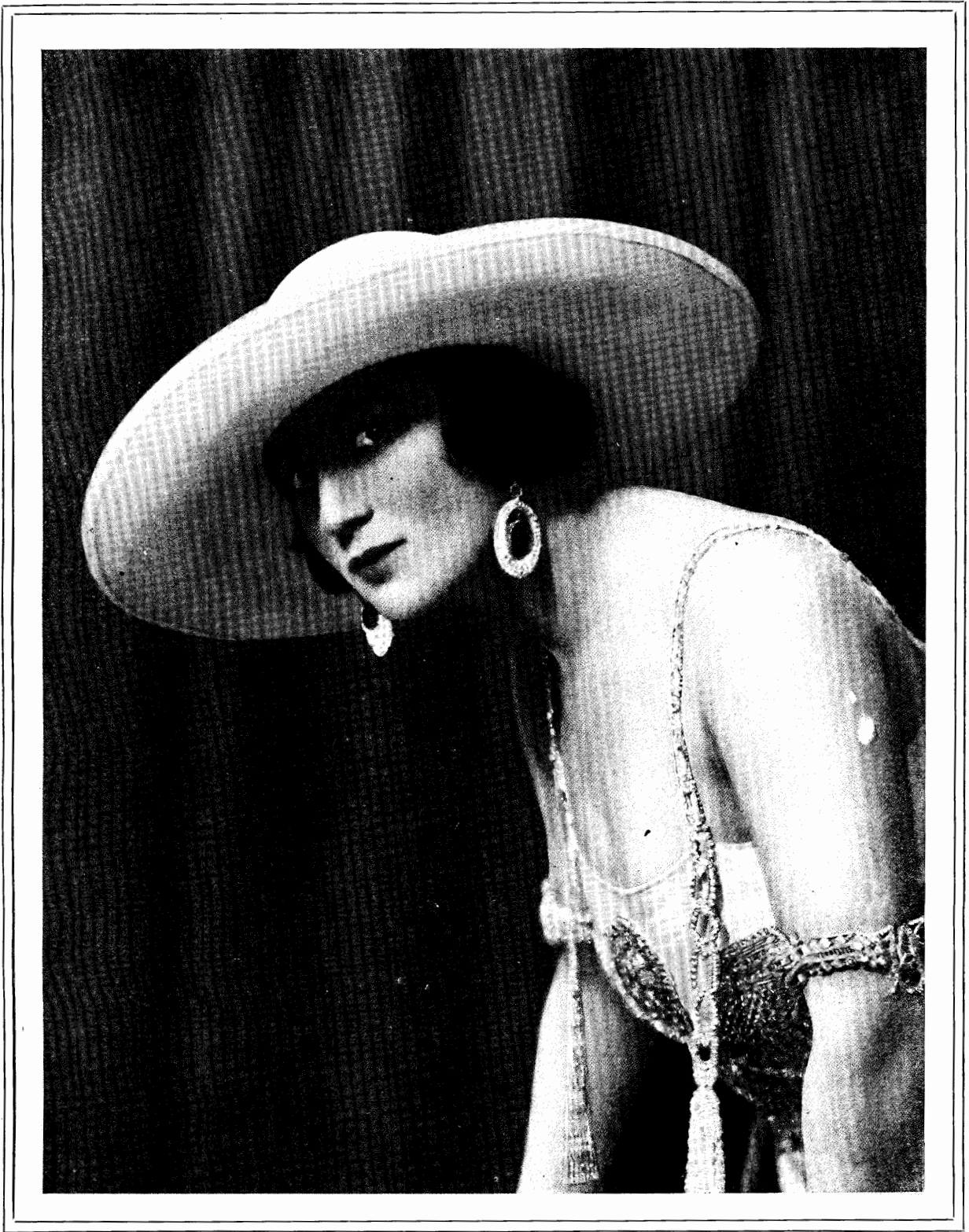


A Southern Maid



Miss JOSE COLLINS

(Photo, Foulsham & Banfield.)

Music by HAROLD FRASER-SIMSON

Additional Numbers by

Ivor Novello & G. H. Clutsam

Book by

Dion Clayton Calthrop & Harry Graham

VOCAL SCORE 7/6 NET

Ascherberg, Hopwood & Crew, Ltd., 16 Mortimer Street W.1.



