

114375

A RUNAWAY GIRL

NEW MUSICAL PLAY

by Seymour Hicks and Harry Nicholls
Lyrics by Aubrey Hopwood and Harry Greenbank

MUSICAL NUMBERS BY
Lionel Monckton

AND IVAN GARYLL.

VOCAL SCORE 6/6 NET.
(\$ 2.00.)

PIANO SCORE 3/6 NET.
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CHAPPELL & CO LTD
50, NEW BOND STREET, LONDON, W.
AGENTS: NEW YORK; BOOSEY & CO

Ivan Garyll

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Produced at the Gaiety Theatre, London, under the management of Mr. George Edwardes.

A Runaway Girl.

Dramatis Personæ.

| | | |
|--|---|---|
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| GUY STANLEY..... | (<i>Lord Coodle's Nephew</i>)..... | Mr. W. LOUIS BRADFIELD. |
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| Mr. ARTHUR HASLOCK..... | (<i>A Cook's Tourist</i>)..... | Mr. HARRY PHYDORA. |
| COUNT EHRENBREITSTEIN VON DER HÖHE..... | (<i>A Cook's Tourist</i>)..... | Mr. FRITZ RIMMA. |
| SANTA CRUZ..... | } (<i>Three Musicians</i> } <i>of a Wandering</i> } <i>Troupe</i>)..... | Mr. R. SELBY. |
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| DOLOROSO..... | | Mr. A. F. CRAMER. |
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| PIETRO PASCARA..... | (<i>Also of the Troupe</i>)..... | Mr. EDWARD O'NIELL. |
| GENDARME..... | | Mr. LESLIE HOLLAND. |
| 2ND GENDARME..... | | Mr. W. H. POWELL. |
| A COOKS AGENT..... | | Mr. C. ROPER LANE. |
| WAITER..... | (<i>At Hotel Ajaccio</i>)..... | Mr. W. F. BROOKE. |
| AND | | |
| FLIPPER..... | (<i>A Jockey</i>)..... | Mr. EDMUND PAYNE. |
| ALICE..... | (<i>Lady Coodle's Maid</i>)..... | Miss KATIE SEYMOUR. |
| DOROTHY STANLEY..... | | Miss ETHEL HAYDON. |
| CARMENITA..... | (<i>A Street Musician</i>)..... | Miss CONNIE EDISS. |
| LADY COODLE..... | | Miss M. TALBOT. |
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| AGATHA..... | (<i>A Schoolgirl</i>)..... | Miss MARGARET FRASER. |
| Mrs. CREEL..... | | Miss MAIDIE HOPE. |
| A SERVING MAID..... | (<i>At St. Pierre</i>)..... | Miss DAISY ROCHE. |
| THE TWO MISS HAKES..... | | { Miss MARIE FAWCETT. } Miss EMILIE HERVE. |
| MARIETTA..... | (<i>A Flower Girl</i>)..... | Miss ROSIE BOOTE. |
| AND | | |
| WINIFRED GREY..... | (<i>An Orphan</i>)..... | Miss ELLALINE TERRISS. |

ACT I.— CORSICA.

Scene I.— A Wood near the Convent of St. Pierre.

Scene II.— Ajaccio.

ACT II.— VENICE.

A Runaway Girl.

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A RUNAWAY GIRL.

No 1.

OPENING CHORUS.

Andantino.
pp

Piano.

SOP.

CON.

mf Breathe soft,

mf Breathe soft,

SOP.

CON.

rit. wind of the south, — Blossom-ing branches are bend-ing and lis-ten-ing,

rit. wind of the south, — Blossom-ing branches are bend-ing and lis-ten-ing, —

rit.

a tempo

SOP. Breathe soft, pursing thy mouth, Drink from the cups where the

CON. Breathe soft, pursing thy mouth, Drink from the cups where the

a tempo

SOP. dew-drops are glis-ten-ing. Seas moan, sooth-ing and slum-ber-less,

CON. dew-drops are glis-ten-ing. Seas moan, sooth-ing and slum-ber-less,

SOP. Bees drone, drow-sy and num-ber-less, Boom-ing a-long as they mur-mur the song

CON. Bees drone, drow-sy and num-ber-less, Boom-ing a-long as they mur-mur the song of a

SOP. of a dream - y lul - la - by, Boom - ing a - long as they

CON. dream - y lul - la - by, Boom - ing a - long as they

SOP. mur - mur the song of a dream - y lul - la - by. *rall.* *a tempo*

CON. mur - mur the song of a dream - y lul - la - by. *rall.* *a tempo*

SOP.

CON.

perpentosi *f* *Allegretto.*

SOP. *f* In con_vent e - du -

CON. *f* In con_vent e - du -

SOP. - ca - tion - al Rou - tine is not sen - sa - tion - al, And pas - time re - cre - a - tion - al A

CON. - ca - tion - al Rou - tine is not sen - sa - tion - al, And pas - time re - cre - a - tion - al A

SOP. ve - ry plea - sant ploy; We like to taste its qual - i - ty In mirth and fun and

CON. ve - ry plea - sant ploy We like to taste its qual - i - ty In mirth and fun and

SOP. jol - li - ty, For a pic - nic means fri - vol - i - ty, And that's what we en - joy.

CON. jol - li - ty, For a pic - nic means fri - vol - i - ty, And that's what we en - joy.

Allegretto.

SOP.

CON.

SOP. Such won - der - ful things our hampers con - tain, The

CON. Such won - der - ful things our hampers con - tain, The

SOP.
gree-di-est girl can hard-ly com-plain, With chic-kens and tongues, and e-ven champagne, We've

CON.
gree-di-est girl can hard-ly com-plain, With chic-kens and tongues, and e-ven champagne, We've

SOP.
plen-ty to drink and to eat — When we sit round the cloth we spread on the grass, A

CON.
plen-ty to drink and to eat — When we sit round the cloth we spread on the grass, A

SOP.
stranger might guess, who happened to pass, From the click of the plate and the clink of the glass, That the

CON.
stranger might guess, who happened to pass, From the click of the plate and the clink of the glass, That the

rall.

SOP. *a tempo* school-girls are hav_ing a treat! *ff* Click, clack!

CON. *a tempo* school-girls are hav_ing a treat! *ff* Click, clack!

a tempo cres. *ff*

SOP. click, clack! Rat_tle the knives and the forks — And hark to the pop of the

CON. click, clack! Rat_tle the knives and the forks — And hark to the pop of the

SOP. corks, — While ev'_ry_one chatters and talks. Click, clack! click, clack!

CON. corks, — While ev'_ry_one chatters and talks. Click, clack! click, clack!

8

SOP. *rall:* mus.i - cal mel.o - dy rings — While ev' ry-one jabbers, and laughs, and sings! — *a tempo*

CON. *rall:* mus.i - cal mel.o - dy rings — While ev' ry-one jabbers, and laughs, and sings! — *a tempo*

rall: *a tempo* *ff*

DANCE.

No 2.

SONG. (Winifred) and CHORUS of GIRLS.

"THE SLY CIGARETTE."

Music by
LIONEL MONCKTON.

Allegretto.

Winifred.

Piano.

Musical notation for the introduction. The top staff is for Winifred (treble clef) and the bottom two staves are for Piano (grand staff). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto'. The piano part begins with a dynamic marking of *mf*.

Musical notation for the piano accompaniment. It consists of three staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The piano part features a dynamic marking of *f* and ends with a *dim:* marking.

Musical notation for Winifred's vocal line. It consists of two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo markings are *riten:*, *mf*, and *a tempo*. The lyrics 'If' are written below the staff.

Musical notation for the chorus of girls. It consists of two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The piano part begins with a dynamic marking of *p*. The lyrics are: 'girls and boys Were asked what joys They found the most en - tranc - ing, Each'.

w. boy would name His fav^orite game, From "Ducks and Drakes" to danc - ing; But

w. girls with me Would all a - gree, Al - though you'll think I'm jok - ing, With

w. twinkling eye They'd make re - ply, "The best of all is smok - ing." Ah!

poco rall:

Tempo di Valse.

w. Oh, sly - ci - gar -

w. - ette! Oh fie, ci - gar - ette!

w. Why did you teach me to love you so, When I have to pre -

w. - tend that I don't, you know? Oh, sly - ci - gar -

mf Chorus in unis.

- ette! Oh fie - ette! ci - gar - ette!

Why did you teach me to love you so, When I have to pre -

- tend that I don't you know?

w.  Oh,

a tempo

w. af - ter school To gar - den cool How sweet it is to van - ish; To

p

w. dream a - way Our time of play, In smoke our les - sons ban - ish. My

w. head you turn'd When first I learn'd My lit - tle friend, to pet you; I

w. cough'd and chok'd Each time I smok'd, But still I'm glad I met you. Ah!

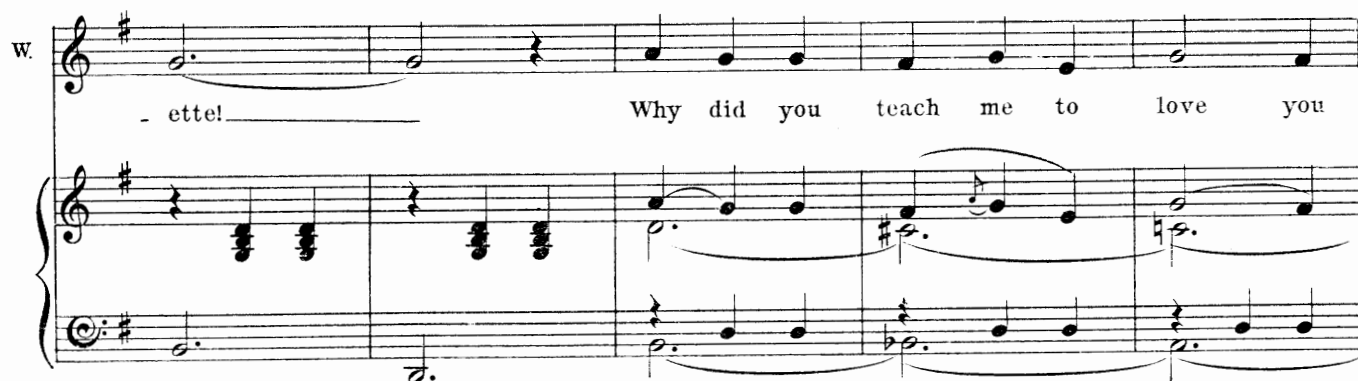
poco rall:

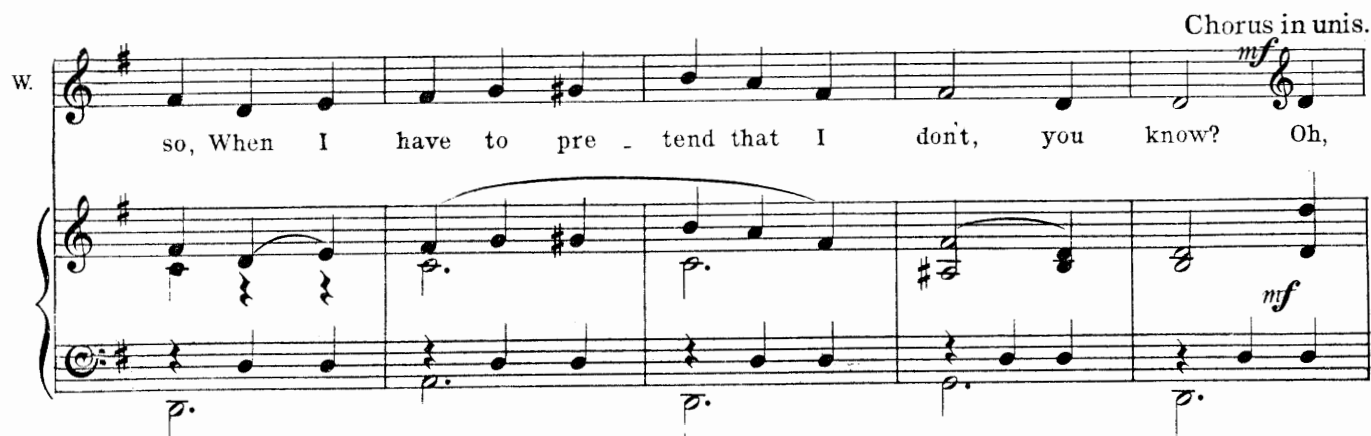
poco rall:

Tempo di Valse.

w.  Oh, sly

w.  ci - gar - ette! Oh fie, ci - gar -

w.  - ette! Why did you teach me to love you

w.  so, When I have to pre - tend that I don't, you know? Oh, *mf*

mf

sly ci - gar - ette! Oh fie,

ci - gar - ette! Why did you teach me to

love you so, When I have to pre - tend that I don't,

you know?

System 1: Treble and bass staves. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p.*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of quarter notes.

System 2: Treble and bass staves. The right hand continues with a melodic line, including a chromatic descent. The left hand accompaniment remains consistent with quarter notes. Dynamics are marked *p.*

System 3: Treble and bass staves. The right hand has a melodic line with a *mf* dynamic marking. The left hand accompaniment continues with quarter notes. Dynamics are marked *p.*

System 4: Treble and bass staves. The right hand features a melodic line with slurs. The left hand accompaniment continues with quarter notes. Dynamics are marked *p.*

System 5: Treble and bass staves. The right hand has a melodic line with slurs. The left hand accompaniment continues with quarter notes. Dynamics are marked *p.*

System 6: Treble and bass staves. The right hand has a melodic line with slurs. The left hand accompaniment continues with quarter notes. Dynamics include *cres:* (crescendo) and *f* (forte). The system concludes with a double bar line and a repeat sign.

No 3.

SONG. (Leonello) and CHORUS.

"SEA-GIRT LAND OF MY HOME."

Andantino.

Piano. *mf con espress:*

L. LEONELLO. *con espress:*

Sea - - girt land of my home,

L. When thy val - leys I roam, _____ Wide world's mon - arch am

L. I, _____ Blue vault of heav - en my ca - no - py,

rit:

L. *cres:*
 What king's sceptre and throne Stand so firm as my
cres:

L. *dim: e rit:*
 own? Free from strife and from care,
f *dim: e rit:*

Tempo I. *rall:* *Tempo I.*
 Show me a kingdom with mine to compare. Wild birds
p *rall:* *pp*

L.
 lul-labies sing to me; Day - light dies!

cres: *dim:*

L. Shine bright eyes in the twinkling skies,

cres: *f*

L. Night falls; visions to bring to me, Where I

mf *cres:* *f*

rall: *p*

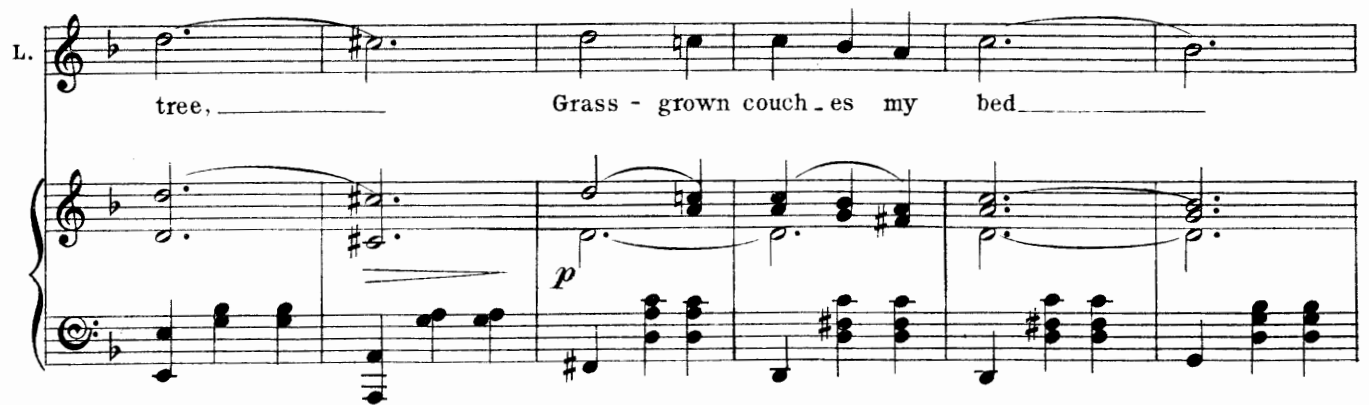
L. rove, Dreams of love, from the stars

ff *rall:* *p*

L. a - - bove.

con espress:

L.  *con espress:*
 What though home-less I be? Roofed by shel-ter-ing

L. 
 tree, _____ Grass - grown couch-es my bed _____

L.  *rit:*
 Green leaves _____ twin-ing a - bove my head, None dare

L.  *cres:*
 ques-tion my sway, None my rule to gain - say; _____

Tempo I.

