A gorgeous mil - lion -

B.

- aire, With - out a sin - gle care, In - stead of an un - luc - ky des - pe -
 - aire, He oc - cu - pies the chair With dig - ni - ty, but no ill - bred bra -
 - aire, He's mas - ter ev' - ry - where, As ab - so - lute as Kai - ser or Mi -

- aire, With - out a sin - gle care, In - stead of an un - luc - ky des - pe -
 - aire, He oc - cu - pies the chair With dig - ni - ty, but no ill - bred bra -
 - aire, He's mas - ter ev' - ry - where, As ab - so - lute as Kai - ser or Mi -

B.

- ra - - - do. He strode in-to the town, No longer Bunco Brown, But
 - va - - - do! The mas-ter and the lord, The Boss of Brown's reward, In
 - ka - - - do. Some day he'll buy a crown And be a Royal Brown, His

- ra - - - do. He strode in-to the town, No longer Bunco Brown, But
 - va - - - do! The mas-ter and the lord, The Boss of Brown's reward, In
 - ka - - - do. Some day he'll buy a crown, And be a Royal Brown, His

B.

V.2. Then a
 V.3. Now to

plu-to-eratic Brown of Co-lo-ra - - - do!
 that ro-mantic land of Co-lo-ra - - - do!
 Ma-jesty, King Brown of Co-lo-ra - - - do!

plu-to-eratic Brown of Co-lo-ra - - - do!
 that ro-mantic land of Co-lo-ra - - - do!
 Ma-jesty, King Brown of Co-lo-ra - - - do!

N^o 17.— TRIO. "TOO CLEVER BY HALF."

WORDS BY ADRIAN ROSS.

MUSIC BY IVAN CARYLL.

*Allegretto.
très-délicat.*

simili.

PIANO.

mf

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with chords and single notes. The tempo and style markings are *Allegretto. très-délicat.* and *simili.*

The second system of the piano accompaniment continues the two-staff format. The melodic line in the upper staff shows a continuation of the eighth-note pattern, with some rests. The lower staff continues with harmonic accompaniment. The dynamics and tempo markings remain consistent with the first system.

The third system includes vocal lyrics and piano accompaniment. The vocal line is on a single staff in treble clef, with lyrics: "SIR GEORGE. If / COUNT. If you / COLONEL. If you've". The piano accompaniment is on two staves. The lyrics are aligned with the vocal line. The piano part includes a *dim:* (diminuendo) marking. The system concludes with a double bar line and repeat signs.

you can ful - ly fa - thom hu - man fol - ly and fa - tu - ri - ty, And
 go to Mon - te Car - lo with a sys - tem ma - the - ma - ti - cal, In -
 found - ed build - ing com - pa - nies and ma - ny a So - ci - e - ty, All

bluff and spoof and whee - dle a - - ny - - bo - - dy that you please, COUNT. If
 - tend - ing ev' - ry she - kel of the com - pa - ny to win; SIR G. Per -
 tra - ding with each o - ther in the Li - be - ra - tor line, COUNT. You

you're a se - cond Grand Old Man for art - ful am - bi - gu - i - ty, And
 - haps you start by gain - ing and it makes you feel ec - sta - ti - cal, You
 may per - haps im - a - gine that your health re - quires va - ri - e - ty, And

ra - ther more men - da - cious than a Me - phis - to - phe - les. COL: Then
 dou - ble and you dou - ble and the bankers give a grin. COL. And
 seek the far se - clu - sion of the artless Ar - gen - tine. SIR G. But

lis - ten to my max - im for I think there's not a doubt of it, Al -
in a - bout a week or two you go and you ap - ply to them Of -
when you're growing orchids and there's no - thing much ex - ei - ting you, Tho'

- though you're a de - cei - ver di - a - bo - li - cal - ly de ft, SIR G. Yet
mo - ney and of cre - dit you are ut - ter - ly be - reft, COUNT. They
o - ther peo - ple charge you with em - bez - zlement and theft, COLONEL. Your

when you try to dupe the world, you find that you are out of it, You
pay your fare to Lon - don and you bid a sad good - bye to them, You
hos - pit - a - ble Ar - gen - tines de - cide on ex - tra - dit - ing you, You

rall: *a tempo.*

may be ve - ry ele - ver but you just get left.
may be ve - ry ele - ver but you've just got left.
may be ve - ry ele - ver but you can't get left.

a tempo. *mf*

Allegretto.