A Southern Maid

A : MUSICAL : PLAY : IN : THREE : ACTS

Book by

DION CLAYTON CALTHROP

and

HARRY GRAHAM

Music by

HAROLD
FRASER-SIMSON



Additional Numbers by

Ivor Novello

AND

G. H. Clutsam

Lyrics by

HARRY GRAHAM



Additional Lyrics by

Adrian Ross

AND

Douglas Furber

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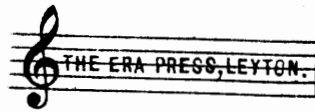
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Daly's Theatre, London.

The whole under the Personal Direction of **Robert Evett**

The George Edwardes' Production **A SOUTHERN MAID**

Dramatis Personæ

WALTER WEX	...	...	...	...	MARK LESTER	...
SIR WILLOUGHBY RAWDON	...	...	...	...	CLAUDE FLEMMING	...
TODO	...	...	...	...	LIONEL VICTOR	...
LORD TOSHINGTON	...	...	...	...	WILLIAM SPRAY	...
LOPEZ	...	...	...	...	LEONARD RUSSELL	...
SEBASTIAN	...	...	...	...	GARTH TREVOR	...
MIGUEL	...	...	...	...	JACK SPURLING	...
GOMEZ	...	...	...	...	FRED VIGAY	...
FRANCESCO DEL FUEGO	...	...	...	...	BERTRAM WALLIS	...
LADY JULIA CHICHESTER	...	...	...	...	JESSIE FRASER	...
LADY MENDIE	...	...	...	...	THERESE MILLS	...
ESTELLA	...	...	...	...	JEAN STIRLING	...
JUANITA	...	...	...	...	DOROTHY MONKMAN	...
CHIQUITA	...	...	...	...	GWENDOLINE BROGDEN	...
				AND		
Dolores	...	...	...	...	JOSE COLLINS	...

Synopsis of Scenery

ACT I	...	...	...	The Market Place, Santiago (Joseph Harker)
ACT II	...	...	...	Café del Santiago
ACT III	...	...	...	The Orange Grove, Santiago ..

Production by **OSCAR ASCHE**

Musical Director: **MERLIN MORGAN**

Stage Director: **FRED J. BLACKMAN**

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A SOUTHERN MAID.

Act I.

No 1.

INTRODUCTION AND OPENING MUSIC
WITH SOLO— SEBASTIAN.

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Allegro alla marcia.

PIANO: *mf* *f*

The musical score consists of five systems of grand staff notation. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro alla marcia'. The first system begins with a piano (*mf*) dynamic. The second, third, and fourth systems continue with a piano (*f*) dynamic. The fifth system concludes with a fortissimo (*ff*) dynamic. The music features a steady bass line with chords in the treble, and various melodic lines and ornaments throughout.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords, arpeggios, and melodic lines. There are several accents (V) and a fermata over a chord in the right hand.

Second system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. A dynamic marking *f* and a *cresc.* (crescendo) instruction are present.

Third system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.

Fourth system of musical notation. The right hand has a melodic line with a trill (tr) and slurs. The left hand has a bass line with slurs and accents. Dynamic markings *ff molto rall.* and *ff a tempo animato.* are present.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.

First system of musical notation. The right hand (treble clef) features a series of chords, many marked with a 'V' above them. The left hand (bass clef) has a melodic line with a triplet of eighth notes. The key signature has two sharps (F# and C#).

Second system of musical notation. Similar to the first system, it features chords in the right hand and a melodic line in the left hand. A triplet of eighth notes is present in the left hand. The key signature remains two sharps.

Third system of musical notation. Continues the piece with chords in the right hand and a melodic line in the left hand. A triplet of eighth notes is present in the left hand. The key signature remains two sharps.

Fourth system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line. Dynamics markings include *mf* (mezzo-forte) and *p* (piano). The key signature remains two sharps.

Fifth system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line. Dynamics markings include *dim.* (diminuendo) and *pp molto rall.* (pianissimo molto rallentando). The key signature remains two sharps.

Andante.

The first system of music consists of four measures. The treble clef part begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef part starts with a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The first measure is marked *pp*. The second measure continues the melody in the treble and bass. The third measure is marked *simile.* and features a slur over the bass line notes G3, A3, and B3. The fourth measure concludes the system with a half rest in the treble and a quarter note G3 in the bass.