L. *f* Free _____ my king-dom to range _____ *dim: e rit:* *mf* Ma - ny a mon - arch his

L. *rall:* own would ex - change. *a tempo* Wild birds lul - la - bies sing to me;

L. Day - - light _____ dies! _____ *cres:* Shine _____ bright

L. *dim:* eyes _____ in the twink - - ling *dim:* skies, _____

L. *mf* *cres:* *f*
 Night falls; vi - sions to bring to me Where

The first system features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a half note 'Night' and continues with 'falls; vi - sions to bring to me Where'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mf*, *cres:*, and *f*.

L. *ff*
 I rove, Dreams of love

The second system continues the vocal line with 'I rove, Dreams of love'. The piano accompaniment features a prominent *ff* dynamic. The vocal line has a long note for 'I rove,' and another for 'Dreams'. The piano accompaniment has a *rall:* marking at the end.

L. *p*
 from the stars a - - - bove,

The third system continues the vocal line with 'from the stars a - - - bove,'. The piano accompaniment has a *p* dynamic and a *cres:* marking. The vocal line has a long note for 'a - - - bove,'.

SOP. *p*
 Wild birds lul - la - bies sing to him; Day - -

TEN. *p*
 Wild birds lul - la - bies sing to him; Day - -

BASS. *pe.*
 Wild birds lul - la - bies sing to him; Day - -

The fourth system includes vocal lines for Soprano (SOP.), Tenor (TEN.), and Bass (BASS.), along with the piano accompaniment. All vocal lines have a *p* dynamic. The lyrics are 'Wild birds lul - la - bies sing to him; Day - -'. The piano accompaniment has a *mf* dynamic.

SOP. *cres:*
- light dies! Shine bright

TEN. *cres:*
- light dies! Shine bright

BASS. *cres:*
- light dies! Shine bright

SOP. *dim:*
eyes In the twink - ling skies,

TEN. *dim:*
eyes In the twink - ling skies,

BASS. *dim:*
eyes In the twink - ling skies,

SOP. *mf* *cres:*
Night falls; vi - sions to bring to him

TEN. *mf* *cres:*
Night falls; vi - sions to bring to him

BASS. *mf* *cres:*
Night falls; vi - sions to bring to him

L. *f* Dreams

SOP. *f* Where he'll rove! Dreams

TEN. *f* Where he'll rove! Dreams

BASS. *f* Where he'll rove! Dreams

Piano accompaniment with *f* dynamic.

L. of love from the stars a - -

SOP. of love Dreams of love

TEN. of love Dreams of love

BASS. of love Dreams of love

Piano accompaniment with *f* dynamic and a first ending bracket marked '8'.

rall: e cres: *ff*

L. - bove from the stars a - bove!

rall: e cres: *ff*

SOP. from a - bove, from the stars a - bove!

rall: e cres: *ff*

TEN. from a - bove, from the stars a - bove!

rall: e cres: *ff*

BASS. from a - bove, from the stars a - bove!

rall: e cres: *ff*

L.

SOP.

TEN.

BASS.

ff

No 4.

CHORUS.

"THE CONVENT BELL"


Piano.


SOP. Hark! the con - vent bell is ring - ing. Time its


CON. Hark! the con - vent bell is ring - -

SOP. course is swift - ly wing - ing, End of re - cre - a - tion bring - ing,

CON. - ing. Time its course is swift - ly wing - - ing,

SOP.  Sound_ing plea_sure's knell! _____ Seek we

CON.  Hark! _____ Sound_ing plea_sure's knell! _____ Seek



SOP.  all our home of learn - ing; Hark! the con_vent bell, _____

CON.  we, Seek we all our home of learn - ing. Hark! the con_vent



SOP.  _____ Hark! the con_vent bell!

CON.  bell, Hark! the con_vent bell!



No 5.

OPENING CHORUS- SCENE II.

Allegro.

Piano. *ff*

SOP. _____

TEN. _____

BASS. _____

SOP. *ff*
Bright and blue our sun - ny skies Brigh - ter still our mai - dens eyes;

TEN. *ff*
Bright and blue our sun - ny skies Brigh - ter still our mai - dens eyes;

BASS. *ff*
Bright and blue our sun - ny skies Brigh - ter still our mai - dens eyes;

ff

SOP. see them go to and fro, and hear their laugh-ter ring

TEN. see them go to and fro, and hear their laugh-ter ring

BASS. see them go to and fro, and hear their laugh-ter ring

SOP. All the town's in bright ar-ray Decked out for a ho-li-day

TEN. All the town's in bright ar-ray Decked out for a ho-li-day

BASS. All the town's in bright ar-ray Decked out for a ho-li-day

SOP. Loud we laugh joke and chaff cheer-ful songs we gai-ly sing

TEN. Loud we laugh joke and chaff cheer-ful songs we gai-ly sing

BASS. Loud we laugh joke and chaff cheer-ful songs we gai-ly sing

f

SOP. Through the mar - ket place, Note their dain - ty grace,

TEN. Through the mar - ket place, Note their dain - ty grace,

BASS. Through the mar - ket place, Note their dain - ty grace,

ff

SOP. Mai - dens fair light as air, Pick their way

TEN. Mai - dens fair light as air, Pick their way

BASS. Mai - dens fair light as air, Pick their way

f

SOP. all the street's a - live, Hums the bu - sy hive,

TEN. all the street's a - live, Hums the bu - sy hive,

BASS. all the street's a - live, Hums the bu - sy hive,

ff

SOP. up and down, Through the town, comes the sound of laugh-ter gay,

ff

TEN. up and down, Through the town, comes the sound of laugh-ter gay,

ff

BASS. up and down, Through the town, comes the sound of laugh-ter gay,

ff

SOP. Bright and blue our sun - ny skies, Brigh-ter still our maid - ens eyes,

ff

TEN. Bright and blue our sun - ny skies, Brigh-ter still our maid - ens eyes,

ff

BASS. Bright and blue our sun - ny skies, Brigh-ter still our maid - ens eyes,

SOP. see them go to and fro and hear their laugh - ter ring,

TEN. see them go to and fro and hear their laugh - ter ring,

BASS. see them go to and fro and hear their laugh - ter ring,

SOP. All the town's in bright ar - ray, Decked out for a ho - li - day,

TEN. All the town's in bright ar - ray, Decked out for a ho - li - day,

BASS. All the town's in bright ar - ray, Decked out for a ho - li - day,

SOP. Loud we laugh, joke and chaff, Maid - ens fair be -

TEN. Loud we laugh, joke and chaff, Maid - ens fair be -

BASS. Loud we laugh, joke and chaff, Maid - ens fair be -

SOP. - yond com - pare, Trip it to and fro in beau - ty

TEN. - yond com - pare, Trip it to and fro in beau - ty

BASS. - yond com - pare, Trip it to and fro in beau - ty

fff

SOP. rare with danc - ing eyes and nut brown hair,

fff

TEN. rare with danc - ing eyes and nut brown hair,

fff

BASS rare with danc - ing eyes and nut brown hair,

SOP.

TEN.

BASS

Tempo di Valse.

f

FLOWER GIRLS. *f* *leggiero*

Flr. G.

We've

f

Flr. G. but - ton - holes of ro - ses rare with myr - tie leaves and

Flr. G. maid - en - hair, Un - less you're quick they'll all be gone

Flr. G. And if you please we'll pin them on!

MEN.

We'll

Flr. G. Ah! And half a franc it

MEN. glad - ly fol - low your ad - vice, But half a franc's too

Flr. G. *ff*
 is our price Un - less you're quick they'll all be gone! So

MEN. *ff*
 low a price For so much per - fec - tion tis clear! You

Flr. G. *rit:*
 we know our business 'tis clear!

MEN. *rit:*
 don't know your business my dear!

Allegro moderato

POSTILLIONS. *f*
 When the wheels spin around to the stir - ring sound of the loud fu - sil - lade of the

f
 When the wheels spin around to the stir - ring sound of the loud fu - sil - lade of the

dim: *mf*

POST

whips we crack, And we gal-lop a-way from the laugh-ter gay of the

whips we crack, And we gal-lop a-way from the laugh-ter gay of the

POST

chat-ter-ing girls who would hold us back, There's a won-der-ful swing in the

chat-ter-ing girls who would hold us back, There's a won-der-ful swing in the

POST

hoof-beat's ring, And the e-choes a-wake, as we speed a-long, From the

hoof-beat's ring, And the e-choes a-wake, as we speed a-long, From the

cres: *mf*

POST

rocks a-bove all the joys we love, The ma-gic of wo-men, and wine, and song!

rocks a-bove all the joys we love, The ma-gic of wo-men, and wine, and song!

f *ff*

POST

Moderato

ff pesante

Detailed description: This block contains the musical score for the 'POST' section. It consists of two staves for the piano accompaniment. The top staff is in treble clef and the bottom in bass clef. The time signature is 2/4. The tempo is marked 'Moderato'. The dynamics are 'ff pesante'. The music features several sixteenth-note runs, some of which are grouped as sextuplets (indicated by a '6' over the notes). There are also accents and slurs throughout the piece.

MARKET GIRLS.

f pesante

Detailed description: This block contains the piano accompaniment for the 'MARKET GIRLS' section. It consists of two staves in treble and bass clefs. The time signature is 2/4. The dynamics are 'f pesante'. The music includes sextuplets and various rhythmic patterns with accents.

Mar.G.

f pesante

Mer-ry, mer-ry maids in bright ar-ray, Firm of foot and fair of face;

Mer-ry, mer-ry maids in bright ar-ray, Firm of foot and fair of face;

Detailed description: This block contains the vocal line for 'Market Girls' and its piano accompaniment. The vocal line is on a single staff in treble clef, with lyrics written below it. The piano accompaniment is on two staves in treble and bass clefs. The dynamics are 'f pesante'. The lyrics are: 'Mer-ry, mer-ry maids in bright ar-ray, Firm of foot and fair of face;'. There are two lines of lyrics, suggesting a chorus or a repeated line.

Mar.G.

Fas-ci-nating foot-falls day by day, E-cho in the mar-ket place. For the

Fas-ci-nating foot-falls day by day, E-cho in the mar-ket place. For the

Detailed description: This block contains the vocal line for 'Market Girls' and its piano accompaniment. The vocal line is on a single staff in treble clef, with lyrics written below it. The piano accompaniment is on two staves in treble and bass clefs. The dynamics are 'mf'. The lyrics are: 'Fas-ci-nating foot-falls day by day, E-cho in the mar-ket place. For the'. There are two lines of lyrics, suggesting a chorus or a repeated line.

Mar. G. jing - ling jog of our clat - ter - ing clog Is a song that you all must
 jing - ling jog of our clat - ter - ing clog Is a song that you all must

Mar. G. know, And our charm is found in the mu - si - cal sound Of the
 know, And our charm is found in the mu - si - cal sound Of the

Mar. G. tap of its tune - ful toe, — And the clat - ter of our sa -
 tap of its tune - ful toe, — And the clat - ter of our sa -

rall: *rall:* *cres:* *rall:* *f* *f marcato*

Mar. G. - bots, sa - bots, And the clat - ter of our sa - bots, — And the
 - bots, sa - bots, And the clat - ter of our sa - bots, — And the

Mar. G.

clat - ter of our sa - bots! sa - bots! And the clat - ter of our sa -

clat - ter of our sa - bots! sa - bots! And the clat - ter of our sa -

Mar. G.

- bots!

- bots!

ff

SOP.

ff

Bright and blue our sun - ny skies, Brighter still our maid - ens' eyes,

TEN.

ff

Bright and blue our sun - ny skies, Brighter still our maid - ens' eyes,

BASS.

ff

Bright and blue our sun - ny skies, Brighter still our maid - ens' eyes,

ff

SOP. See them go to and fro And hear their laugh - ter ring,

TEN. See them go to and fro And hear their laugh - ter ring,

BASS. See them go to and fro And hear their laugh - ter ring,

SOP. All the town's in bright ar - ray, Decked out for a

TEN. All the town's in bright ar - ray, Decked out for a

BASS. All the town's in bright ar - ray, Decked out for a

SOP. ho - li - day; Loud we laugh, joke and chaff,

TEN. ho - li - day; Loud we laugh, joke and chaff,

BASS. ho - li - day; Loud we laugh, joke and chaff,

SOP. Maid - ens fair, be - yond com - pare,

TEN. Maid - ens fair, be - yond com - pare,

BASS. Maid - ens fair, be - yond com - pare,

SOP. Trip it to and fro in beau - ty rare, With danc - ing

TEN. Trip it to and fro in beau - ty rare, With danc - ing

BASS. Trip it to and fro in beau - ty rare, With danc - ing

fff

fff

fff

fff

SOP. eyes and nut brown hair.

TEN. eyes and nut brown hair.

BASS. eyes and nut brown hair.

No 6.

SONG. (Guy) and CHORUS of GIRLS.

"NOT THE SORT OF GIRL I CARE ABOUT."

Music by
LIONEL MONCKTON.

Moderato.

Guy.

Piano.

mf

GUY.

1. There are girls of ev'ry sta-tion, with a
2. There's a wealth of a-do-ra-tion in your
3. There's a lib-'ral ed-u-ca-tion in the

p

GUY.

lik-ing for flir-ta-tion, In whose com-pa-ny a pleasant hour I've sped; — From their
youthful ad-mir-a-tion For the de-i-ty who dan-ces at the Hall, — While you
mo-dern af-fec-ta-tion Of the maid-en who's a lit-tle past her prime, — And who

GUY.

charms I'm not de-tract-ing tho' I may ap-pear ex-act-ing, But I've
 cul-ti-vate de-vo-tion to the po-et-ry of mo-tion, And you
 knows her charms are fail-ing in the ef-fort un-a-vail-ing, To se-

GUY.

nev-er found one yet I'd care to wed, _____ Take the
 spend a lit-tle for-tune in the stalls, _____ For there's
 -cure a wealth-y hus-band while there's time, _____ For there's

GUY.

type that's sprung up late-ly—ra-ther mas-cu-line and state-ly, With a
 some-thing in her danc-ing so u-nique and so en-tranc-ing, That you
 some-thing quite pa-thet-ic in the waste of good cos-met-ic, Tho' her

GUY.

well de-veloped chin and close cropp'd hair; _____ In a cos-tume bi-fur-ca-ted which her
 wor-ship ev'-ry evening at her shrine; _____ And in ec-sta-sy you mutter that the
 pa-tronage of course is good for trade; _____ For her fav-rite prepar-a-tion, pack'd se-

GUY.

tai - lor i - mi - tat - ed, From the mod - el which her bro - ther used to
 fas - ci - nat - ing flut - ter, Of her pet - ti - coats is per - fect - ly di -
 - cure from ob - ser - va - tion, Costs her twen - ty francs a bot - tle, post - age

GUY.

wear. _____ Well, she ris - es with the lark and she
 - vine. _____ She can charm you with a glance, she can
 paid. _____ She's as girl - ish as can be, and she

GUY.

scorch - es in the Park, She's a la - dy there's a lot of wear and
 sup and she can dance, She's a la - dy there's a lot of gold - en
 says she's twen - ty - three Though her age is real - ly thir - ty - five or

GUY.

tear a - bout _____ But her boots a num - ber nine for her
 hair a - bout _____ She's ad - mir - ers by the score, knows that
 there - a - bout _____ She pre - fers a sha - ded light and her

GUY.

foot's as big as mine, So I don't think that's the sort of girl I
 two and two make four, But I don't think she's the sort of girl I
 hair takes off at night, So I don't think that's the sort of girl I

CHORUS.

GUY.

care a - bout, ——— Well she ris - es with the lark and she
 care a - bout, ——— She can charm you with a glance, she can
 care a - bout, ——— She's as girl - ish as can be and she

scorch - es in the Park, She's a la - dy there's a lot of wear and
 sup and she can dance, She's a la - dy there's a lot of gold - en
 says she's twen - ty - three, Though her age is real - ly thir - ty - five or

tear a - bout, But her boot's a num - ber nine for her
 hair a - bout, She's ad - mir - ers by the score, knows that
 there - a - bout, She pre - fers a sha - ded light and her

1. & 2.

foot's as big as mine, So I don't think that's the sort of girl I care a - bout. —
two and two make four, But I don't think she's the sort of girl I care a - bout. —
hair takes off at night, So I don't think that's the sort of girl I care a - bout. —

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic marking.

3.

care a - bout.
care a - bout.
care a - bout.

DANCE.

Musical notation for the second system, including piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic marking.

Musical notation for the third system, including piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand.

Musical notation for the fourth system, including piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic marking.

No 7.

SONG. (Winifred) and CHORUS.

"THE SINGING GIRL."

Winifred.