ALL. Then men will gibe and jeer and laugh, When
 ALL. And friends at home are sure to chaff, A
 ALL. And friends and foes will say and laugh, That

Then men will gibe and jeer and laugh, When
 And friends at home are sure to chaff, A
 And friends and foes will say and laugh, That

Then men will gibe and jeer and laugh, When
 And friends at home are sure to chaff, A
 And friends and foes will say and laugh, That

Allegretto.

f

you're too cle-ver, too cle-ver by half, Though ne-ver so cle-ver your
 chap too cle-ver, too cle-ver by half, By me-thods of playing, so
 you're too cle-ver, too cle-ver by half; Though skil-ful-ly shaping your

you're too cle-ver, too cle-ver by half, Though ne-ver so cle-ver your
 chap too cle-ver, too cle-ver by half, By me-thods of playing, so
 you're too cle-ver, too cle-ver by half; Though skil-ful-ly shaping your

you're too cle-ver, too cle-ver by half, Though ne-ver so cle-ver your
 chap too cle-ver, too cle-ver by half, By me-thods of playing, so
 you're too cle-ver, too cle-ver by half; Though skil-ful-ly shaping your

aim and en-dea-vour, You fi-nal-ly manage to just get left. Then
cer-tain of pay-ing, You ma-nage, you manage to just get left! And
plan for es-cap-ing, You ma-nage, you manage to just get left. And

aim and en-dea-vour, You fi-nal-ly manage to just get left. Then
cer-tain of pay-ing, You ma-nage, you manage to just get left! And
plan for es-cap-ing, You ma-nage, you manage to just get left. And

aim and en-dea-vour, You fi-nal-ly manage to just get left. Then
cer-tain of pay-ing, You ma-nage, you manage to just get left! And
plan for es-cap-ing, You ma-nage, you manage to just get left. And

men will gibe and jeer and laugh, When you're too clever, too cle-ver by half, Tho'
friends at home are sure to chaff, A chap too clever, too cle-ver by half, By
friends and foes will say and laugh, That you're too clever, too cle-ver by half; Tho'

men will gibe and jeer and laugh, When you're too clever, too cle-ver by half, Tho'
friends at home are sure to chaff, A chap too clever, too cle-ver by half, By
friends and foes will say and laugh, That you're too clever, too cle-ver by half; Tho'

men will gibe and jeer and laugh, When you're too clever, too cle-ver by half, Tho'
friends at home are sure to chaff, A chap too clever, too cle-ver by half, By
friends and foes will say and laugh, That you're too clever, too cle-ver by half; Tho'

ne-ver so cle-ver your aim and en-dea-vour, You fi-nal-ly manage to
 methods of playing, so cer-tain of pay-ing, You ma-nage, you manage to
 skil-ful-ly shaping your plan for es-cap-ing, You ma-nage, you manage to

ne-ver so cle-ver your aim and en-dea-vour, You fi-nal-ly manage to
 methods of playing, so cer-tain of pay-ing, You ma-nage, you manage to
 skil-ful-ly shaping your plan for es-cap-ing, You ma-nage, you manage to

ne-ver so cle-ver your aim and en-dea-vour, You fi-nal-ly manage to
 methods of playing, so cer-tain of pay-ing, You ma-nage, you manage to
 skil-ful-ly shaping your plan for es-cap-ing, You ma-nage, you manage to

cresc. *ff*

1st and 2nd time. Last time.

just get left. just get left. just get left.

just get left. just get left. just get left.

just get left. just get left. just get left.

mf D.C.

DANCE.

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 three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music begins with a repeat sign. The first measure of the first system is marked with a forte dynamic *ff*. The melody in the upper staff features eighth-note patterns, while the bass line provides a steady accompaniment with chords and eighth notes.

The second system continues the piece with two staves. The melody in the upper staff continues with eighth-note runs. The bass line maintains a consistent accompaniment pattern with chords and eighth notes.

The third system continues the piece with two staves. The melody in the upper staff continues with eighth-note runs. The bass line maintains a consistent accompaniment pattern with chords and eighth notes.

The fourth system continues the piece with two staves. The melody in the upper staff continues with eighth-note runs. The bass line maintains a consistent accompaniment pattern with chords and eighth notes. The system concludes with a *cresc:* marking.

The fifth system continues the piece with two staves. The melody in the upper staff continues with eighth-note runs. The bass line maintains a consistent accompaniment pattern with chords and eighth notes. The system concludes with a *fff* marking and a double bar line. The system is divided into two measures, labeled 19 and 20.

N^o 18.— CHORUS. "WE'RE NOW TO HAVE SOME MYSTERY."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

PIANO.



SOP.
mf

We're now to have some mys-te-ry, The fore - cast of our his-to-ry! Di -

TEN.
mf

We're now to have some mys-te-ry, The fore - cast of our his-to-ry! Di -

1st BASS.
mf

We're now to have some mys-te-ry, The fore - cast of our his-to-ry! Di -

2nd BASS.
mf

We're now to have some mys-te-ry, The fore - cast of our his-to-ry! Di -



-vine - ly plann'd we un - der - stand, And writ - ten in each per - son's hand. This
 -vine - ly plann'd we un - der - stand, And writ - ten in each per - son's hand. This
 -vine - ly plann'd we un - der - stand, And writ - ten in each per - son's hand. This
 -vine - ly plann'd we un - der - stand, And writ - ten in each per - son's hand. This

stran - ger gift - ed men - tal - ly, And cul - tured o - ri - - en - tal - ly, Will
 stran - ger gift - ed men - tal - ly, And cul - tured o - ri - - en - tal - ly, Will
 stran - ger gift - ed men - tal - ly, And cul - tured o - ri - - en - tal - ly, Will
 stran - ger gift - ed men - tal - ly, And cul - tured o - ri - - en - tal - ly, Will

read each palm and us a-larm, Al-though his art by law is bann'd. We're

read each palm and us a-larm, Al-though his art by law is bann'd. We're

read each palm and us a-larm, Al-though his art by law is bann'd. We're

read each palm and us a-larm, Al-though his art by law is bann'd. We're

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

now to have some mys-te-ry, Mys-te-ry, mys-te-ry, mys-te-ry, The

f DRUM SOLO. *pp* DRUM SOLO.