The second system consists of four measures. The treble clef part continues with a half rest, quarter note G4, quarter note A4, and quarter note B4. The bass clef part continues with a half rest, quarter note G3, quarter note A3, and quarter note B3. The first measure is marked *pp*. The second measure continues the melody. The third measure is marked *simile.* and features a slur over the bass line notes G3, A3, and B3. The fourth measure concludes the system with a half rest in the treble and a quarter note G3 in the bass.

The third system consists of four measures. The treble clef part continues with a half rest, quarter note G4, quarter note A4, and quarter note B4. The bass clef part continues with a half rest, quarter note G3, quarter note A3, and quarter note B3. The first measure is marked *pp*. The second measure continues the melody. The third measure is marked *simile.* and features a slur over the bass line notes G3, A3, and B3. The fourth measure concludes the system with a half rest in the treble and a quarter note G3 in the bass.

The fourth system consists of four measures. The treble clef part features a series of chords: a half note G4, a half note A4, a half note B4, and a half note G4. The bass clef part continues with a half rest, quarter note G3, quarter note A3, and quarter note B3. The first measure is marked *p*. The second measure continues the chordal progression. The third measure continues the chordal progression. The fourth measure concludes the system with a half rest in the treble and a quarter note G3 in the bass.

The fifth system consists of four measures. The treble clef part features a series of chords: a half note G4, a half note A4, a half note B4, and a half note G4. The bass clef part continues with a half rest, quarter note G3, quarter note A3, and quarter note B3. The first measure is marked *p*. The second measure continues the chordal progression. The third measure continues the chordal progression. The fourth measure concludes the system with a half rest in the treble and a quarter note G3 in the bass.

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 has two sharps (F# and C#). The music features a melody in the treble clef and a bass line in the bass clef, with various note values and rests.

Second system of musical notation, continuing the grand staff from the first system. It includes the instruction *poco cresc.* in the middle of the system. The notation continues with similar melodic and bass line patterns.

Third system of musical notation, featuring a grand staff with a treble clef and a bass clef. The key signature has changed to three sharps (F#, C#, and G#). The instruction *p* (piano) is placed in the treble staff. The music consists of chords in the treble and a bass line in the bass clef.

Fourth system of musical notation, continuing the grand staff with three sharps in the key signature. The notation shows chords in the treble and a bass line in the bass clef, with some notes beamed together.

Fifth system of musical notation, the final system on the page, continuing the grand staff with three sharps in the key signature. It features a melody in the treble and a bass line in the bass clef, similar to the first system.

cresc.

f *mp*

mf *p* *rit.*

L'istesso tempo.

p

SEBASTIAN.

Hear me, cru - el Do - lor - es!

Oh, _____ be cru-el no more!

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The vocal line begins with a long note followed by a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

I who still ev-er a-dore you,

The second system continues the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the left hand.

Give me hope, love, I im-plore you!

The third system continues the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the left hand.

Hear me, wait-ing be-low!

The fourth system concludes the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the left hand.

On me pi - ty be - stow!

All in vain must I — a - dore you?

Bid me hope, then, I — im - plore you!

dim.

mf *p* *mf* *p*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. A triplet of eighth notes is marked with a '3' above it. The system concludes with a double bar line.

Allegro.

The second system continues the piece. The upper staff is in treble clef and the lower in bass clef. The key signature remains two sharps. The music starts with a mezzo-forte (*mf*) dynamic. The system ends with a double bar line.

The third system continues the piece. The upper staff is in treble clef and the lower in bass clef. The key signature remains two sharps. The system ends with a double bar line.

The fourth system continues the piece. The upper staff is in treble clef and the lower in bass clef. The key signature remains two sharps. The music concludes with a *dim.* (diminuendo) marking. The system ends with a double bar line.

The fifth system continues the piece. The upper staff is in treble clef and the lower in bass clef. The key signature remains two sharps. The system ends with a double bar line.

The sixth system concludes the piece. The upper staff is in treble clef and the lower in bass clef. The key signature changes to one sharp (F#) and one flat (C). The music ends with a mezzo-piano (*mp*) dynamic. The system ends with a double bar line and a 3/4 time signature.