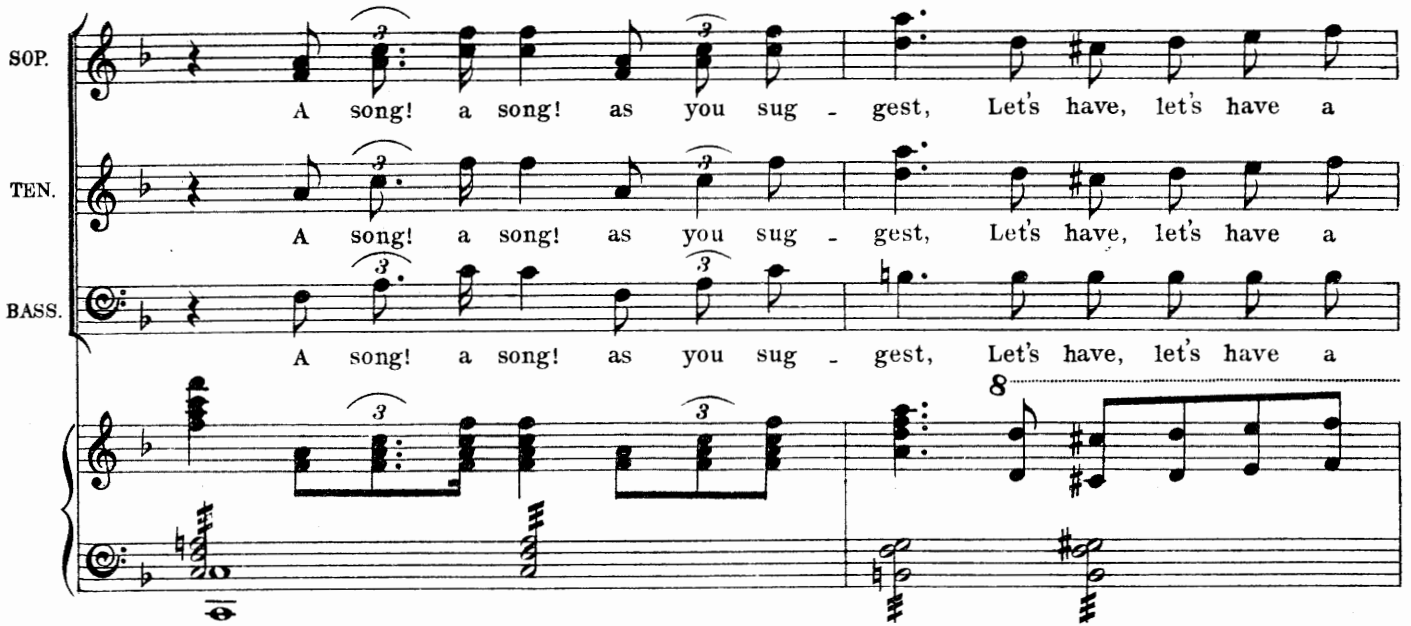
Musical notation for the introduction. The top staff is for Winifred, showing a whole rest. The bottom two staves are for the Piano, starting with a forte (*ff*) dynamic. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. A trill is marked in the piano right hand, and a five-fingered scale is indicated with a '5' above it.

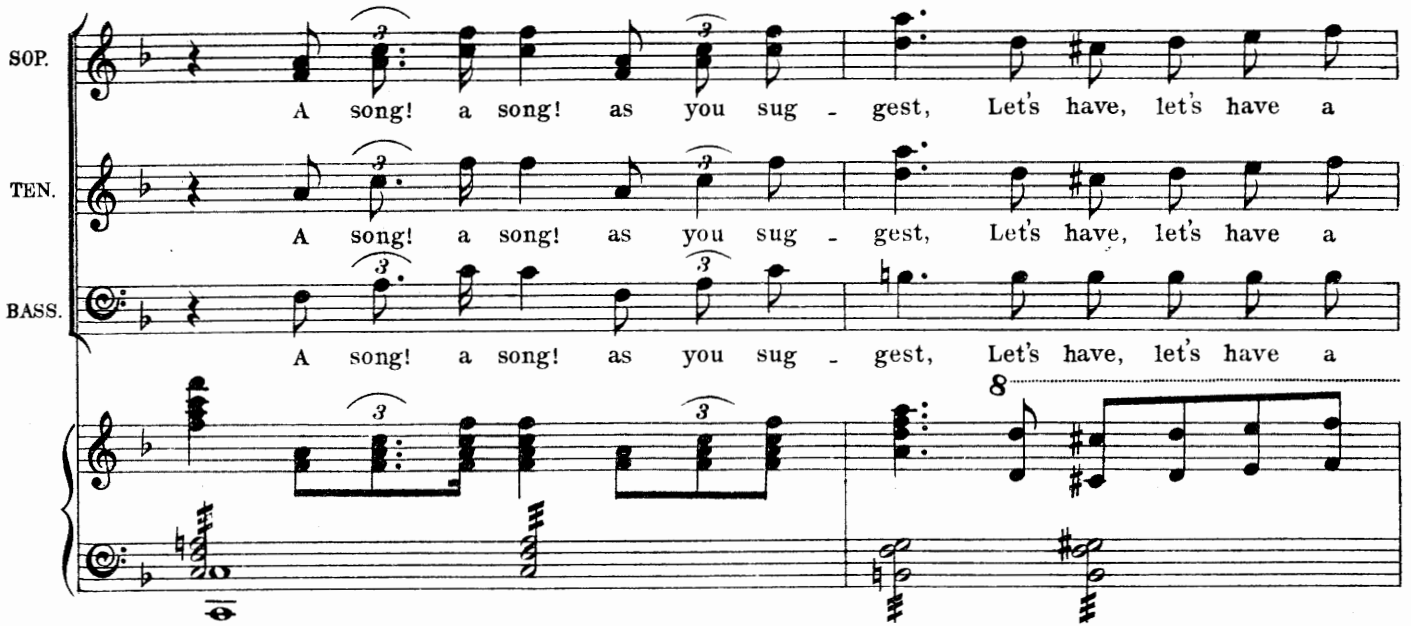
Musical notation for the first system of the chorus. The vocal line (W.) is a whole rest. The piano accompaniment continues with the same rhythmic pattern as the introduction.

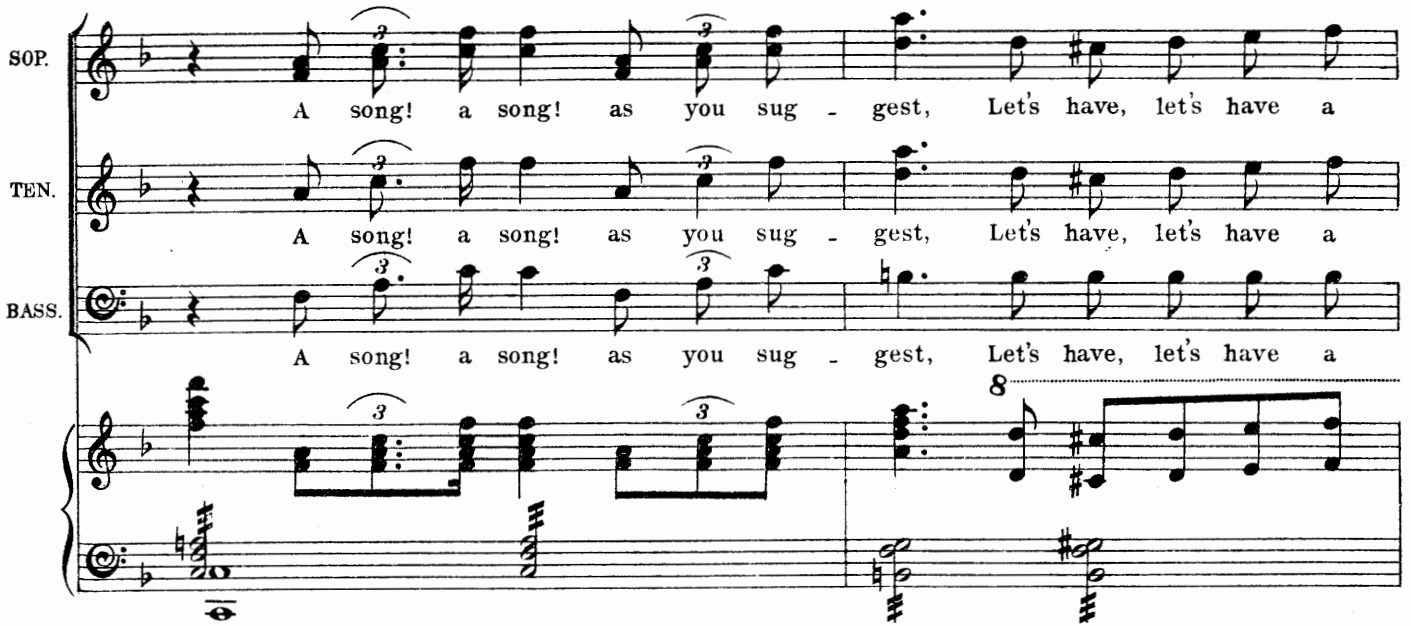
Musical notation for the second system of the chorus. The vocal line (W.) begins with the lyrics "My friends, you're far too kind to". The piano accompaniment continues, with a dynamic marking of *mf* and a change in the bass line.

Musical notation for the third system of the chorus. The vocal line (W.) continues with the lyrics "greet The sing-ing girl with words so sweet — A". The piano accompaniment continues with the same rhythmic pattern.

W. 
 sim - ple song's the on - ly way My debt of gra - ti - tude to pay.

SOP. 
 A song! a song! as you sug - gest, Let's have, let's have a

TEN. 
 A song! a song! as you sug - gest, Let's have, let's have a

BASS. 
 A song! a song! as you sug - gest, Let's have, let's have a

W. 
 To please you all, I'll do my best!

SOP. 
 song!

TEN. 
 song!

BASS. 
 song!

w.

The first system shows a vocal line with a whole rest and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

w.

I'm on - ly a poor lit - tle sing - ing girl Who

The second system contains the vocal line with the lyrics "I'm on - ly a poor lit - tle sing - ing girl Who". The piano accompaniment continues with the same rhythmic pattern.

w.

wan - ders to and fro, Yet - ma - ny have heard me with

The third system contains the vocal line with the lyrics "wan - ders to and fro, Yet - ma - ny have heard me with". The piano accompaniment continues with the same rhythmic pattern.

w.

hearts a - whirl, At least, they tell me so. For

The fourth system contains the vocal line with the lyrics "hearts a - whirl, At least, they tell me so. For". The piano accompaniment continues with the same rhythmic pattern.

w. e - ver I meet with a kind - ly word From stran - gers near and

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The lyrics are: "e - ver I meet with a kind - ly word From stran - gers near and". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

w. far, And e - ver the ques - tion is, "have you heard the

The second system continues the vocal line and piano accompaniment. The lyrics are: "far, And e - ver the ques - tion is, 'have you heard the". The piano accompaniment continues with similar chordal patterns.

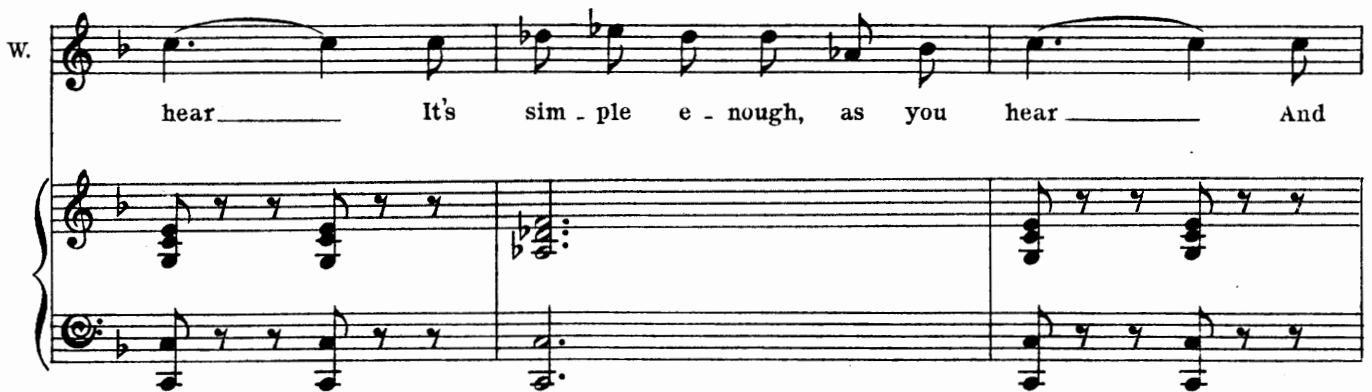
w. sing - ing girls' gui - tar?" For the crowds in the street Say my

The third system continues the vocal line and piano accompaniment. The lyrics are: "sing - ing girls' gui - tar?" For the crowds in the street Say my". The piano accompaniment continues with similar chordal patterns.

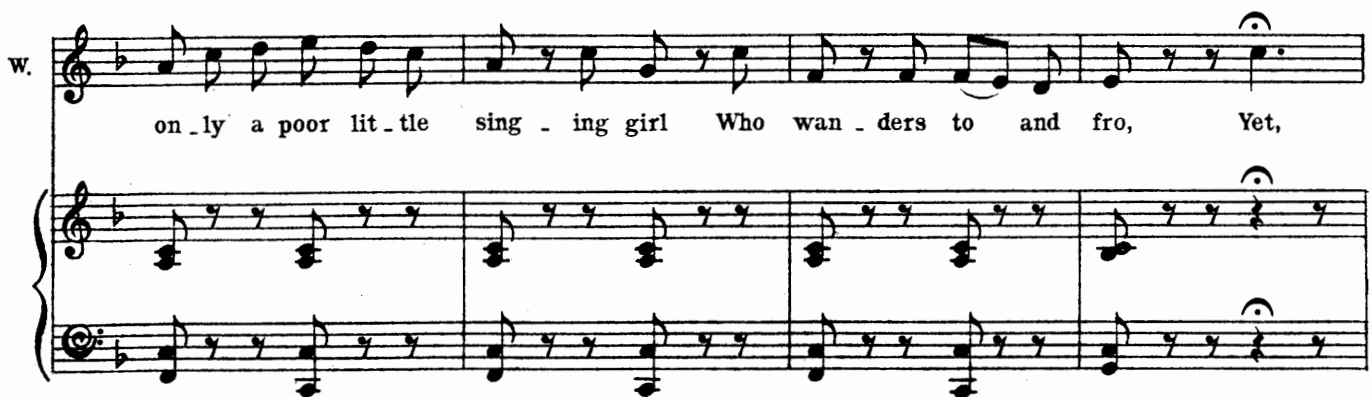
w. mu - sic is sweet, Tho' they flat - ter me great - ly I fear, — For the

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "mu - sic is sweet, Tho' they flat - ter me great - ly I fear, — For the". The piano accompaniment continues with similar chordal patterns.

w.  song that I sing Is no won-der-ful thing But it's sim-ple e-nough, as you

w.  hear_____ It's sim-ple e-nough, as you hear_____ And

w.  great-ly they flat-ter, I fear._____ I'm

w.  on-ly a poor lit-tle sing-ing girl Who wan-ders to and fro, Yet,

W. ma - ny have heard me with hearts a - whirl, At least, they tell me

W. so.

SOP. Bra - - - vo! Bra - - - vo! The charm - ing

TEN. Bra - - - vo! Bra - - - vo! The charm - ing

BASS. Bra - - - vo! Bra - - - vo! The charm - ing

SOP. lit - tle sing - ing girl. Bra - - vo! Bra - - vo! For ev' - ry

TEN. lit - tle sing - ing girl. Bra - - vo! Bra - - vo! For ev' - ry

BASS. lit - tle sing - ing girl. Bra - - vo! Bra - - vo! For ev' - ry

SOP.
heart she sets a - whirl, She charms them near and

TEN.
heart she sets a - whirl, She charms them near and

BASS.
heart she sets a - whirl, She charms them near and

SOP.
far with her _____ gui - tar! _____

TEN.
far with her _____ gui - tar! _____

BASS.
far with her _____ gui - tar! _____

w. In ma - ny a town where I ply my trade To

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a whole rest, followed by a half note G4 with a fermata, and then a series of eighth notes: A4, Bb4, C5, Bb4, A4. The piano accompaniment starts with a piano (*p*) dynamic and consists of a steady eighth-note accompaniment in the right hand and a similar eighth-note accompaniment in the left hand.

w. earn my dai - ly bread, From la - dies in beau - ti - ful

The second system continues the vocal line with eighth notes: G4, F4, E4, D4, C4. It then has a half note G4 with a fermata, followed by eighth notes: A4, Bb4, C5, Bb4, A4. The piano accompaniment continues with the same eighth-note accompaniment pattern.