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

fore - cast of our his - to - ry, His - to - ry, his - to - ry, his - to - ry,

f DRUM SOLO. *pp* DRUM SOLO.

Mys - te - ry, his - to - ry, mys - te - ry!

Mys - te - ry, his - to - ry, mys - te - ry!

Mys - te - ry, his - to - ry, mys - te - ry!

Mys - te - ry, his - to - ry, mys - te - ry!

pp *ff sfz* TUTTI.

N^o 19.— SONG. "AND HER GOLDEN HAIR WAS HANGING DOWN HER BACK."

WORDS BY ADRIAN ROSS.

MUSIC BY FELIX Mc GLENNON.

Moderato.

VOICE.

PIANO.

Moderato.

f

The musical score is for a song. It features a voice part and a piano accompaniment. The tempo is marked 'Moderato'. The key signature has one flat (B-flat major). The time signature is common time (C). The voice part consists of two measures of whole notes. The piano part consists of two systems, each with two staves (treble and bass clef). The first system starts with a forte (f) dynamic. The piano part features a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment.

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There was once a coun-try mai-den came to Lon-don for a trip, And her
 She had a coun-try ac-cent and a cap-ti-va-ting glance, And her
 She met a young Phi-lan-thro-pist, a friend of M^{rs}... Chant- And her
 And Lon-don peo-ple were so nice to art-less lit-tle Flo, When her

gold-en hair was hang-ing down her back; She was
 gold-en hair was hang-ing down her back; She
 gold-en hair was hang-ing down her back; He
 gold-en hair was hang-ing down her back; That she

wea-ry of the coun-try so she gave her folks the slip, And her
 wore some lit-tle di-a-monds that came from sun-ny France, And her
 lived at Peck-ham Rye with an ex-treme-ly maid-en aunt, Who had
 now has been per-sua-ded to ap-pear in a tab-leau, Where her

gold-en hair was hang-ing down her back It was
 gold-en hair was hang-ing down her back She
 not a hair a-hang-ing down her back The
 gold-en hair is hang-ing down her back She's

once a vi-vid au-burn but her ri-vals call'd it red, So she
wan-dered out in Lon-don for a breath of ev'-ning air, And
la-dy look'd up--on him in her fas--ci--na-ting way; And
posed be--side a mar-ble bath up--on some mar-ble stairs, Just

thought she could be hap-pier with a--no-ther shade in-stead, And she
strayed in-to a pa-lace that was fine and large and fair; It
what the con--se-quen-ces were I real-ly can-not say, But
like a wa-ter nymph, or an ad-ver-tise-ment of Pears', And

stole the wash-ing so-da and ap-plied it to her head, And her
might be in a Cir-cus-- or, it might be in a Square! But her
when his wor-thy maid-en aunt re-mark'd his coat next day, Well, some
if you ask me to des-cribe the cos-tume that she wears-- Well, her

gold-en hair was hang-ing down her back!
gold-en hair was hang-ing down her back.
gold-en hairs were hang-ing down the back.
gold-en hair is hang-ing down her back!

CHORUS.

But oh! Flo, such a change, you know! When she left the village she was

f

shy; But a-las and a-lack! she's gone back With a

f *ff* *mf*

accel:
naugh-ty lit-tle twin-kle in her eye (Last time only.)

f
D.C.

N^o 20. SONG. "THE MAN IN THE MOON."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

Allegro moderato.

PIANO. *f*

L.D. *S* LADY DODO.

V.1. The Man in the Moon is down, He is win-ning a great re-
 V.2. Per-haps he's a mar-ried man, On the mo-der-n Pa-ri-sian

p

L.D.

-nown, A swell *comme il faut*, as you in-stant-ly know, When you
 plan ; On ev'-ry first night you may know him by sight, He is

L.D.

meet him a-bout the town. When la-dies are pret-ty and
 hold-ing a la-dy's fan. For sweet lit-tle sin-ners, Am-

L.D. *rall: a tempo.*

things in the Ci - ty Make hus - bands seowl and frown; . . . If the
-phi - try - on din - ners, He gives their care to drown; . . . For the

rall:

L.D. *rall:*

pret - ty one frets at the size of her debts, The Man in the Moon comes down.
eigh - ty champagne and po - tage à la reine The Man in the Moon comes down.

a tempo. *rall:*

L.D. *Meno mosso.*

Naugh - ty, naughty, Man in the Moon! You will be caught, sir, late or soon,

Meno mosso.

p

L.D.