Allegro moderato.

stacc. *dim e rit.* *mp*

a tempo. *dim e rit.*

mf a tempo. *dim.* *poco rit.* *a tempo.*

poco rit. *a tempo.* *poco rit.* *a tempo*

poco cresc. *dim.*

p *rall.*

Entrance of Wex.

No 2.

Music by
HAROLD FRASER-SIMSON.

Tempo di Marcia.

PIANO.

The musical score is written for piano and consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a piano (*pp*) dynamic and a *cresc.* marking. It features several triplet markings (indicated by a '3' over a group of notes) and trills (marked 'tr'). The dynamics progress from *pp* to *f*, then *mf*, and finally *ff*. A *rit.* marking is present in the second system. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.').

SONG - "Francesco del Fuego."

No 3.

(FRANCESCO & CHORUS.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Allegro moderato.

VOICE.

PIANO.

VOICE.

PIANO.

f

1. My fame has spread, from
2. I'm al - ways thirst - ing

tr

p

far and wide, I've won a great re - nown; ———
for a fight With those who thwart my will? ———

f

The
I

ter - ror of the coun - try - side, The ty - rant of the town! —
draw my gun, and shoot at sight! And when I shoot I kill! —

Folks
When

lose their nerve, When they ob - serve My grim, de - ter - min'd jaw; Weak
I'm at - tack'd, I thus ex - tract My dag - ger from its sheath; If

wom - en wail, And strong men quail, Po - lice grow pale, And dogs turn tail, While
an - y here Should laugh or leer, His throat I'll shear, From ear to ear His

mf

Bank cash - iers Are fill'd with fears, And let me o - ver -
next of kin Had best be - gin To or - der him a

rit.

f

rit.

a tempo.

drawl
wreath!

SOP.

ALTO.

TEN.

BASS.

They
All

They're o - ver - come with awe!
Ob - serve his eyes and teeth!

a tempo.

f

Fran - ces - co del
 Fran - ces - co del

let him o - ver - draw!
 flash - ing un - der - neath!

mf

Fue - go! The brav - est of the brave! The dar - ling of the
 Fue - go! The bold - est of the bold! His wife, though a vir -

da - go, The white man's walk - ing grave! Just
 a - go, He tho - rough - ly con - troll'd. When

treat him cav - a - lier - ly, And he'll eat you up like sa - go! For a
 once he goes out "gun - ning," You may suf - fer from lum - ba - go, But you'll

man's a mouth - ful mere - ly to Fran - ces - co del
 break all rec - ords run - ning from Fran - ces - co del

Fue - go!
 Fue - go!

CHORUS. Fran - ces - co del Fue - go! The brav - est of the
 Fran - ces - co del Fue - go! The bold - est of the

bravel bold! The dar - ling of the da - go, The white man's walk - ing
 His wife, though a vir - a - go, He tho - rough - ly con -

gravel troll'd! Just treat him cav - a - lier - ly, And he'll
 When once he goes out "gun - ning," You may

eat you up like sa - go! For a man's a mouth - ful
 suf - fer from lum - ba - go! But you'll break all rec - ords

For a man's a mouth - ful
 But you'll break all rec - ords

1

mere - ly to Fran - ces - co del Fue - go!
 run - ning from Fran - ces - co del Fue - go!

mere - ly To 'Ces - co del Fue - go!
 run - ning From 'Ces - co del Fue - go!

1 *tr*

p

2

Im Fue - go!

Fue - go!

2

sff

Nº 4. Entrance of Dolores.

Words by
ADRIAN ROSS.

Music by
HAROLD FRASER-SIMSON.

Allegro.

PIANO.

ff *pp*

The piano introduction consists of two systems of music. The first system has a treble clef staff with a 3/4 time signature and a bass clef staff. The treble staff features a series of chords and eighth notes, while the bass staff has a simple eighth-note accompaniment. The first system is marked *ff* and the second system is marked *pp*.

The second system of the piano introduction continues the musical themes from the first system, maintaining the same instrumentation and dynamics.

CHORUS

Sop.^s
ff

Altos.
Ven, ven her - - ma - - na! O - la

f

The chorus section features a vocal line and piano accompaniment. The vocal line is written for Soprano and Alto voices. The piano accompaniment consists of a treble and bass clef staff. The music is marked *f* and includes a triplet of eighth notes in the vocal line.