w. clothes ar - rayed, Men turn to me in - stead. Some

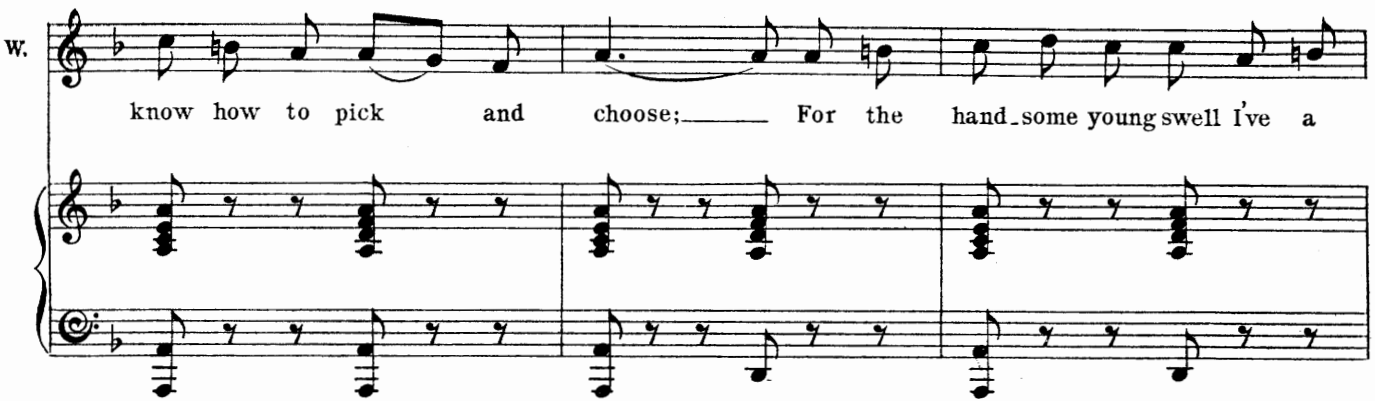
The third system continues the vocal line with eighth notes: G4, F4, E4, D4, C4. It then has a half note G4 with a fermata, followed by eighth notes: A4, Bb4, C5, Bb4, A4. The piano accompaniment continues with the same eighth-note accompaniment pattern.

w. say they're in love with my sim - ple dress, And some pre - tend to

The fourth system continues the vocal line with eighth notes: G4, F4, E4, D4, C4. It then has a half note G4 with a fermata, followed by eighth notes: A4, Bb4, C5, Bb4, A4. The piano accompaniment continues with the same eighth-note accompaniment pattern.

w. 
 be In love with my singing; and some con.fess That they're in love with

w. 
 me. I have songs, to be sure, Both for rich and for poor, And I

w. 
 know how to pick and choose; — For the hand.some youngswell I've a

w. 
 love-tale to tell And his heart he is cer.tain to lose; — His

W. heart he is cer.tain to lose! I know how to pick and to choose.

W. I'm on - ly a poor lit - tle sing - ing girl Who wan - ders to and

W. fro, Yet, ma - ny have heard me with hearts a - whirl, At least, they've told me

W. so.

SOP. Bra - - vo! bra - - vo! The charm - ing lit - tle sing - ing

TEN. Bra - - vo! bra - - vo! The charm - ing lit - tle sing - ing

BASS. Bra - - vo! bra - - vo! The charm - ing lit - tle sing - ing

SOP. girl Bra - - vo bra - - vo For ev' - ry heart she sets a - whirl, She

TEN. girl Bra - - vo bra - - vo For ev' - ry heart she sets a - whirl, She

BASS. girl Bra - - vo bra - - vo For ev' - ry heart she sets a - whirl, She

SOP. charms them near and far With her gui - tar!

TEN. charms them near and far With her gui - tar!

BASS. charms them near and far With her gui - tar!

SOP.

TEN.

BASS.

No 8.

DUET. (Guy and Winifred.)

"NO ONE IN THE WORLD LIKE YOU."

Music by
ALFRED D. CAMMEYER.

Guy.

Piano.

Musical score for the first system, featuring a vocal line for Guy and a piano accompaniment. The piano part starts with a forte (*f*) dynamic and then softens to piano (*p*).

GUY.

G. Of all the girls I've e - ver seen In

Musical score for the second system, featuring a vocal line for Guy and a piano accompaniment. The piano part starts with a piano (*p*) dynamic.

WINIFRED.

G. all the climes I've roved, Be - lieve me, dear - est, you're the Queen, The on - ly one I've loved. It

Musical score for the third system, featuring a vocal line for Winifred and a piano accompaniment.

w. may be true, though I've been told That's what men al - ways say, In

w. fai - ry tales of sui - tors bold Who love - and ride a - way.

w. But I think I'd break my heart If we e - ver had to part, And there's

w. no - thing you can ask I wouldn't do. GUY. No, it is - n't fair to chaff For I

G.

vow though you may laugh, That I mean them ev - ry word I say to

W. **WINIFRED.**

Oh, I think I'd break my heart If we e - ver had to part, And there's

G.

you. Oh, I think I'd break my heart If we e - ver had to part, And there's

W.

no - thing you can ask I would - nt do, For I love but you a - lone And I

G.

no - thing you can ask I would - nt do, For I love but you a - lone And I

W. want you for my own, 'Cos there's no one in the world like you.

G. want you for my own, 'Cos there's no one in the world like you.

WINIFRED.

I won - der if there'll come a day When

W. you will half regret Those whispered words that lo - vers say But husbands may for - get. How

GUY.

G. shall I make you un-der-stand That I'd lay down my life To clasp in mine your lit-tle hand And

G. claim you for my wife. Oh, I think I'd break my heart If we

G. e-ver had to part, And there's no-thing you can ask I wouldn't do. Oh, it

WINIFRED.

W. was_n't fair to chaff And I did_n't mean to laugh For I know that ev'-ry word you said was

W. true. Oh, I think I'd break my heart If we e - ver had to part, And there's

G. Oh, I think I'd break my heart If we e - ver had to part, And there's

W. no.thing you can ask I would - nt do, For I love but you a - lone And I

G. no.thing you can ask I would - nt do, For I love but you a - lone And I

W. want you for my own, 'Cos there's no - one in the world like you.

G. want you for my own, 'Cos there's no - one in the world like you.

No 9.

CONCERTED PIECE and DANCE.

Flipper, Alice, Lord C, Lady C, Paloni, Fraulein E, Dorothy, & M^r Creel.

"FOLLOW THE MAN FROM COOK'S"

Music by
LIONEL MONCKTON.

Allegro.

Piano.

(FLIPPER) 1. La-dies and gen-tle-men leave it to me, Fol-low the man from
 (FLIPPER) 2. If you're in-clined for a bi-cy-cle ride, Fol-low the man from
 (FRAU E.) 3. Wea-ry and lame at the end of the day, Bo-ther the man from

Cook's! —(ALICE.) No-bo-dy else is as cle-ver as he, Fol-low the man from
 Cook's! —(DOROTHY) Leave the di-rec-tion to him to de-cide, Fol-low the man from
 Cook's! —(LORD C.) Wor-ried to death you will prob-ab-ly say, Bo-ther the man from

Cook's! — (LORD C.) How can I tell if his du-ties he knows? Sure-ly his man-ner in -
 Cook's! — (ALICE.) Bae-de-ker's on-ly ad-vice, as a rule, Leads to a pal-ace, a
 Cook's! — (LADY C.) Hurried a-long when you want-ed to stop (CREEL) Load-ed with half the con-

- tel - li - gence shews! (PALONI) If you go wrong, sare, I *ponche you ze nose!*
 church, or a school; (FLIPPER) Who says a ride on a Cor - si - can mule?
 - tents of a shop (PALONI) Bus-tled a - bout till you're rea - dy to drop,

TUTTI. FLIPPER.

Fol - low the man from Cook's! — Fol - low the man from Cook's! Oh,
 Fol - low the man from Cook's! — Fol - low the man from Cook's! Oh,
 Bo - ther the man from Cook's! — Bo - ther the man from Cook's! Oh,

fol - low the man from Cook's! — The won - der - ful man from Cook's! — And
 fol - low the man from Cook's! — The won - der - ful man from Cook's! — And
 bo - ther the man from Cook's! — The wor - ry - ing man from Cook's! — For

whe_ther your stay be short or long, He'll shew you the sights, He
 whe_ther your stay be short or long, He'll shew you the sights, He
 whe_ther he's booked by week or day, He'll tire you to death And

can't go wrong. Oh, fol - low the man from Cook's: _____ The
 can't go wrong. Oh, fol - low the man from Cook's: _____ The
 call it play, Oh, bo - ther the man from Cook's! _____ The

won - der - ful man from Cook's: _____ It's twen - ty to one, You've
 won - der - ful man from Cook's: _____ It's twen - ty to one, You've
 wor - ry - ing man from Cook's! _____ It's twen - ty to one You

TUTTI.

plen - ty of fun: So fol - low the man from Cook's! _____ Oh,
 plen - ty of fun: So fol - low the man from Cook's! _____ Oh,
 say when he's done Oh, mur - der the man from Cook's! _____ Oh,

fol - low the man from Cook's, — The won - der - ful man from Cook's; — And
 fol - low the man from Cook's, — The won - der - ful man from Cook's; — And
 bo - ther the man from Cook's, — The wor - ry - ing man from Cook's; — For

whe - ther your stay be short or long, He'll shew you the sights, He
 whe - ther your stay be short or long, He'll shew you the sights, He
 whe - ther he's booked by week or day, He'll tire you to death And

can't go wrong: Oh, fol - low the man from Cook's, — The won - der - ful man from
 can't go wrong: Oh, fol - low the man from Cook's, — The won - der - ful man from
 call it play, Oh, bo - ther the man from Cook's! — The wor - ry - ing man from

Cook's: — It's twen - ty to one You've plen - ty of fun, So
 Cook's: — It's twen - ty to one You've plen - ty of fun, So
 Cook's! — It's twen - ty to one You say when he's done, Oh

1. & 2. || 3.

fol - low the man from Cook's!
fol - low the man from Cook's!
mur - der the man from Cook's!

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line has three phrases: 'fol - low the man from Cook's!', 'fol - low the man from Cook's!', and 'mur - der the man from Cook's!'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Above the first measure, there are markings '1. & 2.' and '3.' indicating first and second endings.

DANCE.

f

Detailed description: This system is the beginning of the 'DANCE' section. It features a piano accompaniment with a forte (*f*) dynamic. The music is written for piano with treble and bass clefs. The melody in the right hand is rhythmic and features some grace notes. The left hand provides a steady accompaniment.

Detailed description: This system continues the piano accompaniment for the dance. It maintains the same rhythmic and melodic patterns as the previous system, with a focus on chordal textures and rhythmic movement.

Detailed description: This system continues the piano accompaniment. The right hand features more complex rhythmic patterns, including some triplets and grace notes. The left hand continues with a steady accompaniment.

1. || 2.

Detailed description: This system concludes the piano accompaniment. It features two endings, marked '1.' and '2.'. The first ending leads back to an earlier part of the piece, while the second ending provides a final resolution. The piano part ends with a fermata over the final chord.

No 10.

DUET. (Carmenita and Tamarind)

Allegro.

Carmenita.

Piano. *ff*

c.

c.

CARMENITA.

1. We've left Bar - ce - lo - na so -
2. Our pro - gramme is free from vul -

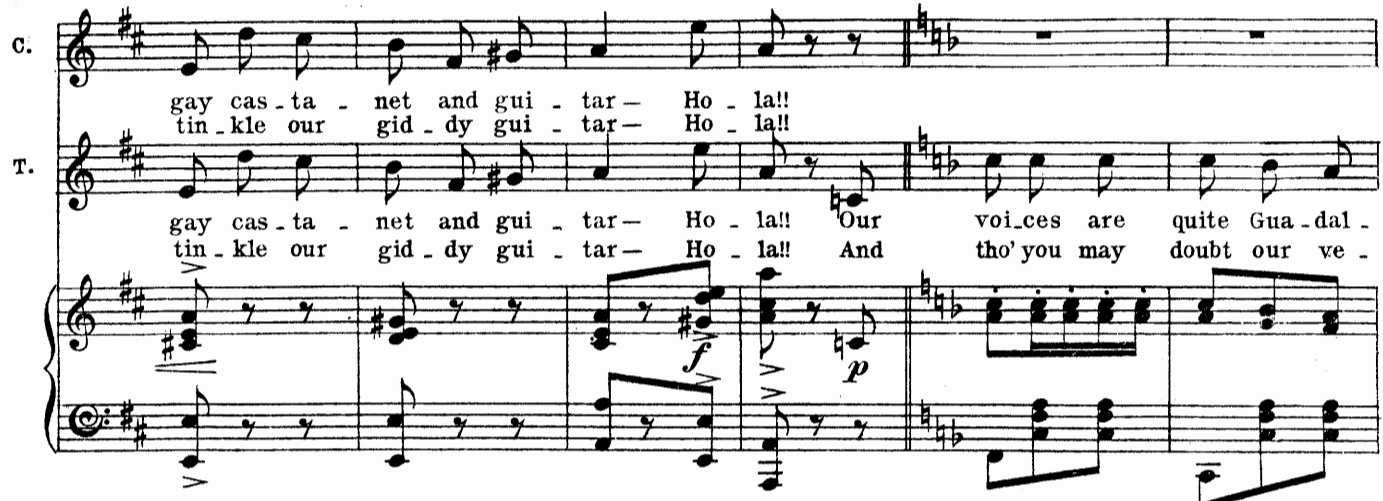

mf

The musical score is written for two voices and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegro'. The first system shows the vocal line for Carmenita, which is mostly rests, and the piano accompaniment starting with a forte (ff) dynamic. The piano part features a rhythmic pattern of eighth notes and chords. The second system continues the piano accompaniment. The third system shows the vocal line for Carmenita with a melodic line and an 8-measure rest. The fourth system shows the vocal line for Carmenita with lyrics and a piano accompaniment with a mezzo-forte (mf) dynamic.


TAMARIND.

C. 
 - ci - e - ty, And we can't sing for nuts, la - la - la - i - ty;
 - ga - ri - ty, "Ha - bla Es - pa - nol!" Too - rai - la - la - i - ty!

C. 
 But we bring you the lat - est va - ri - e - ty Of
 We will pass round the hat for your char - i - ty, And
 T. 
 Of
 And

C. 
 gay cas - ta - net and gui - tar - Ho - la!!
 tin - kle our gid - dy gui - tar - Ho - la!!
 T. 
 gay cas - ta - net and gui - tar - Ho - la!! Our voi - ces are quite Gua - dal -
 tin - kle our gid - dy gui - tar - Ho - la!! And tho' you may doubt our ve -

CARMENITA.

T. 
 - qui - ve - ry, And the tune's a bit re - ci - ta - ti - ve - ry,
 - ra - ci - ty, Or ques - tion our vo - cal ca - pa - ci - ty,

C. 
 Vive Na - varre!— which is just a - bout as far! Tra, la, la, la, la, la,
 T. 
 Vive Na - varre!— which is just a - bout as far! Tra, la, la, la, la, la,


C. 
 la, la, la, la, la, la, la, Ho - la!!
 T. 
 la, la, la, la, la, la, la, Ho - la!!

 1.
 2.
 ff

DANCE.



No 11.

FINALE - ACT I.

"TO VENICE."

Guy.

It's

G. time that a ra-pid de - par-ture we took; I've one i - dea on - ly and that's a Sug -

W. - ges-tion to fly with those cou-pons of Cook! To Ven-ice, St Mark's, and Pi - az - za!

WINIFRED.
We're

W.
 sure to be safe on its fa-mous ca-nal, Con- cealed in a gon-do-la

W.
 glid-ing.

F. **FLIPPER.**
 But if those mu-si-cians de- tect us, we shall Get worse than a hid-ing for

W.
 To Ve-nice! To Ve-nice! The

G.
 To Ve-nice! To Ve-nice! The

F.
 hid - - - ing! To Ve-nice! To Ve-nice! The

W. boat is at the quay! The cap-tain will sure-ly ac-

G. boat is at the quay! The cap-tain will sure-ly ac-

F. boat is at the quay! The cap-tain will sure-ly ac-

W. -com-mo-date three! He'll quite un-der-stand it's to baf-fle these ban-dits, We

G. -com-mo-date three! He'll quite un-der-stand it's to baf-fle these ban-dits, We

F. -com-mo-date three! He'll quite un-der-stand it's to baf-fle these ban-dits, We

W. has-ten, To Ve-nice, To Ve-nice the queen of the

G. has-ten, To Ve-nice, To Ve-nice the queen of the

F. has-ten, To Ve-nice, To Ve-nice the queen of the

W. sea! To Ve_nice! To Ve_nice! The boat is at the

G. sea! To Ve_nice! To Ve_nice! The boat is at the

F. sea! To Ve_nice! To Ve_nice! The boat is at the

SOP. To Ve_nice! To Ve_nice! The boat is at the

TEN. To Ve_nice! To Ve_nice! The boat is at the

BASS. To Ve_nice! To Ve_nice! The boat is at the

W. Quay The cap_tain will sure_ly ac - com_mo_date three, He'll

G. Quay The cap_tain will sure_ly ac - com_mo_date three, He'll

F. Quay The cap_tain will sure_ly ac - com_mo_date three, He'll

SOP. Quay The cap_tain will sure_ly ac - com_mo_date three, He'll

TEN. Quay The cap_tain will sure_ly ac - com_mo_date three, He'll

BASS. Quay The cap_tain will sure_ly ac - com_mo_date three, He'll

W. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

G. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

F. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

SOP. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

TEN. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

BASS. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

W. Ve - nice! To Ve - nice the queen of the sea!

G. Ve - nice! To Ve - nice the queen of the sea!

F. Ve - nice! To Ve - nice the queen of the sea!

SOP. Ve - nice! To Ve - nice the queen of the sea!