Ladies, be - ware, for he's ev - e - ry - where, May - be you married the

L.D. V.3. An au - thor is he of fame; He's a

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "V.3. An au - thor is he of fame; He's a". The piano accompaniment starts with a piano (*p*) dynamic marking and consists of chords and moving lines in both the right and left hands.

L.D. banker, you know his name With bro - ther M. P's. at all

The second system continues the vocal line and piano accompaniment. The lyrics are "banker, you know his name With bro - ther M. P's. at all". The piano accompaniment maintains a consistent rhythmic pattern of chords and moving lines.

L.D. five o'clock teas He is play - ing his lit - - tle game When

The third system continues the vocal line and piano accompaniment. The lyrics are "five o'clock teas He is play - ing his lit - - tle game When". The piano accompaniment includes some melodic flourishes in the right hand.

L.D. la - dies are grieving their sor - rows re - liev - ing, He buys a new Pa - ris

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "la - dies are grieving their sor - rows re - liev - ing, He buys a new Pa - ris". The piano accompaniment continues with its characteristic chordal texture.

rall: *a tempo.* *rall:*

L.D. *gown For a vil - la and yacht and all things he should not, The*

L.D. *Man in the Moon comes down. Naugh - - ty, naugh - - ty,*
Meno mosso.

rall: *p*

L.D. *Man in the Moon! You will be caught, sir, late or soon,*

L.D. *La - dies, be - ware, for he's ev - - e - - ry - where,*

L.D.  May-be you mar-ried the Man in the Moon! Naugh - ty, naugh - ty,

L.D.  Man in the Moon! You will be caught, sir, late or soon,

L.D.  La-dies, be-ware, for he's ev - e - ry - where, May - be you married the *rall:*

L.D.  Man in the Moon! *rall:* *f*

N^o 21. — SONG. "BEAUTIFUL BOUNTIFUL BERTIE."

WORDS BY GEO. GROSSMITH JUN^R

MUSIC BY LIONEL MONCKTON.

Allegro.

VOICE.

Allegro.

PIANO.

ff

mf

I'm what folks call a "John-nie," of the ti-tle I am proud,. My
 I'm the pa-tron of the The-a-tre, so jol-ly don't oher know!... To
 For my lit-tle pranks at E-ton, I have of-ten got the birch,.. They

p

manner's al-ways dain-ty, though my dress a tri-ple loud, . . . I've a
 throw your head back in the stalls and re-vel in the show, . . . Though
 plough'd me for the ar-my, and they plough'd me for the church; . . . But I've

handsome set of chambers and a ba-lance up at "Coutt's" . . . But
 Shakespeare says "the plays the thing", of course that's aw-ful rot, . . . I
 got a lit-tle place up North with a ti-dy roll of rent; . . . So to

do not shine at a--ny-thing ex-cept-ing at the boots . . . I've
 hate a bal-ly tra--ge-dy I loathe a bal-ly plot! . . . I
 end up mat-ters pro--per-ly to par--lia-ment I went; . . . I

joind the "Ju-nior Pot-house" and drop in when I am by, . . . I
 like to stroll in half-way through with no one to ob--ject . . . To
 re-present a bo-rough, and I've quite for-got it's name . . . I

don't possess much brain, but I have got the la - test tie When I've
sit out half an hour or so don't tax the in - tel - - lect . . .
ne - - ver catch the Speaker's eye or ask a ques - tion tame; . . . I

done my morn - ing Bond Street crawl, I do the thing in style, . . . And
I must con - fess in "Ham - let" no in - - ter - est I've found, . . . I
ne - - ver make a rot - ten speech or e - - ven or - - der call, . . . I

give the cab - by half - a - crown to drive me half a mile. For I'm
much pre - fer "The Gaie - ty Girl," or else "Moroc - - co Bound." For
find it more ef - fec - tive if you ne - - ver speak at all But

CHORUS.

Beautiful, Bounti - ful Ber - - tie, Best of all the lot!
Beautiful, Bounti - ful Ber - - tie, Sits in front and pays
Beautiful, Bounti - ful Ber - - tie, Some grand i - deas have got,

p 2nd time *ff*

Beau-ti-ful, Boun-ti-ful Ber- - - tie, Al-ways on the spot! . . .
 Beau-ti-ful, Boun-ti-ful Ber- - - tie, Knows the la-dies ways
 Beau-ti-ful, Boun-ti-ful Ber- - - tie, Will show them what is what; . . . A

Thick with all of the girls you know, From Flo and A-lice to Ger- - - tie. I
 Wants to chat with the girls be-hind, But the stage door Johnny gets shir- - - ty He
 Cab-i-net Min-is-ter he will be Be- - - fore he's much o-ver thir- - - ty; He'll

19
 tell you straight he is up to date Is Beau-ti-ful, Bounding Ber- - - tie.
 tips him a dol-lar then eases his col-lar And round to the back goes Ber- - - tie.
 say when he's Premier 'Hallo, there! dem yer, Buck up and vote for Ber- - - tie.