TEN. Ve - nice! To Ve - nice the queen of the sea!

BASS. Ve - nice! To Ve - nice the queen of the sea!

TAMARIND.

My feel-ings I can-not ex-press! She's

p

TAM. bolt-ed- there is- n't a doubt of it! As you've got me in- to the

TAM. mess, I'll thank you for get-ting me out of it!

CARMENITA.

CAR. We'll fol-low wher- e- ver they

CAR. go- I'll just put a hat and a wrap- per on; It

CAR. would - n't be pro - per, you know, Un - less the poor girl had a

The first system of the score features a vocal line for CAR. and a piano accompaniment. The vocal line is in a key with two flats and a 3/4 time signature. The lyrics are "would - n't be pro - per, you know, Un - less the poor girl had a". The piano accompaniment consists of chords and single notes in the right and left hands.

Tempo I.

TAMARIND.

CAR. cha - pe - ron! But ere we fly 'Twere best for

The second system continues the vocal line for CAR. with the lyrics "cha - pe - ron! But ere we fly 'Twere best for". The tempo is marked "Tempo I." and the character is "TAMARIND.". The piano accompaniment features more complex rhythmic patterns and melodic lines.

CARMENITA.

TAM. both That you and I Should plight our troth! Oh! dear one,

The third system features a vocal line for TAM. with the lyrics "both That you and I Should plight our troth! Oh! dear one,". The piano accompaniment continues with harmonic support.

rall: ad lib: >>> a tempo:

CAR. hush! Though o - live - skinned, you make me blush, My Ta - ma - rind!

The fourth system features a vocal line for CAR. with the lyrics "hush! Though o - live - skinned, you make me blush, My Ta - ma - rind!". The tempo markings "rall: ad lib:" and "a tempo:" are placed above the staff.

rall: a tempo:

SOP. How

The fifth system features a vocal line for SOP. with the lyrics "How". The tempo markings "rall:" and "a tempo:" are placed above the staff.

rall: a tempo:

TEN. How

The sixth system features a vocal line for TEN. with the lyrics "How". The tempo markings "rall:" and "a tempo:" are placed above the staff.

rall: a tempo:

BASS. How

The seventh system features a vocal line for BASS. with the lyrics "How". The tempo markings "rall:" and "a tempo:" are placed above the staff.

rall: a tempo:

The final system of the score is the piano accompaniment. It includes dynamic markings such as "colla voce" and "f". The piano part concludes with a final chord.

SOP. sweet - ly trips a lo - ver's bliss! Two pairs of lips and one - long

TEN. sweet - ly trips a lo - ver's bliss! Two pairs of lips and one - long

BASS. sweet - ly trips a lo - ver's bliss! Two pairs of lips and one - long

SOP. kiss! How sweet - ly trips a lov - er's bliss! And one long kiss!

TEN. kiss! How sweet - ly trips a lov - er's bliss! And one long kiss!

BASS. kiss! How sweet - ly trips a lov - er's bliss! And one long kiss!

DOROTHY

Can

ALICE.

DOR.

a - ny-one tell if my brother's been here, Or where that most fickle of men is? He's

p

A.

gone with the sing-ing girl down to the pier. They're bolt - ing.

cres:

A.

to - ge - ther. To

SOP.

bolt - ing? to - ge - ther? where? —

TEN.

bolt - ing? to - ge - ther? where? —

BASS.

bolt - ing? to - ge - ther? where? —

f *ff*

A.

Ve - nice!

SOP. *f* To Ve - nice, to Ve - nice, the queen of the *cres:*

TEN. *f* To Ve - nice, to Ve - nice, the queen of the *cres:*

BASS. *f* To Ve - nice, to Ve - nice, the queen of the *cres:*

SOP. *ff* sea,

TEN. *ff* sea,

BASS. *ff* sea,

DOROTHY.
pp

D.

Far a - way o'er the sea

mf *dim* *mf* *pp*

D. *pp*
 Ve - nice, the won - der - ful lies, Of the
pp

D. waves, bride is she, blue are her beau - ti - ful skies
pp

D. *pp* *cres:* *f*
 And 'tis there we would go, there we would
pp *cres:* *f*

D. make our home Hear how the soft winds

D. *dim:* *p*
 blow greet - ing a - cross the foam.
dim: *p*

ff *rall:* *a tempo*

SOP. Hark to the song of the surf on the shore — Winds that are ev - er

TEN. Hark to the song of the surf on the shore — Winds that are ev - er

BASS. Hark to the song of the surf on the shore — Winds that are ev - er

ff *rall:* *a tempo*

SOP. greet - ing, Waves that are ev - er beat - ing; Whis - per - ing se - crets un -

TEN. greet - ing, Waves that are ev - er beat - ing; Whis - per - ing se - crets un -

BASS. greet - ing, Waves that are ev - er beat - ing; Whis - per - ing se - crets un -

ff

rall: *a tempo*

SOP. - whis - pered be - fore — Told by the tide - less sea

TEN. - whis - pered be - fore — Told by the tide - less sea

BASS. - whis - pered be - fore — Told by the tide - less sea

rall: *a tempo*

rall: *a tempo*

SOP. Hark to the e - choes that wake from the caves, *rall:* *a tempo*

TEN. Hark to the e - choes that wake from the caves, *rall:* *a tempo*

BASS. Hark to the e - choes that wake from the caves, *rall:* *a tempo*

SOP. Sink - ing a - way, and swell - ing loud - er a - gain and tell - ing Tales that they

TEN. Sink - ing a - way, and swell - ing loud - er a - gain and tell - ing Tales that they

BASS. Sink - ing a - way, and swell - ing loud - er a - gain and tell - ing Tales that they

SOP. learn from the gos - sip - ing waves, Roam - ing un - fet - tered and free. *rit:* *rall:*

TEN. learn from the gos - sip - ing waves, Roam - ing un - fet - tered and free. *rit:* *rall:*

BASS. learn from the gos - sip - ing waves, Roam - ing un - fet - tered and free. *rit:* *rall:*

Tempo I.

SOP. Far a - - way o'er the sea, Ve - nice, the

TEN. Far a - - way o'er the sea, Ve - nice, the

BASS. Far a - - way o'er the sea, Ve - nice, the

SOP. won - der - ful lies. Of the waves,

TEN. won - der - ful lies. Of the waves,

BASS. won - der - ful lies. Of the waves,

SOP. bride is she, blue are her beau - ti - ful skies

TEN. bride is she, blue are her beau - ti - ful skies

BASS. bride is she, blue are her beau - ti - ful skies

SOP. And 'tis there we would go, there we would

TEN. And 'tis there we would go, there we would

BASS. And 'tis there we would go, there we would

SOP. make our home, Hear how the

TEN. make our home, Hear how the

BASS. make our home, Hear how the

SOP. soft winds blow greet - ing a - cross the foam

TEN. soft winds blow greet - ing a - cross the foam

BASS. soft winds blow greet - ing a - cross the foam

rall:

CARMENITA.

CAR. Oh! here's a nice to-do; The boats' gone off with-out us.

SOP. TAMARIND.

TEN. And

BASS.

Allegro.

TAM. here's your gip - sy crew - They're sure to set a - bout us!

PIETRO.

Clear - ly that dash - ing young don

PIE.

Can't be de-pend-ed up - on. Flirt-ing is fun-ny; but where is our money? And

Detailed description: This block contains the first system of the musical score. It features a vocal line for the character 'PIE.' and a piano accompaniment. The vocal line begins with the lyrics 'Can't be de-pend-ed up - on. Flirt-ing is fun-ny; but where is our money? And'. The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line.

PIE.

where is our sing-ing girl?

MUSICIANS.

Where is our sing-ing girl?

Where is our sing-ing girl?

Where is our sing-ing girl?

Detailed description: This block contains the second system of the musical score. The vocal line for 'PIE.' continues with the lyrics 'where is our sing-ing girl?'. Below this, three staves for 'MUSICIANS.' (likely strings or woodwinds) provide accompaniment, each with the lyrics 'Where is our sing-ing girl?'. The piano accompaniment continues from the previous system.

SOP.

gone!

TEN.

gone!

BASS.

gone!

Detailed description: This block contains the third system of the musical score, featuring three vocal parts: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). Each part has the lyrics 'gone!' and is marked with a fortissimo (*ff*) dynamic. The piano accompaniment continues from the previous system.

cres:

f

Detailed description: This block contains the final system of the musical score, focusing on the piano accompaniment. It includes a *cres:* (crescendo) marking and a *f* (forte) dynamic marking. The piano part continues with chords and moving lines in both hands.

PIE. *ff*
 what! Where is our sing-ing girl? Mi-se-ry, a-go-ny,

MUS.
 what! Where is our sing-ing girl?

SOP. *ff*
 gone!

TEN. *ff*
 gone!

BASS. *ff*
 gone!

ff *ff* *p*

PIE. *p*
 woe! Af-ter the vil-lain we'll go! Cor-po di Bac-cho! We'll

Detailed description of the musical score: The page contains a vocal score for five voices (PIE, MUS, SOP, TEN, BASS) and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The first system shows the vocalists singing 'what! Where is our sing-ing girl? Mi-se-ry, a-go-ny,' with a forte (ff) dynamic. The soprano, tenor, and bass parts have a 'gone!' ending. The piano accompaniment features chords and a melodic line in the right hand. The second system shows the vocalists singing 'woe! Af-ter the vil-lain we'll go! Cor-po di Bac-cho! We'll' with a piano (p) dynamic. The piano accompaniment continues with a similar texture.

PIE
get on his track-oh! And hur_ry from Cor_si - ca!

PALONI.
No!

MUS.
ff
Hur_ry from Cor_si - ca!

ff
Hur_ry from Cor_si - ca!

ff
Hur_ry from Cor_si - ca!

SOP.

TEN.

BASS.

cres: *f* *ff*

Detailed description: This is a page of a musical score, page 90. It features a vocal ensemble and piano accompaniment. The vocal parts are for PIE, PALONI, MUS., SOPRANO (SOP.), TENOR (TEN.), and BASS (BASS.). The piano part is at the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The PIE part has lyrics: "get on his track-oh! And hur_ry from Cor_si - ca!". The PALONI part has the word "No!". The MUS. part has lyrics: "Hur_ry from Cor_si - ca!". The piano part includes dynamic markings: *cres:*, *f*, and *ff*. The score is written in a standard musical notation style with a grand staff for the piano and individual staves for each voice part.

PIE. *ff*
Not! Tell us the truth if you

PAL. *ff*
Hur-ry from Cor-si-ca!

MUS^s *ff*
Not!

SOP. *ff*
No!

TEN. *ff*
No!

BASS. *ff*
No!

PIE. dare — And when did your charge of her cease? Answer at once or I

CARMENITA. (*Spoken*)

PIE. swear — Tamarind, help me! Tamarind, help me!

(*Spoken*)
 PIE. Police!

SOP. *ff* Mi-se-ry, a-go-ny woe! Just as they're anxious to

TEN. *ff* Mi-se-ry, a-go-ny woe! Just as they're anxious to

BASS *ff* Mi-se-ry, a-go-ny woe! Just as they're anxious to

SOP. go, Cor-po di Bac-cho! To get on his track-o! The Sig-nor Pa-lo-ni says

TEN. go, Cor-po di Bac-cho! To get on his track-o! The Sig-nor Pa-lo-ni says

BASS. go, Cor-po di Bac-cho! To get on his track-o! The Sig-nor Pa-lo-ni says

PIE. *ff*
Damn!

MUS. *ff*
Damn!

ff
Damn!

Damn!

SOP. *ff* (Shouted)
"No!" No! Sig - nor Pa - lo - ni says

TEN. *ff*
"No!" No! Sig - nor Pa - lo - ni says

BASS. *ff*
"No!" No! Sig - nor Pa - lo - ni says

ff

SOP. "No!"

TEN. "No!"

BASS. "No!"

ff

W. Ve_nice! To Ve_nice! The boat is at the Quay The

GUY. Ve_nice! To Ve_nice! The boat is at the Quay The

F. Ve_nice! To Ve_nice! The boat is at the Quay The

SOP. Ve_nice! To Ve_nice! The boat is at the Quay The

TEN. Ve_nice! To Ve_nice! The boat is at the Quay The

BASS. Ve_nice! To Ve_nice! The boat is at the Quay The

W. cap_tain will sure_ly ac - com_mo_date three; He'll quite un_der_stand it's to

GUY. cap_tain will sure_ly ac - com_mo_date three; He'll quite un_der_stand it's to

F. cap_tain will sure_ly ac - com_mo_date three; He'll quite un_der_stand it's to

SOP. cap_tain will sure_ly ac - com_mo_date three; He'll quite un_der_stand it's to

TEN. cap_tain will sure_ly ac - com_mo_date three; He'll quite un_der_stand it's to

BASS. cap_tain will sure_ly ac - com_mo_date three; He'll quite un_der_stand it's to

W. baf_fle these ban_dits we has_ten To Ve_nice, To Ve_nice, the queen of the

GUY. baf_fle these ban_dits we has_ten To Ve_nice, To Ve_nice, the queen of the

F. baf_fle these ban_dits we has_ten To Ve_nice, To Ve_nice, the queen of the

SOP. baf_fle these ban_dits they has_ten To Ve_nice, To Ve_nice, the queen of the

TEN. baf_fle these ban_dits they has_ten To Ve_nice, To Ve_nice, the queen of the

BASS. baf_fle these ban_dits they has_ten To Ve_nice, To Ve_nice, the queen of the

W. sea!

GUY. sea!

F. sea!

SOP. sea!

TEN. sea!

BASS. sea!

Tempo I.

SOP. *ff* Far a - way o'er the sea, Ve - nice, the won - der - ful

TEN. *ff* Far a - way o'er the sea, Ve - nice, the won - der - ful

BASS. *ff* Far a - way o'er the sea, Ve - nice, the won - der - ful

SOP. lies Of the waves, bride is she,

TEN. lies Of the waves, bride is she,

BASS. lies Of the waves, bride is she,

SOP. blue are her beau - ti - ful skies! And 'tis there

TEN. blue are her beau - ti - ful skies! And 'tis there

BASS. blue are her beau - ti - ful skies! And 'tis there

SOP. we would go, There we would make our home! Hear

TEN. we would go, There we would make our home! Hear

BASS. we would go, There we would make our home! Hear

SOP. *rall:* how the soft winds blow greet - ing a - cross the foam.

TEN. *rall:* how the soft winds blow greet - ing a - cross the foam.

BASS. *rall:* how the soft winds blow greet - ing a - cross the foam.

First system of musical notation. The treble clef staff contains a dense, repetitive chordal texture with many beamed notes. The bass clef staff contains a few notes, including a half note and a quarter note.

Second system of musical notation. The treble clef staff features a complex, multi-measure rest followed by a dense chordal texture. The bass clef staff contains a rhythmic pattern of eighth notes.

Third system of musical notation. The treble clef staff has a multi-measure rest followed by a dense chordal texture. The bass clef staff contains a few notes, including a half note and a quarter note.

Fourth system of musical notation. The treble clef staff contains a dense, repetitive chordal texture. The bass clef staff contains a few notes, including a half note and a quarter note.

Fifth system of musical notation. The treble clef staff has a multi-measure rest followed by a dense chordal texture. The bass clef staff contains a rhythmic pattern of eighth notes.

Sixth system of musical notation. The treble clef staff has a multi-measure rest followed by a dense chordal texture. The bass clef staff contains a rhythmic pattern of eighth notes.

Act II.

No 12.

OPENING CHORUS.

Moderato ben marcato.

Piano.

Musical notation for the piano introduction, featuring a treble and bass clef with a 3/8 time signature. The music includes a forte (*ff*) dynamic and a triplet of eighth notes.

Musical notation for the piano accompaniment, featuring a treble and bass clef with a 3/8 time signature. The music includes a triplet of eighth notes.

SOP. *f*
In Ven_ice when fêtes are in swing _____ We

TEN. *f*
In Ven_ice when fêtes are in swing _____ We

BASS *f*
In Ven_ice when fêtes are in swing _____ We

Musical notation for the piano accompaniment, featuring a treble and bass clef with a 3/8 time signature. The music includes a triplet of eighth notes.