20
 Ber - - tie.
 Ber - - tie.
 Ber - - tie.

ff

N^o 22.—CHORUS. "THE SHOW, THE SHOW."

WORDS BY H. J. W. DAM.

MUSIC BY IVAN CARYLL.

PIANO. *f*

SOP.
TEN.
BASS.

The show, the show, the show, the show, To see the show we all will go; The

The show, the show, the show, the show, To see the show we all will go; The

The show, the show, the show, the show, To see the show we all will go; The

play be-gins in a mi-nute or so, To see the show we all will go, And

play be-gins in a mi-nute or so, To see the show we all will go, And

play be-gins in a mi-nute or so, To see the show we all will go, And

truth-ful - ly the Richard-son C? Will tell a tale im - pas - sion - ed. The

truth-ful - ly the Richard-son C? Will tell a tale im - pas - sion - ed. The

truth-ful - ly the Richard-son C? Will tell a tale im - pas - sion - ed. The

play be-gins in a mi-nute or so, Come and see the show, the show, The

play be-gins in a mi-nute or so, Come and see the show, the show, The

play be-gins in a mi-nute or so, Come and see the show, the show, The

The piano accompaniment consists of a treble and bass clef staff with a brace on the left. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

show, the show, the show, the show, To see the show we all will go, The

show, the show, the show, the show, To see the show we all will go, The

show, the show, the show, the show, To see the show we all will go, The

The piano accompaniment continues with a treble and bass clef staff. The treble staff has a more active melodic line with many beamed notes, while the bass staff maintains a steady accompaniment.

play be - gins in a mi - nute or so, To see the show we

play be - gins in a mi - nute or so, To see the show we

play be - gins in a mi - nute or so, To see the show we

all will go!

all will go!


all will go!

N^o 22^a THE SHOW SONG. "WALK UP, WALK UP."

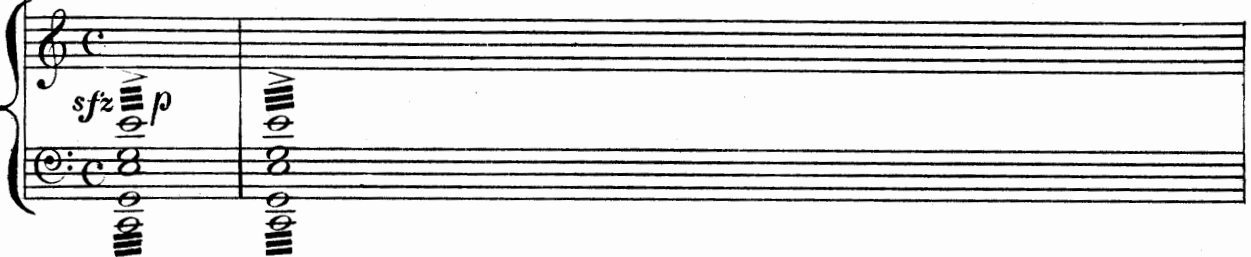
WORDS BY ADRIAN ROSS.


MUSIC BY IVAN CARYLL.

RECIT. (ad lib.)

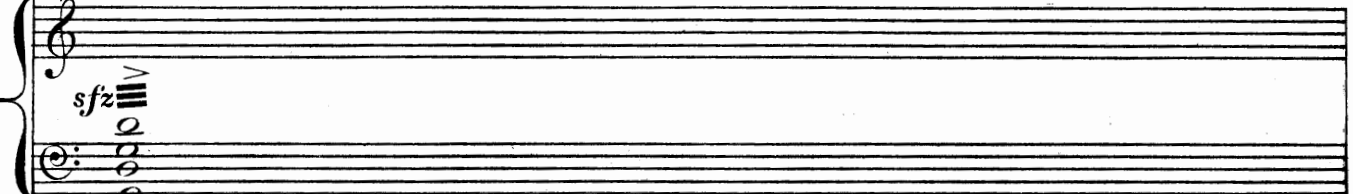
VOICE. 

Now, walk up, walk up, ladies and gentlemen, And fill our booth until it stretches, You

PIANO. 

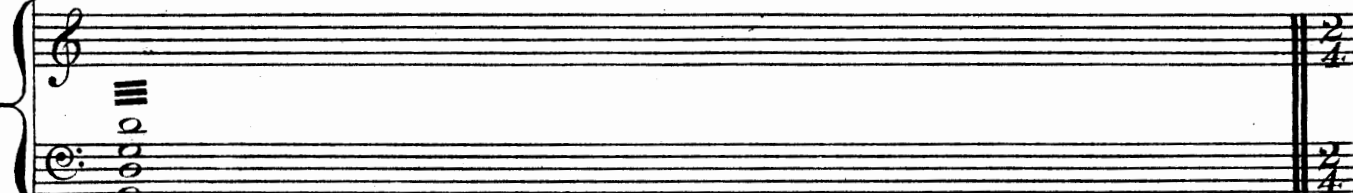


will see lov - ers u - ni - ted grey - head - ed, Fa - thers seek - ing for er - ring



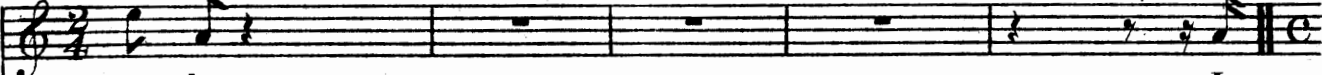


daughters, And po - et - i - cal jus - tice wreak'd up - on me - lo - dra - ma - tic



Allegro.

RECIT. (ad lib.)



wretches. **Allegro.** In



fact, ev'-ry spe-cies of dra-ma- Co-mic tra-gic, tra-gi - co - mic, co - mic tra -

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). It features a series of eighth notes with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature. It includes dynamic markings such as *sfz* and *p*.

- gic va - ri - e - ty show; O - pe - ra bouffe, O - pe - ra spoof and East Lynne all com -

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "- gic va - ri - e - ty show; O - pe - ra bouffe, O - pe - ra spoof and East Lynne all com -". The piano accompaniment continues with similar rhythmic patterns and dynamic markings.

- press'd, Af - ter the man - ner as - so - ci - a - ted with the name

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "- press'd, Af - ter the man - ner as - so - ci - a - ted with the name". The piano accompaniment includes dynamic markings like *sfz* and *p*.

of the late La - men - ted Rich - ard - son in - to ten mi - nute

The fourth system concludes the vocal line and piano accompaniment. The vocal line has lyrics: "of the late La - men - ted Rich - ard - son in - to ten mi - nute". The piano accompaniment ends with a double bar line and a final chord.

sketches. *Allegro.*

Moderato.

Here's our show and all that's in it, Dramas at an act per mi - nute,

(Drum.)
Pom, pom, pom, pom, tragic or i - ro - nic, Here's your best of plot and passion

(Drum.)

Con-centrated in a fash-ion— Pom, pom, pom, pom! Known as Richard-son - ie

Shakespeare, Old and ve - ry mel - low, Ham - let blend - ed with O - thel - lo,

And Mac-beth and "As you like it," which was ne - ver seen be - fore.

Then an aw - ful mur - der fol - lows, and Ma - ri - - a Mar - tin wal - lows,

As she paints the Red Barn redder with il-li-mi-ta-ble gore. Ah! So

(Drum.)
Pom, pom, pom,

coll:
f
cresc:

Allegro.
mind and book an in-side berth, To see our home of harmless mirth, This

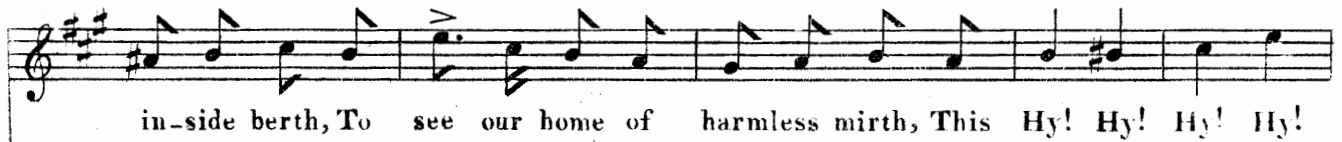
pom!
All? *Pom!*

sfz mf *sfz mf*

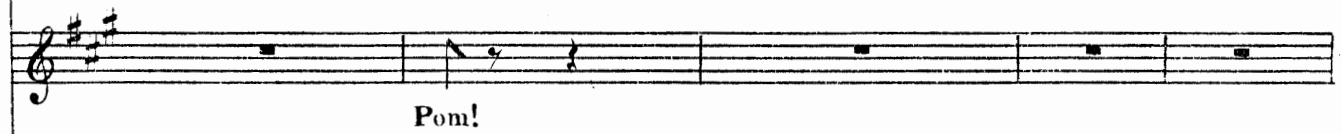
is the great - est show on earth... So mind and book an

Pom!

f *sfz mf*



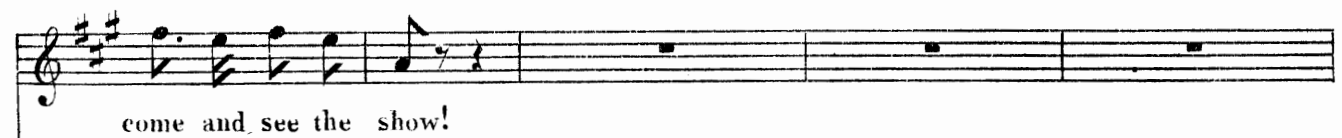
in-side berth, To see our home of harmless mirth, This Hy! Hy! Hy! Hy!



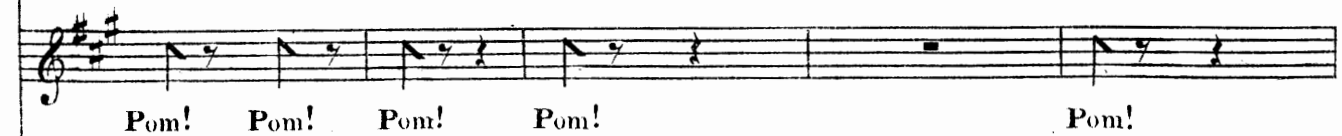
Pom!