SOP. wor-ship our car-ni-val king _____ Gon-do-las gay, In

TEN. wor-ship our car-ni-val king _____ Gon-do-las gay, In

BASS. wor-ship our car-ni-val king _____ Gon-do-las gay, In

SOP. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

TEN. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

BASS. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

SOP. - long. The wa-ter-ways spar-kle at night _____ With

TEN. - long. The wa-ter-ways spar-kle at night _____ With

BASS. - long. The wa-ter-ways spar-kle at night _____ With

SOP. lan-terns and tor-ches a - light Gleam - ing and gold, In
 TEN. lan-terns and tor-ches a - light Gleam - ing and gold, In
 BASS. lan-terns and tor-ches a - light Gleam - ing and gold, In

SOP. num - bers un - told, With ban - ners un - rolled, Won - der - ful
 TEN. num - bers un - told, With ban - ners un - rolled, Won - der - ful
 BASS. num - bers un - told, With ban - ners un - rolled, Won - der - ful

SOP. sight! In Ven - ice when fêtes are in swing We
 TEN. sight! In Ven - ice when fêtes are in swing We
 BASS. sight! In Ven - ice when fêtes are in swing We

SOP. wor-ship our car-ni-val king! Gon-do-las gay In

TEN. wor-ship our car-ni-val king! Gon-do-las gay In

BASS. wor-ship our car-ni-val king! Gon-do-las gay In

SOP. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

TEN. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

BASS. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

SOP. - long. The wa-ter-ways spar-kle at night With

TEN. - long. The wa-ter-ways spar-kle at night With

BASS. - long. The wa-ter-ways spar-kle at night With

SOP. lan_terns and tor_ches a - light Gleam - ing and

TEN. lan_terns and tor_ches a - light Gleam - ing and

BASS. lan_terns and tor_ches a - light Gleam - ing and

SOP. gold, Num_bers un - told, With ban_ners un - rolled, 'Tis a

TEN. gold, Num_bers un - told, With ban_ners un - rolled, 'Tis a

BASS. gold, Num_bers un - told, With ban_ners un - rolled, 'Tis a

SOP. won_der - ful sight! GIRLS. The

TEN. won_der - ful sight!

BASS. won_der - ful sight!

G. fête we keep to - day Is such a

G. — grand dis - play, You'll find, so we're told, Young and

cresc:

G. old, Shy and bold, Will be there To

SOP. *f* young and old, *f* Shy and bold,

TEN. *f* young and old, *f* Shy and bold,

BASS. *f* young and old, *f* Shy and bold,

G. join our mas - que - rade You need not

G. be a - fraid Wait till the set of the

cres:

G. sun, For the fun, of the fair!

SOP. *f* Set of sun, For the fun, of the fair!

TEN. *f* Set of sun, For the fun, of the fair!

BASS. *f* Set of sun, For the fun, of the fair!

ff

ff

f

SOP. In Ven-ice when fêtes are in

TEN. In Ven-ice when fêtes are in

BASS. In Ven-ice when fêtes are in

swing ————— We wor-ship our car-ni-val king! —————

swing ————— We wor-ship our car-ni-val king! —————

swing ————— We wor-ship our car-ni-val king! —————

SOP. Gon - do - las gay, In fes - tive ar - ray, With laugh - ter and

TEN. Gon - do - las gay, In fes - tive ar - ray, With laugh - ter and

BASS. Gon - do - las gay, In fes - tive ar - ray, With laugh - ter and

SOP. song, Go glid - ing a - long. The wa - ter - ways spar - kle at night

TEN. song, Go glid - ing a - long. The wa - ter - ways spar - kle at night

BASS. song, Go glid - ing a - long. The wa - ter - ways spar - kle at night

SOP. With lan - terns and tor - ches a - light

TEN. With lan - terns and tor - ches a - light

BASS. With lan - terns and tor - ches a - light

SOP. Gleam - ing and gold, Num - bers un - told, With ban - ners un -

TEN. Gleam - ing and gold, Num - bers un - told, With ban - ners un -

BASS. Gleam - ing and gold, Num - bers un - told, With ban - ners un -

SOP. - told, 'Tis a won - der - ful sight!

TEN. - told, 'Tis a won - der - ful sight!

BASS. - told, 'Tis a won - der - ful sight!

ff marcato

This page of musical notation is arranged in six systems, each containing a grand staff with a treble and bass clef. The music is written in a minor key, indicated by a single flat in the key signature. The notation is dense, featuring complex chordal textures and melodic lines. The first system shows a steady flow of chords in the right hand and a more rhythmic bass line. The second system introduces more melodic movement in the right hand. The third system continues with intricate chordal patterns. The fourth system features a more active right hand with some sixteenth-note passages. The fifth system includes a fermata over a complex chord in the right hand. The sixth system concludes with a final cadence, marked by a double bar line and repeat dots.

No 13.

TRIO. (Winifred, Guy, and Flipper.)

Music by
LIONEL MONCKTON

Allegro con brio.

Winifred.

Piano.

WIN.

F.

GUY.

WIN. don't know where to find us, You and me, You and me!

F. You and me!

GUY. You and me! For we

WIN. It was quite a plea - sant trip,

F. And we

GUY. tra - velled here by ship,

WIN. Don't you see? _____

F. gave 'em all the slip, Don't you see? Don't you see? _____

GUY. Don't you see? _____

WIN. *mf*
 F. *mf*
 GUY. *mf*
 No
 No
 No

WIN.
 won - der we're mer - ry and hap - py and gay, For where there's a will there is
 F.
 won - der we're mer - ry and hap - py and gay, For where there's a will there is
 GUY.
 won - der we're mer - ry and hap - py and gay, For where there's a will there is

WIN. *poco rall:*
 al - ways a way: Oh, ne - ver was seen such a glo - ri - ous day, So
 F. *poco rall:*
 al - ways a way: Oh, ne - ver was seen such a glo - ri - ous day, So
 GUY. *poco rall:*
 al - ways a way: Oh, ne - ver was seen such a glo - ri - ous day, So

WIN. *cres:*
Tol - de_rol, lol - de_rol, lol - de_rol, lay! Tol - de_rol, lol - de_rol, lol - de_rol, lay!

F. *cres:*
Tol - de_rol, lol - de_rol, lol - de_rol, lay! Tol - de_rol, lol - de_rol, lol - de_rol, lay!

GUY. *cres:*
Tol - de_rol, lol - de_rol, lol - de_rol, lay! Tol - de_rol, lol - de_rol, lol - de_rol, lay!

WIN. *f*
Ah! tol - de_rol, lol - de_rol, lol - de_rol, lay!

F. *f*
Ah! tol - de_rol, lol - de_rol, lol - de_rol, lay!

GUY. *f*
Ah! tol - de_rol, lol - de_rol, lol - de_rol, lay!

WIN. Now we're safe in sun - ny Ven - ice, Free and fair, free and

F. free and

GUY. free and

WIN. fair. that they'll

F. fair. And I think it's pounds to pen - nies That they'll swear, that they'll

GUY. fair. that they'll

WIN. swear. Naught can se - pa - rate us

F. swear.

GUY. swear. But no mat - ter what they do,

WIN. two. we don't

F. They may talk un - til they're blue, We don't care! we don't

GUY. we don't

WIN. care!_____

F. care!_____

GUY. care!_____

f *cres:*

WIN. *mf* No won - der we're mer - ry and hap - py and gay, For

F. *mf* No won - der we're mer - ry and hap - py and gay, For

GUY. *mf* No won - der we're mer - ry and hap - py and gay, For

mf

WIN. *poco rall.*
 where there's a will there is al - ways a way; Oh, ne - ver was seen such a

F. *poco rall.*
 where there's a will there is al - ways a way; Oh, ne - ver was seen such a

GUY. *poco rall.*
 where there's a will there is al - ways a way; Oh, ne - ver was seen such a

poco rall.

WIN. glo - ri - ous day, So tol - de - rol, lol - de - rol, lol - de - rol, lay!

F. glo - ri - ous day, So tol - de - rol, lol - de - rol, lol - de - rol, lay!

GUY. glo - ri - ous day, So tol - de - rol, lol - de - rol, lol - de - rol, lay!

WIN. *cres.* Tol - de - rol, lol - de - rol, lol - de - rol, lay! Ah! tol - de - rol,

F. *cres.* Tol - de - rol, lol - de - rol, lol - de - rol, lay! Ah! tol - de - rol,

GUY. *cres.* Tol - de - rol, lol - de - rol, lol - de - rol, lay! Ah! tol - de - rol,

cres.

WIN. lol - de - rol, lol - de - rol, lay! Oh joy! oh joy! oh joy! oh

F. lol - de - rol, lol - de - rol, lay! Oh joy! oh joy! oh joy! oh

GUY. lol - de - rol, lol - de - rol, lay! Oh joy! oh joy! oh joy! oh

WIN. joy! oh joy!

F. joy! oh joy!

GUY. joy! oh joy!

No 14.

SONG. (Hake) and CHORUS.

"YOU KNOW?"

Hake.

Piano.

H.

1. When you're out on the spree it's a
2. If I chance on a mai - den to

H.

first rate plan To make sure that you see all the fun you can, You
cast my eye Who is not too de - dure, and who's not too shy. You

H. know what I mean? And I ain't ne-ver been to a
 know what I mean? You'll re-mem-ber I wish to be

SOP. Yes, we know what you mean.
 Yes, we know what you mean.

TEN. Yes, we know what you mean.
 Yes, we know what you mean.

BASS. Yes, we know what you mean.
 Yes, we know what you mean.

H. wa-ter fête So I want to be pos-ted and up to date. You know what I mean?
 left a-lone, I'll dis-pense with the aid of a cha-per-one. You know what I mean?

SOP. Oh, we
 Oh, we

TEN. Oh, we
 Oh, we

BASS. Oh, we
 Oh, we

H. Well, what's the pro-per thing to do? Fan-cy dress?
For I in-tend to make things hum, That's my game!

SOP. know what you mean.
know what you mean.

TEN. know what you mean.
know what you mean.

BASS. know what you mean.
know what you mean.

H. eh?
see? Good
Good

SOP. You stick to us; we'll pull you through, See you don't stray.
You'll find us all both deaf and dumb, Most dis-creet, we.

TEN. You stick to us; we'll pull you through, See you don't stray.
You'll find us all both deaf and dumb, Most dis-creet, we.

BASS. You stick to us; we'll pull you through, See you don't stray.
You'll find us all both deaf and dumb, Most dis-creet, we.

H.

girls! that's right We'll have some fun to - night;
 girls! that's right We'll have some fun to - night;

H.

All the plans I leave to you, Paint the town Ve - ne - tian blue: I'll
 Don't for - get my wealth's im - mense, Paint the town at my ex - pense, I'll

H.

pay my way - I mean to see the show,
 pay my way - Be - cause I like to show

H.

When the Wa - ter Fête be - gins, I mean to - You
 All the world Sir Wil - liam Hake is quite the - You

H. know!
know!

SOP. Good girls! that's right, We'll have some fun to - night;
Good girls! that's right, We'll have some fun to - night;

TEN. Good girls! that's right, We'll have some fun to - night;
Good girls! that's right, We'll have some fun to - night;

BASS. Good girls! that's right, We'll have some fun to - night;
Good girls! that's right, We'll have some fun to - night;

H.

SOP. All the plans he leaves to you, Paint the town Ve - ne - tian blue, He'll pay his
Don't for - get my wealth's im - mense, Paint the town at my ex - pense, I'll pay my

TEN. All the plans he leaves to you, Paint the town Ve - ne - tian blue, He'll pay his
Don't for - get my wealth's im - mense, Paint the town at my ex - pense, I'll pay my

BASS. All the plans he leaves to you, Paint the town Ve - ne - tian blue, He'll pay his
Don't for - get my wealth's im - mense, Paint the town at my ex - pense, I'll pay my

SOP.
way - He means to see the show, When the Wa - ter Fête be - gins, he
way - Be - cause I like to show All the world Sir Wil - liam Hake is

TEN.
way - He means to see the show, When the Wa - ter Fête be - gins, he
way - Be - cause I like to show All the world Sir Wil - liam Hake is

BASS
way - He means to see the show, When the Wa - ter Fête be - gins, he
way - Be - cause I like to show All the world Sir Wil - liam Hake is

1. | 2.

SOP.
means to - you know!
quite the - you know!

TEN.
means to - you know!
quite the - you know!

BASS
means to - you know!
quite the - you know!

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music features a rhythmic melody in the upper staff and a supporting bass line in the lower staff, primarily using eighth and sixteenth notes.

The second system of musical notation continues the piece with two staves. The notation is consistent with the first system, showing a rhythmic melody in the upper staff and a supporting bass line in the lower staff.

The third system of musical notation continues the piece with two staves. The notation is consistent with the first system, showing a rhythmic melody in the upper staff and a supporting bass line in the lower staff.

The fourth system of musical notation continues the piece with two staves. The notation is consistent with the first system, showing a rhythmic melody in the upper staff and a supporting bass line in the lower staff.

The fifth system of musical notation continues the piece with two staves. The notation is consistent with the first system, showing a rhythmic melody in the upper staff and a supporting bass line in the lower staff.

The sixth system of musical notation concludes the piece with two staves. The notation is consistent with the first system, showing a rhythmic melody in the upper staff and a supporting bass line in the lower staff. The system ends with a double bar line.

No 15.

SONG. (Dorothy) and CHORUS.

"SOLDIERS IN THE PARK"

Music by
LIONEL MONCKTON.

Allegro marziale.

Dorothy.

Piano.

Musical score for Dorothy and Piano introduction. The Dorothy part is a single staff with a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The piano accompaniment consists of two staves (treble and bass clefs) with the same key signature and time signature. The piano part begins with a forte (*f*) dynamic and includes a piano (*p*) section later in the piece.

DOROTHY.

1. Where's the mu - sic that is half so sweet -
 2. How the chil - dren and the nurse - maids run,

Chorus musical score for four voices (D, Sop, Ten, Bass) and piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of two sharps. The piano accompaniment is shown in two staves at the bottom. The lyrics for the chorus are: "Ta ra ra, ta ta, Ta ra ra, ta ta, Ta ra ra, ta ta, ta!". The piano part provides accompaniment for the chorus, including a final section with a repeat sign.

D. As the tram-ple of the sol-diers' feet? Ta ra ra, ta ta,
 See their fa-ces as they cry "what fun!" Ta ra ra, ta ta,

SOP. Ta ra ra, ta,
 Ta ra ra, ta,

TEN. Ta ra ra, ta,
 Ta ra ra, ta,

BASS. Ta ra ra, ta,
 Ta ra ra, ta,

D. Ta ra ra, ta ta, Ta ra ra, ta ta, ta! Come and lis-ten to the
 Ta ra ra, ta ta, Ta ra ra, ta ta, ta! Crowds are flocking from the

SOP. Ta ra ra, ta, Ta ra ra, ta, ta!
 Ta ra ra, ta, Ta ra ra, ta, ta!

TEN. Ta ra ra, ta, Ta ra ra, ta, ta!
 Ta ra ra, ta, Ta ra ra, ta, ta!

BASS. Ta ra ra, ta, Ta ra ra, ta, ta!
 Ta ra ra, ta, Ta ra ra, ta, ta!

D. march they play - Ta ra ra, ta ta, Ta ra ra, ta ta,
 Mar - ble Arch, Ta ra ra, ta ta, Ta ra ra, ta ta,

SOP. Ta ra ra, ta, Ta ra ra, ta,
 la ra ra. ta, Ta ra ra, ta,

TEN. Ta ra ra, ta, Ta ra ra, ta,
 Ta ra ra, ta, Ta ra ra, ta,

BASS. Ta ra ra, ta, Ta ra ra, ta,
 Ta ra ra, ta, Ta ra ra, ta,

D. Ta ra ra, ta ta, ta! I can hear them from a - far, With their
 Ta ra ra, ta ta, ta! And they race a - cross the grass Just to

SOP. Ta ra ra, ta, ta!
 Ta ra ra, ta, ta!

TEN. Ta ra ra, ta, ta!
 Ta ra ra, ta, ta!

BASS. Ta ra ra, ta, ta!
 Ta ra ra, ta, ta!

D.

gay ta-ran-ta - ra, And I know they're com-ing near er, for they al-ways pass this
see the sol-diers pass, For there's ma - gic in the mu-sic of a mil-i - ta - ry

D.

way. Ta-ra - ta! Ta-ra - ta! Ta-ra - ta!
march. Ta-ra - ta! Ta-ra - ta! Ta-ra - ta!

f *dim.* Ped. *

D.

Oh, lis-ten to the band! How mer-ri - ly they

mf *p* *marcato*

D.

play! "Oh, don't you think it grand?" Hear ev-ry-bo-dy

D. say. Oh, lis-ten to the band!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two sharps (D major). It begins with a whole note 'say.' followed by a half note 'Oh,' and then a series of eighth notes: 'lis-ten to the band!'. The piano accompaniment is in the grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes and chords, with some dynamic markings like *mf* and *f*.