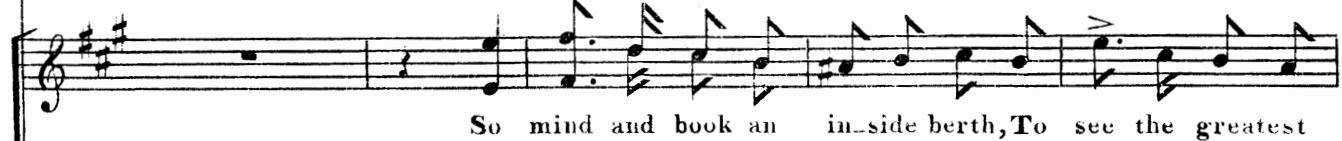
sfz *mf*



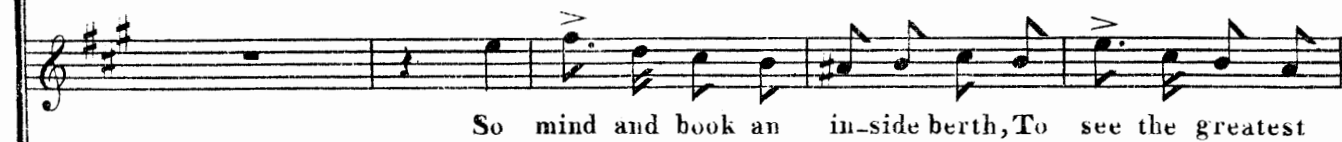
come and see the show!



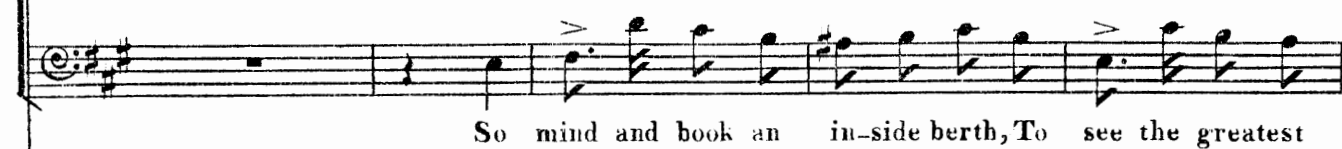
Pom! Pom! Pom! Pom! Pom!



So mind and book an in-side berth, To see the greatest



So mind and book an in-side berth, To see the greatest



So mind and book an in-side berth, To see the greatest



ff *sfz* *sfz*

show on earth, This is the great - est show on earth... So

show on earth, This is the great - est show on earth... So

show on earth, This is the great - est show on earth... So

Pom! Pom!

mind and book an inside berth, To see the greatest show on earth, This Hy! Hy!

mind and book an inside berth, To see the greatest show on earth, This Hy! Hy!

mind and book an inside berth, To see the greatest show on earth, This Hy! Hy!

sfz *sfz*

Pom! Pom! Pom! Pom!

Hy! Hy! Come and see the show!

Hy! Hy! Come and see the show!

Hy! Hy! Come and see the show!

Moderato.

(Drum.)

With a show so ve-ry mo-ral no-bo-dy will care to quar-rel, Pom, pom, pom, pom!
 And we hope to make a fixture of a new dra-matic mix-ture, Pom, pom, pom, pom!

No-bo-dy who's seen us! There is not a Tableau topic to offend the philanthropic--
 Tra-gi-cal and mer-ry; He-ro-ines of style audacious, morbid and Can Tanqueray cious,

(Drum.)

Pom, pom, pom, pom! With a girl as Ve - - - nus!
 Pom, pom, pom, pom! Ve - - ry ris - - ky, ve - - - ry!

And the skirts tra - di - tion - al - ly worn by la - dies of the bal - let,
 Dancing Girls in dress - es sean - ty, Chris - to - pher and Char - ley's Auntie,

We have ba - nish'd al - to - ge - ther as in - - to - - le - ra - bly scant;
 All the New - est Boys and Wo - men ev - - er sung of by the bards;

On the Pro - me - nade im - pro - per we have stern - ly put a stop - per,
 Then at last you won't re - fuse an in - stance of Re - bel - lious Su - san,

rall:
 And the on-ly tune per-mit-ted is the Or-mis-to-nian Chant! Ah! So
 Gam-bled for by Der-by Winner with a pack of Fa-tal Cards! (Drum.)

Pom, pom, pom,
f *cresc:*

Allegro.

mind and book an in-side berth, To see our home of harmless mirth, This

All! pom! Pom!
sfz mf *sfz mf*

is the great-est show on earth.... So mind and book an

Pom!
f *sfz mf*

in-side berth, To see our home of harmless mirth, This Hy! Hy! Hy! Hy!

Pom!

sfz

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'in-side berth, To see our home of harmless mirth, This Hy! Hy! Hy! Hy!' and includes a 'Pom!' interjection. The piano accompaniment features a melody in the right hand and chords in the left hand, with a dynamic marking of *sfz* (sforzando) appearing.

Come and see the show!

Pom! Pom! Pom! Pom! Pom!

So mind and book an in-side berth, To see the greatest

So mind and book an in-side berth, To see the greatest

So mind and book an in-side berth, To see the greatest

ff sfz sfz

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line begins with 'Come and see the show!' followed by 'Pom! Pom! Pom! Pom! Pom!' and then the lyrics 'So mind and book an in-side berth, To see the greatest'. The piano accompaniment provides harmonic support, with dynamic markings of *ff* (fortissimo) and *sfz* (sforzando) used throughout.

show on earth, This is the great - est show on earth... So

show on earth, This is the great - est show on earth... So

show on earth, This is the great - est show on earth... So

Pom! Pom!

mind and book an in - side berth, To see the great - est

mind and book an in - side berth, To see the great - est

mind and book an in - side berth, To see the great - est

sfz *sfz*

show on earth, This Hy! Hy! Hy! Hy! Come and see the
show on earth, This Hy! Hy! Hy! Hy! Come and see the
show on earth, This Hy! Hy! Hy! Hy! Come and see the

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are repeated across the three vocal staves.

show, the show!
show, the show!
show, the show!

The second system continues with three vocal staves and a piano accompaniment. The vocal parts are in treble clef. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the first measure of the lower staff. The lyrics are repeated across the three vocal staves.

N^o 23. — FINALE. ACT II. "NOW JOY IS IN THE AIR."

SOPRANOS

TENORS & BASSES.

PIANO.

ff

Now joy is in the air Their

ff

Now joy is in the air Their

ff

fu - ture will be fair, Look'd af - ter by this kind - ly des - pe -

fu - ture will be fair, Look'd af - ter by this kind - ly des - pe -

- ra - - - do, No lon - ger fate will frown They've found a friend in

- ra - - - do, No lon - ger fate will frown They've found a friend in

The musical score is written for Soprano, Tenors & Basses, and Piano. It features a key signature of two sharps (D major) and a 2/4 time signature. The vocal parts begin with a forte (*ff*) dynamic and the lyrics "Now joy is in the air Their". The piano accompaniment is also marked *ff*. The score continues with the lyrics "fu - ture will be fair, Look'd af - ter by this kind - ly des - pe -" and then "- ra - - - do, No lon - ger fate will frown They've found a friend in". The piano part provides harmonic support with chords and melodic lines.

All^o marcias.

Brown In plu-to-er-a-tic Brown of Col-o-ra-do. So

Brown In plu-to-er-a-tic Brown of Col-o-ra-do. So

Brown In plu-to-er-a-tic Brown of Col-o-ra-do. So

All^o marcias.

mind and book an in-side berth To see the great-est show on earth, This

mind and book an in-side berth To see the great-est show on earth, This

mind and book an in-side berth To see the great-est show on earth, This

is the great - est show on earth... So mind and book an

is the great - est show on earth... So mind and book an

is the great - est show on earth... So mind and book an

in-side berth To see the greatest show on earth this Hy! Hy! Hy! Hy!

in-side berth To see the greatest show on earth this Hy! Hy! Hy! Hy!

in-side berth To see the greatest show on earth this Hy! Hy! Hy! Hy!

Come and see the show! So mind and book an in-side berth To
 Come and see the show! So mind and book an in-side berth To
 Come and see the show! So mind and book an in-side berth To

see the greatest show on earth, This is the great-est show on earth So
 see the greatest show on earth, This is the great-est show on earth So
 see the greatest show on earth, This is the great-est show on earth So

This musical score is arranged for three voices and piano. The key signature is one sharp (F#) and the time signature is 2/4. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are repeated three times for each vocal part. The first system contains the first three lines of the score, and the second system contains the next three lines. The piano part is written in a grand staff format.



mind and book an in-side berth To see the greatest show on earth This

mind and book an in-side berth To see the greatest show on earth This

mind and book an in-side berth To see the greatest show on earth This

The first system consists of three vocal staves. Each staff has a treble clef and a key signature of two sharps (F# and C#). The lyrics are printed below each staff. The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. There are accents (>) over several notes in the melody.



The piano accompaniment for the first system is written on a grand staff (treble and bass clefs). It features a rhythmic pattern of eighth notes in the right hand and a bass line of eighth notes in the left hand. There are accents (>) over several notes in both hands.



Hy! Hy! Hy! Hy! Come and see the show

Hy! Hy! Hy! Hy! Come and see the show

Hy! Hy! Hy! Hy! Come and see the show

The second system consists of three vocal staves. The lyrics are repeated. The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. There are accents (>) over several notes in the melody.



The piano accompaniment for the second system is written on a grand staff. It features a rhythmic pattern of eighth notes in the right hand and a bass line of eighth notes in the left hand. There are accents (>) over several notes in both hands.

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