D. Who does_n't love to hark _____ To the shout of "Here they come!" And the

The second system continues the vocal line and piano accompaniment. The vocal line has a long horizontal line under 'hark' indicating a sustained note. The piano accompaniment continues with a similar rhythmic pattern, including some triplet-like figures in the right hand.

D. bang_ing of the drum? Oh, lis-ten to the sol-diers in the park!_____

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a more active rhythmic pattern in the right hand, with many eighth notes, and a steady bass line in the left hand.

CHORUS.

Oh, lis-ten to the band— How mer-ri-ly they

The chorus section begins with a vocal line and piano accompaniment. The vocal line starts with a half note 'Oh,' followed by eighth notes 'lis-ten to the band—' and then a half note 'How' followed by eighth notes 'mer-ri-ly they'. The piano accompaniment starts with a dynamic marking of *f* and includes the instruction *marcato* in the bass line.

play! "Oh! dont you think it grand?"

Hear ev_ry-bo_ dy say. Oh! lis_ten to the

band! Who does_n't love to hark _____ To the

shout of "Here they come" And the bang - ing of the drum? Oh,

lis - ten to the sol - diers in the park!

No 16.

GONDOLA SONG. (Winifred) and CHORUS.

"BEAUTIFUL VENICE."

Andantino.

Winifred.

Piano.

The musical score is set in 6/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andantino'. The score is divided into four systems, each with a vocal line for Winifred and a piano accompaniment.

- System 1:** Winifred's vocal line is mostly rests. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.
- System 2:** Winifred's vocal line continues with rests. The piano accompaniment continues with similar rhythmic patterns.
- System 3:** Winifred's vocal line begins with the lyrics: "The la - zy town is dream - ing, And". The piano accompaniment features a *dim.* (diminuendo) marking and a *p* (piano) marking.
- System 4:** Winifred's vocal line continues with the lyrics: "Na - ture is sleep - ing; A - cross the wa - ters gleam - ing Black". The piano accompaniment continues with the same rhythmic accompaniment.

w. sha - dows are creeping: I catch, where the dim shapes dar - ken, Gen - tle

w. splash of oar - blades swing - ing, — And, watch - ing their flight, I hear - ken, To the

rall.

w. gon - do - liers soft - ly sing - ing. — Sha - dows are fall - ing, Boat - men are call - ing;

Tempo I.

w. Soft in its lilt - ing strain E - choes their old re - frain; Swelling and sighing and

w. waning and dy - ing, Backward and forward, seaward and shoreward, Faintly I hear their call

w. Fad - ing a - way On the breast of the bay Where the sha - dows fall.

w.

w.

w. When hushed in si - lent slum - bers — The ci - ty — is

w. ly - ing, — And still in countless num - bers — Those dim shapes are ply - ing, — While

w. none but the night-winds lis - ten, And the moon creeps out of hid - ing — Then

w. sil - ve - ry wakes will glis - ten From the gon - do - las on - ward glid - ing —

rall.

Tempo I.

w. Sha - dows are fall - ing, Boat - men are call - ing; Soft in its lilt - ing

w. strain E - choes their old re - frain,

E - choes the old re -

p Soft in its lilt - ing strain —

w. Swell - ing and sigh - ing and wan - ing and dy - ing, Back - ward and for - ward,
 - frain;

The first system of music consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a minor mode.

w. Sea - ward and shore - ward, Faint - ly I hear their call,
 Faint - ly I hear their
 Faint - ly I hear their

The second system of music consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a minor mode.

w. Fad - ing a - way On the breast of the bay Where the sha - dows fall.
 call Faint - ly I hear their call.
 call Faint - ly I hear their call.

The third system of music consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a minor mode.

SOP. *p* Sha - dows are fall - ing, Boat - men are call - ing; Soft in its lilt - ing

TEN. *p* Ah! _____

BASS. *p* Ah! _____

E - choes the old re -

SOP. *p* Soft in its lilt - ing strain _____

TEN. *p* Soft in its lilt - ing strain _____

BASS. *p* Soft in its lilt - ing strain _____

E - choes the old re - frain;

- frai;

SOP. Swell - ing and sigh - ing and wan - ing and dy - ing, Backward and for - ward, Seaward and shoreward,

TEN. - frai; Ah!

BASS. - frai; Ah!

pp Fad - ing a - way On the

Faint - ly I hear their call,

Faint - ly I hear their call,

SOP. Faint - ly I hear their call, *pp* Fad - ing a - way On the

TEN. Faint - ly I hear their call

BASS. Faint - ly I hear their call



breast of the bay Where the shadows faintly I hear their call

SOP. breast of the bay Where the shadows faintly I hear their call

TEN. faintly I hear their call

BASS. faintly I hear their call

The score consists of five staves. The top four staves are for voice parts: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.), each with a vocal line and lyrics. The fifth staff is for piano accompaniment, showing chords and melodic lines in both hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

DANCE.



The dance section is a piano accompaniment consisting of two staves. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature remains two flats, and the time signature is 4/4. The piece concludes with a final chord and a fermata.

No 17.

CARNIVAL CHORUS.

"WELCOME TO THE WATER FÊTE."

Piano. *ff*

8

TEN.
Wel - come to the wa - ter fête, Naught but plea - sure here you'll find;

BASS.
Wel - come to the wa - ter fête, Naught but plea - sure here you'll find;

oves ad lib.

TEN. Gon - do - las with joy - ous freight, Leav - ing care and grief be - hind,

BASS. Gon - do - las with joy - ous freight, Leav - ing care and grief be - hind,

TEN. Full of jest and mirth and song, Come to swell the mer - ry throng,

BASS. Full of jest and mirth and song, Come to swell the mer - ry throng,

TEN. See them glide, With the tide, Joy - ous - ly a - long,

BASS. See them glide, With the tide, Joy - ous - ly a - long,

TEN. Hear their mer - ry throng, Wel - come all, Great or small,

BASS. Hear their mer - ry throng, Wel - come all, Great or small,

TEN. Wel - - - come all!

BASS. Wel - - - come all!

SOP. We

TEN. We

BASS. We

SOP. keep the feast Of Car - ni - val so gay, From work we've

TEN. keep the feast Of Car - ni - val so gay, From work we've

BASS. keep the feast Of Car - ni - val so gay, From work we've

SOP. ceased, At least We've on - ly time for play To - day. What

TEN. ceased, At least We've on - ly time for play To - day. What

BASS. ceased, At least We've on - ly time for play To - day. What

SOP. sport on earth With Car - ni - val can vie For joy and

TEN. sport on earth With Car - ni - val can vie For joy and

BASS. sport on earth With Car - ni - val can vie For joy and

SOP. mirth? From birth the hours too quick-ly fly.

TEN. mirth? From birth the hours too quick-ly fly.

BASS. mirth? From birth the hours too quick-ly fly.

SOP. *f* Full of life and fun, Now the fête's be - gun.

TEN. *f* Full of life and fun, Now the fête's be - gun.

BASS. *f* Full of life and fun, Now the fête's be - gun.

SOP. Ea - ger feet, rest - less beat, Gai - ly trip - ping down the street.

TEN. Ea - ger feet, rest - less beat, Gai - ly trip - ping down the street.

BASS. Ea - ger feet, rest - less beat, Gai - ly trip - ping down the street.

SOP. See the crowd draw near, Hearken how they cheer,

TEN. See the crowd draw near, Hearken how they cheer,

BASS. See the crowd draw near, Hearken how they cheer,

SOP. Day is dy - ing, Time is fly - ing, Car - ni - val is here.

TEN. Day is dy - ing, Time is fly - ing, Car - ni - val is here.

BASS. Day is dy - ing, Time is fly - ing, Car - ni - val is here.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The upper staff contains a melodic line with two triplet markings (3) over groups of three notes. The lower staff contains a bass line with chords and rests.

Second system of musical notation. The upper staff continues the melodic line with a triplet marking (3). The lower staff continues the bass line with chords and rests.

Third system of musical notation. The upper staff continues the melodic line with a triplet marking (3). The lower staff continues the bass line with chords and rests.

Fourth system of musical notation. The upper staff continues the melodic line with a triplet marking (3). The lower staff continues the bass line with chords and rests.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line with chords and rests.

Sixth system of musical notation. The upper staff continues the melodic line with a triplet marking (3). The lower staff continues the bass line with chords and rests.

First system of musical notation. The right hand (treble clef) plays a melody of eighth and quarter notes. The left hand (bass clef) plays a bass line with chords and eighth notes. A repeat sign is present at the end of the system.

Second system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with a bass line. A repeat sign is present at the end of the system.

Third system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with a bass line. A repeat sign is present at the end of the system.

Fourth system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with a bass line. A repeat sign is present at the end of the system.

Fifth system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with a bass line. A repeat sign is present at the end of the system.

Sixth system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with a bass line. A repeat sign is present at the end of the system.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (D major or F# minor). The bass clef part begins with a dynamic marking of *ff*. The system contains four measures of music.

Second system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps. The bass clef part begins with a dynamic marking of *mf*. The system contains four measures of music.

Third system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps. The system contains four measures of music, with a first ending bracket over the last two measures. The first ending is marked *ff* and ends with a repeat sign. The second ending is also marked *ff* and ends with a repeat sign.

Fourth system of musical notation, featuring a treble and bass clef. The music is in a key with one flat (B minor or D# major). The bass clef part begins with a dynamic marking of *f*. The system contains four measures of music.

Fifth system of musical notation, featuring a treble and bass clef. The music is in a key with one flat. The bass clef part begins with a dynamic marking of *p*. The system contains four measures of music.

Sixth system of musical notation, featuring a treble and bass clef. The music is in a key with one flat. The bass clef part begins with a dynamic marking of *f*. The system contains four measures of music.

Seventh system of musical notation, featuring a treble and bass clef. The music is in a key with one flat. The bass clef part begins with a dynamic marking of *ff*. The system contains four measures of music, with a first ending bracket over the last two measures. The first ending is marked *ff* and ends with a repeat sign. The second ending is also marked *ff* and ends with a repeat sign.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, with accents (v) above the first two measures. The lower staff is in bass clef and contains a bass line with chords and single notes.

The second system of music consists of two staves. The upper staff has accents (v) above the first, second, and fourth measures. The lower staff has a dynamic marking of *ff* (fortissimo) in the third measure.

The third system of music consists of two staves. The lower staff has a dynamic marking of *mf* (mezzo-forte) in the first measure.

The fourth system of music consists of two staves. The lower staff has a dynamic marking of *ff* (fortissimo) in the third measure. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a series of chords and eighth-note patterns. The first measure is marked with a forte dynamic (*ff*), and the second measure is marked with a piano dynamic (*pp*).

Second system of musical notation, continuing the grand staff from the first system. It maintains the same key signature and dynamic markings of *ff* and *pp*.

Third system of musical notation. The grand staff continues with the same key signature. The dynamic marking is *ff sempre*, indicating a sustained forte dynamic throughout the system.

Fourth system of musical notation. The grand staff continues. The first two measures feature a complex texture with many sixteenth notes. The final two measures are marked with a forte dynamic (*f*) and include first and second endings, each labeled with a first ending bracket and the number 8.

First system of musical notation, featuring a treble and bass clef. The music is marked *mf* and includes a dynamic accent (>) over the first measure. The key signature has one sharp (F#).

Second system of musical notation, featuring a treble and bass clef. The music is marked *mf* and includes a dynamic accent (>) over the first measure. The key signature has one sharp (F#).

Third system of musical notation, featuring a treble and bass clef. The music is marked *ff*. The key signature has two sharps (F# and C#).

Fourth system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#).

Fifth system of musical notation, featuring a treble and bass clef. The music includes an *8* (octave) marking above the treble staff. The key signature has two sharps (F# and C#).

Allegro.

The first system of the musical score consists of a vocal line and a piano accompaniment. The piano part is written in 6/8 time and begins with a forte (*ff*) dynamic marking. The accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the piano accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

The third system shows the vocal line with an 8-measure rest, indicated by a dotted line and the number '8'. The piano accompaniment continues with its characteristic eighth-note pattern.

LEONELLO. *f*

Com - rades

The fourth system features the vocal line with the lyrics "Com - rades" and the piano accompaniment. The piano part includes a decrescendo (*dim.*) marking. The vocal line consists of a few notes, and the piano accompaniment continues with its eighth-note pattern.

L. all! come, see the sight, Ho - la! Ho - la! To left and

The first system features a vocal line for the Lead (L.) and piano accompaniment. The vocal line begins with the lyrics "all! come, see the sight, Ho - la! Ho - la! To left and". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and consists of a steady eighth-note accompaniment in the bass and a more active melody in the treble.

L. right; To - ge - ther they dance a mea - sure wild.

SOP. *f* To - ge - ther they

TEN. *f* To - ge - ther they

BASS. To - ge - ther they

The second system continues the vocal parts. The Lead (L.) part concludes the previous phrase with "right; To - ge - ther they dance a mea - sure wild." The Soprano (SOP.), Tenor (TEN.), and Bass (BASS.) parts enter with a new phrase, "To - ge - ther they", marked with a forte (*f*) dynamic. The piano accompaniment continues with the same rhythmic pattern.

L. As they raise their feet so

SOP. dance a mea - sure wild.

TEN. dance a mea - sure wild.

BASS. dance a mea - sure wild.

The third system shows the vocal parts continuing. The Lead (L.) part begins with "As they raise their feet so". The Soprano (SOP.), Tenor (TEN.), and Bass (BASS.) parts continue with "dance a mea - sure wild." The piano accompaniment features a crescendo leading to a mezzo-forte (*mf*) dynamic.

L. deft, Ho - la! Ho - la! To right and left, Oh, which of you

L. all is not be - guiled?

SOP. Oh, which of us all is not be -

TEN. Oh, which of us all is not be -

BASS. Oh, which of us all is not be -

L. Up and down, Fal - la, la, la, la, Up and down, Fal - la, la, la,

SOP. - guiled?

TEN. - guiled?

BASS. - guiled?

p *f* *p*

L. *mf*
la, Nim - ble grace And laugh - ing face And clouds of lace, Fa - la, la, la,

L. *ff*
SOP. la,
Up and down, Fa - la, la, la, la, Up and down, Fa - la, la, la,
TEN. Up and down, Fa - la, la, la, la, Up and down, Fa - la, la, la,
BASS. Up and down, Fa - la, la, la, la, Up and down, Fa - la, la, la,

SOP. la, Nim - ble grace And laugh - ing face And clouds of lace, Fa - la, la, la, la,
TEN. la, Nim - ble grace And laugh - ing face And clouds of lace, Fa - la, la, la, la,
BASS. la, Nim - ble grace And laugh - ing face And clouds of lace, Fa - la, la, la, la,

L.

Brava! Brava! See them wild - ly

ff *mf*

L.

danc - ing, Eyes mer-ri - ly glanc - ing, Gai - ly a - round!

L.

Brava! Brava! Sal - ta - rel - lo spright - ly,

L.

Feet trip - ping it light - ly, Eas - i - ly skimming the ground.

SOP. Brava! Brava! See them wild - ly danc - ing,

TEN. Brava! Brava! See them wild - ly danc - ing,

BASS. Brava! Brava! See them wild - ly danc - ing,

SOP. Eyes mer - ri - ly glanc - ing, Gai - ly a - round!

TEN. Eyes mer - ri - ly glanc - ing, Gai - ly a - round!

BASS. Eyes mer - ri - ly glanc - ing, Gai - ly a - round!

SOP. Brava! Brava! Sal - ta - rel - lo spright - ly,

TEN. Brava! Brava! Sal - ta - rel - lo spright - ly,

BASS. Brava! Brava! Sal - ta - rel - lo spright - ly,

SOP. Feet trip - ping it light - ly, Eas - i - ly skim_ming the

TEN. Feet trip - ping it light - ly, Eas - i - ly skim_ming the

BASS. Feet trip - ping it light - ly, Eas - i - ly skim_ming the

L. Com - rades all! Come, see the sight! Ho - la! Ho - la! To left and

SOP. ground.

TEN. ground.

BASS. ground.

L. right, To - ge - ther they dance a mea - sure wild, *f*

SOP. To - ge - ther they dance a mea - sure

TEN. To - ge - ther they dance a mea - sure

BASS. To - ge - ther they dance a mea - sure

L. Mer - ri - ly trip the girls on nim - ble feet, To
 SOP. wild. Mer - ri - ly trip the girls on nim - ble feet, To
 TEN. wild. Mer - ri - ly trip the girls on nim - ble feet, To
 BASS. wild. Mer - ri - ly trip the girls on nim - ble feet, To

The first system of the musical score features four staves. The top three staves are for vocal parts: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). Each vocal staff begins with a treble clef and a common time signature. The lyrics are: "Mer - ri - ly trip the girls on nim - ble feet, To" for the Soprano, Tenor, and Bass parts. The Soprano part includes the word "wild." at the beginning. The piano accompaniment is shown on the bottom two staves, with a grand staff (treble and bass clefs) and a brace on the left. The piano part consists of eighth and sixteenth notes, providing a rhythmic accompaniment for the vocal lines.

L. watch them move is a treat. Gai - ly they go, Point - ing a
 SOP. watch them move is a treat. Gai - ly they go, Point - ing a
 TEN. watch . them move is a treat. Gai - ly they go, Point - ing a
 BASS. watch them move is a treat. Gai - ly they go, Point - ing a

The second system of the musical score continues the vocal and piano parts. The vocal staves (SOP., TEN., BASS.) have the lyrics: "watch them move is a treat. Gai - ly they go, Point - ing a". The Soprano part includes a colon after "Point - ing a". The piano accompaniment continues on the bottom two staves, maintaining the same rhythmic pattern as the first system.

L. toe, An_kle to show, Bra - - va!

SOP. toe, An_kle to show, Bra - - va!

TEN. toe, An_kle to show, Bra - - va!

BASS. toe, An_kle to show, Bra - - va!

L. Bra - - - va!

SOP. Bra - - - va!

TEN. Bra - - - va!

BASS. Bra - - - va!

Presto.

8

No 18.

SONG. (Winifred) and CHORUS.

"THE BOY GUESSED RIGHT"

Words and Music by
LIONEL MONCKTON.

Winifred. *Moderato.*

Piano. *mf*

1. There once was a lit - tle boy who went to school, And
 boy grew old - er and he fell in love, With a
 boy got mar - ried in a year or so, He

p

he was an ag - gra - va - ting lad! He
 girl just as pret - ty as a rose He was
 found her a trea - sure of a wife, They

smash'd ev - ry win - dow and he broke each rule; His be -
 sure he a - dored her all the world a - bove, But
 lived in a hap - py lit - tle flat you know, —

hav - iour was real - ly ve - ry bad. — So the
 yet he was fright - ened to pro - pose. — He
 Theirs was a hap - py lit - tle life. — And

mas - ter in - vi - ted him to come one day, For a
 paid her some ten - der lit - tle com - pli - ments, Said her
 one fine — morn - ing peo - ple came and said, That they'd

pri - vate lit - tle in - ter view; — And he
 eyes were of a love - ly blue, — So the
 got to show him some - thing new, — And they

wel - comed mas - ter Jack, With his hand be - hind his back, Say - ing
 maid - en grow - ing bold - er, Laid her head up - on his shoul - der, Say - ing
 let him have a peep, At a bun - dle half a - sleep, Say - ing

rit:
 "Guess what I've got for you!" And the
 "Guess how I dream of you!" And the
 "Guess what we've got for you!" And the

rit:

a tempo
 boy guessed right the ve - ry first time, ve - ry first time,
 boy guessed right the ve - ry first time, ve - ry first time,
 boy guessed right the ve - ry first time, ve - ry first time,

p

ve - ry first time, He guessed right a - way it was not a crick - et bat, I
 ve - ry first time, He guessed right a - way that he'd got to take a flat, A
 ve - ry first time, He knew by the sound it was not a pus - sy cat, It's

CHORUS.

won_ der how he came to think of that! ——— And the boy guessed right the
 hus_ band al_ ways has to think of that! ——— And the boy guessed right the
 fun_ ny how he came to think of that! ——— And the boy guessed right the

ve_ ry first time ve_ ry first time ve_ ry first time He
 ve_ ry first time ve_ ry first time ve_ ry first time He
 ve_ ry first time ve_ ry first time ve_ ry first time He

guessed right a_ way it was not a cricket bat, I won_ der how he came to think of
 guessed right a_ way that he'd got to take a flat, A hus_ band al_ ways has to think of
 knew by the sound it was not a pus_ sy cat, It's fun_ ny how he came to think of

1 & 2. that!
 that!

3. 2. That
 3. That that!

DANCE.

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

The second system continues the piece. The upper staff has a melodic line with some grace notes and slurs. The lower staff continues the accompaniment with chords and moving lines. The dynamics remain piano.

The third system shows a change in dynamics to mezzo-forte (*mf*). The upper staff has a more rhythmic, eighth-note melody. The lower staff accompaniment features a steady eighth-note bass line.

The fourth system continues with the mezzo-forte dynamics. The upper staff has a melodic line with some rests and slurs. The lower staff accompaniment consists of chords and moving lines.

The fifth and final system on this page shows a change in dynamics to forte (*f*). The upper staff has a melodic line with slurs and accents. The lower staff accompaniment features chords and moving lines, ending with a fermata.

No 19.

DUET. (Flipper and Alice.)

"THE PICCANINNIES"

Allegretto.

Flipper and Alice.

Piano.

mf

When de twi - light's fal - lin' and de stars a peep - ing

out, When de night be-gins, When de night be-gins, Is the

time our mam - my says de bo - gey man's a - bout And de

gob - be_lins! and de gob - be_lins! And when de lit - tle

pic - ca_nin_nies soft - ly creep a - round, Dat's what makes 'em hold their breath

'Cos dey's al - most scared to death, Start - in'when de sha - dows move, an' feared of ev' - ry

sound 'Cos dey know dere's gob - lins lurk - ing in de wood be - hind de trees where

dey a - bound — Be - - hind the trees, Dey're sure to seize

Lit - tle coloured pic - can - nin - nies, If dey don't take care, Way out

in de dark You can hear 'em, hark! To de

gob - lins, wait - in' o - ver dere — Be - hind de trees,

In twos and threes, For de lit - tle pic - can - nin - nies,

Whom dey mean to seize, Dey'll catch us If we is - nt

spry, For de gob - be - lin's are watch - in' thro de cor - ner of deir

eye! When dere

ain't no sound ex - cept de ban - joes and gui - tars Soft - ly

tink - ling, soft - ly tink - ling! And dere ain't no

light ex-cept de per - ky lit - tle stars All a - twink - ling,

all a - twink - ling! It's den de pic - ca -

- nin - nies are a - fraid to show dem - selves If dey want to

share a kiss In de dark, a - lone, like this - If dey want to

steal de ripe ba - na - nas from de shelves - 'Cos dey know de

bo - gey - man is watch - in' out with all his gob - ble - ins and elves! —

— Be - - hind de trees Dey wait to seize Lit - tle

co - loured pic - ca - nin - nies, If dey don't take care! Way out

in de dark You can hear 'em, hark! To de gob - lins

wait - in' o - ver dere, _____ Be - hind de trees In

twos, and threes, For de coloured pic - ca - nies whom dey mean to

seize, Dey'll catch us, creep - in' down de lane, For to

steal de su - gar, su - gar, su - gar, su - gar from de cane!

DANCE

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a series of chords in the right hand and single notes in the left hand, followed by a more complex rhythmic pattern.

The second system continues the piece with similar chordal textures in the right hand and melodic lines in the left hand. A sharp sign (#) appears in the bass staff, indicating a change in the key signature.

The third system shows further development of the musical themes, with more active melodic lines in both hands. The key signature remains with one sharp.

The fourth system features a more rhythmic and melodic passage in the right hand, with a sharp sign (#) in the bass staff. The music maintains its dance-like character.

The fifth system continues with a steady flow of notes in the right hand and supporting chords in the left hand. The key signature remains with one sharp.

The sixth system concludes the piece with a final melodic flourish in the right hand and a series of chords in the left hand. The key signature changes to two sharps (F# and C#) at the end.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a melody in the treble staff and a bass line in the bass staff, with various rests and rhythmic values.

Second system of musical notation, continuing the piece. It maintains the grand staff format and key signature. The melody in the treble staff shows some chromatic movement, and the bass line provides harmonic support.

Third system of musical notation. The treble staff features a melodic line with a long note in the fourth measure. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The melody in the treble staff is more active, with eighth and sixteenth notes. The bass line remains consistent in its accompaniment.

Fifth system of musical notation. The treble staff has a melodic phrase with a sharp sign above the second measure. The bass line continues with its accompaniment.

Sixth system of musical notation, the final system on the page. It concludes with a double bar line. The treble staff has a melodic line with a final cadence, and the bass line provides a concluding accompaniment.

No 20.

SONG. (Carmenita) and CHORUS.

"SOCIETY."

Music by
LIONEL MONCKTON.

Tempo di Valse.

Carmenita.

CAR.

CAR.

- | | | | |
|-----------|-----|----------------|------------------|
| 1. Though | my | fa - mi - ly's | pe - - di - gree |
| 2. I'm | so | fond of the | up - - per ten. |
| 3. To | the | Der - by I | like to go |
| 4. At | the | the - atre I | al - - ways sit |

CAR.

Is - - n't all that it ought to be, I've a
Both the la - dies and gen - tle - men! It's de -
With the ar - is - to - crats, you know, So for
In the front of the dear old pit; There my

CAR.

face that is not so bad, And a fi - gure that
- light - ful to breathe the air, Breathed by peo - ple in
Ep - som I gai - ly start With a nice lit - tle
eye ve - ry quick - ly falls On the swells in their

CAR.

drives 'em mad. All my man - ners are so re -
Grosve - nor Square, To the park I have of - ten
horse and cart, Side by side with a four - in -
vel - vet stalls, How they tit - ter and stare at

CAR.

- fined, Dukes and Duch - ess - es fill my mind;
been, Just to look at our gra - cious Queen,
- hand, I can hear all the talk so grand,
me When I'm shock'd at the things I see,

CAR.

With the swells I would dine and dance, If they'd
 When I saw her I raised a shout, So they
 If their blood is a brilliant blue, So's their
 "Shame!" I cry, with a maiden blush, They just

CAR.

give me a chance! Oh! I
 bun - dled me out! Oh! I
 lan - guage too! Oh! I
 shout at me "Ush!" Oh! I

CAR.

Love So - ci - e - ty! High So - ci - e - ty! High So -
 Love So - ci - e - ty! Good So - ci - e - ty! Good So -
 Love So - ci - e - ty! Real So - ci - e - ty! Real So -
 Love Pro - pri - e - ty! Strict Pro - pri - e - ty! Strict Pro -

f CHORUS.

CARMENITA.

- ci - e - ty! Lots of new dress - es I could af - ford
 - ci - e - ty! I should be called an at - trac - tive girl'
 - ci - e - ty! I'd ride on hors - es with fine long tails
 - pri - e - ty! Mu - sic - al far - ces I'd quick - ly stop

CHORUS.

If my pa - pa had been born a Lord! Oh! she
 If my pa - pa was a no - ble Hear! Oh! she
 If my pa - pa was the Prince of Wales! Oh! she
 If my pa - pa was an Arch - bi - shop! Oh! she

loves So - ci - e - ty! High So - ci - e - ty! High So -
 loves So - ci - e - ty! Good So - ci - e - ty! Good So -
 loves So - ci - e - ty! Real So - ci - e - ty! Real So -
 loves Pro - pri - e - ty! Strict Pro - pri - e - ty! Strict Pro -

- ci e - ty! Lots of new dress - es she could af - ford
 - ci e - ty! She would be called an at - trac - tive girl
 - ci e - ty! She'd ride on hors - es with fine long tails
 - pri e - ty! Mu - sic - al far - ces she'd quick - ly stop

1. 2. & 3. 4.

If her pa - pa had been born a Lord!
 If her pa - pa was a no - ble Hear!
 If her pa - pa was the Prince of Wales!
 If her pa - pa was an Arch - bi - shop!

No 21.

FINALE - ACT II.

Winifred.

im on - ly a poor lit - tle

Piano.

f *p*

w.

sing - ing girl, Who wan - ders to — and fro, Yet,

w.

ma - ny have heard me with hearts a-whirl, At least, they tell — me

W. *so.*

SOP. Bra - vo! Bra - vo! The charm - ing lit - tle sing - ing

TEN. Bra - vo! Bra - vo! The charm - ing lit - tle sing - ing

BASS Bra - vo! Bra - vo! The charm - ing lit - tle sing - ing

SOP. girl, Bra - vo! Bra - vo! For ev' - ry heart she sets a - whirl, Both

TEN. girl, Bra - vo! Bra - vo! For ev' - ry heart she sets a - whirl, Both

BASS girl, Bra - vo! Bra - vo! For ev' - ry heart she sets a - whirl, Both

SOP. near and far, with her gui -

TEN. near and far, with her gui -

BASS near and far, with her gui -

CHORUS.

SOP. - tar. Oh, lis - ten to the

TEN - tar. Oh, lis - ten to the

BASS - tar. Oh, lis - ten to the

Tempo di marziale.

in unis.

band! How mer - ri - ly they play!

marcato

"Oh, don't you think it grand?"

Hear ev - ry - bo - dy say.

Oh, lis - ten to the band! Who does - n't love to

hark _____ To the shout of "here they come" and the

bang - ing of the drum? Oh, lis - ten to the sol - diers in the park!

SONG:-(Winifred) and CHORUS.

"WHEN THE LITTLE PIGS BEGIN TO FLY."

Words by
LESLIE MAYNE.Music by
LIONEL MONCKTON.

Allegro moderato.

Winifred.

Piano. *mf*

1. When I was quite a ti - ny lit - tle mite, Each
nur - se - ry ro - mance I knew: There was sweet Bo - peep with her
wand'ring sheep, And de - light - ful Cin - der - el - la too, I

used to say, I was long - ing for the day. When a fair - y prince should meet my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "used to say, I was long - ing for the day. When a fair - y prince should meet my".

eye, — But they'd an - swer me, "Such a sight you'll on - ly see, When the

The second system continues the musical piece. The vocal line has a long note on "eye," followed by a rest. The piano accompaniment features chords and moving lines. The lyrics are: "eye, — But they'd an - swer me, "Such a sight you'll on - ly see, When the".

lit - tle pigs be - gin to fly!" — When the lit - tle pigs be - gin to

The third system shows the vocal line with a long note on "fly!" followed by a rest. The piano accompaniment continues with chords and melodic fragments. The lyrics are: "lit - tle pigs be - gin to fly!" — When the lit - tle pigs be - gin to".

fly! — Which is sure to hap - pen by and by. — Won't the

The fourth system concludes the page's musical notation. The vocal line has a long note on "fly!" followed by a rest. The piano accompaniment features chords and melodic fragments. The lyrics are: "fly! — Which is sure to hap - pen by and by. — Won't the".

country people stare, At the bacon in the air, When the little pigs begin to

CHORUS.

fly, _____ When the little pigs begin to fly, _____ Which is

mf

sure to happen by and by, _____ Won't the country people stare, At the

bacon in the air, When the little pigs begin to fly, _____

f

2. If pigs wore wings We'd
just half grown, I'd a

see some fun - ny things, And what a chance for all good shots, — With the
pig - gy of my own, Like Ma - ry and her fa - mous lamb, — He was

pigs at their ease Building nests in trees, And perching on the chim - ney
fat you know, And I loved him so, Till they turned him in - to sausage and

pots, — The sport - ing boys will for - get their for - mer joys, And no
ham, — But now I'm big There's a - noth - er kind of pig, Which I

lon - ger look for birds in the sky, — Not a soul will care, For a
fan - cy I should like to try, — He'll be not too old, Ve - ry

pheas - ant or a hare, When the lit - tle pigs be - gin to fly, — When the
hand - some, ra - ther bold, And I don't in - tend to let him fly, — If my

lit - tle pigs be - gin to fly, — which of course will hap - pen by and
lit - tle pig be - gins to fly, — There'll be lots of trou - ble by and

by, — We shall see the Duke of York, In the sea - son shooting pork, When the
by, — I shall have to tie his wing, With a lit - tle bit of string, If my

CHORUS.

lit - tle pigs be - gin to fly, _____ When the lit - tle pigs be - gin to
 naugh - ty pig be - gins to fly, _____ If my lit - tle pig be - gins to

fly, _____ Which of course will hap - pen by and by, _____ We shall
 fly, _____ There'll be lots of trou - ble by and by, _____ I shall

see the Duke of York, In the sea - son shooting pork, When the lit - tle pigs be - gin to
 have to tie his wing, With a lit - tle bit of string, If my naugh - ty pig be - gins to

1. fly! _____ last time
 3. When fly! _____

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melody with eighth and sixteenth notes, including triplets and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with similar notation. The upper staff shows melodic development with slurs and accents, while the lower staff maintains the accompaniment.

The third system of notation shows further melodic and harmonic progression. The upper staff includes slurs and accents, and the lower staff continues with chordal accompaniment.

The fourth system of notation continues the dance piece. The upper staff features a melodic line with slurs and accents, and the lower staff provides accompaniment.

The fifth and final system of notation concludes the piece. The upper staff ends with a melodic phrase and a fermata, while the lower staff provides a final accompaniment.