Se a

tu ca - sa a - mor ah!

Luz de mi vi - da Que - ri - da chi - qui - ta Do - lor - es O -

lá Do - lor - es

cresc. *ff*

cresc. *ff*

No 5. SONG.—“Love’s Cigarette.”

(DOLORES)

Words by
HARRY GRAHAM and ADRIAN ROSS.

Music by
HAROLD FRASER-SIMSON.

Allegro.

PIANO. *ff* *dim.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It begins with a series of chords and eighth notes, marked *ff*. The left hand starts with a bass clef and plays a simple accompaniment of eighth notes. The piece concludes with a *dim.* marking.

1 I've lov - ers who plead Ve - ry warm - ly in -
2 If on - ly the men Could be like you, why

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "1 I've lov - ers who plead Ve - ry warm - ly in -" and "2 If on - ly the men Could be like you, why". The piano accompaniment continues with the same rhythmic pattern as the introduction.

deed For a look or a smile or a word;
then I should love them far more than I do;

The second system continues the vocal line and piano accompaniment. The lyrics are: "deed For a look or a smile or a word;" and "then I should love them far more than I do;". The piano accompaniment includes a *f* marking in the final measure.

The final system of the page shows the continuation of the piano accompaniment. It features a melodic line in the right hand and a supporting bass line in the left hand, concluding the piece.

They're all ve - ry fond, But I do not res -
 They'd qui - et - ly keep In their case, fast a -

pond; There is one I have al - ways pre - ferr'd!
 sleep, Till I took out a lov - er, like you!

Not a man is like him; He is white, he is
 Then at last they would wake; In - to life for my

slim; You would think he was cold to de - sire;
 sake, As I chose them to flirt with in turn,

But the flame he will catch When we make a love
 They would hang on my breath, Till their pas - sion was

mf *cresc.*

match, And his head and his heart are on fire!
 death To the heart that it kin - dled to burn!

ff

ten. ten.
 Cig - a -
 Cig - a -
ten. ten.

f

rette! Cig - a - rette! You are
rette! Cig - a - rette! You're the

a tempo. *p*

warm - er and tru - er Than an - y fond woo - er I've
on - ly true lov - er That I can dis - cov - er! And

met - yet, And your rap - ture Ought to kin - dle and
Tho' I kiss you, Do you think I shall

cresc.

cap - ture The cold - est Co - quette! And the whirls
miss you With ten - der re - gret? No, my friend!

rit. *ten.* *ten.* *a tempo.*

rit. *f* *a tempo.*

Of your curls, They have tak - en my
At the end, I shall throw you a -

mf *cresc.*

heart in a net ————— It's a plea - sure di -
way, and for - get; ————— And be - fore you are

vine When your lip is on mine, And I'm kiss - ing my
dead, I've an - oth - er in - stead, For I'm light - ing a

own Cig - a - rette. —————
new Cig - a - rette! ————— *ten. ten.*

ff

a tempo. *p*

cresc.

ten. ten.
rit. *f* *a tempo*

cresc. *f*

ff

"Entrance of English Party"

No 6.

HAROLD FRASER-SIMSON.

Allegretto moderato.

PIANO

The musical score is written for piano in the key of A major (three sharps) and 2/4 time. It consists of five systems of two staves each. The tempo is 'Allegretto moderato'. The score includes dynamic markings such as 'p', 'dim.', 'f', and 'ppp'. The first system starts with a piano (p) dynamic. The second system has a 'dim.' marking in the right hand and a 'p' marking in the left hand. The third system has an 'f' marking in the right hand and a 'dim.' marking in the left hand. The fourth system continues with piano accompaniment. The fifth system ends with a 'ppp' marking in the right hand.

No 7.

SONG—"The Call of the Sea"

(DICK AND CHORUS.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Allegro con brio.

VOICE.

PIANO.

f *sf* *dim.*

1. Some folks there are Who love to roam To
2. Year in, year out, On Eng - lish leas, I've

mp

lands a - far From hearth and home! On tra - vel bent, I'd
dreamt a - bout These South - ern seas, Where Pan still roves The

poco cresc.

stay con - tent, If life were spent just
o - range - groves, Where vine and palm - trees

mf

so! For ev - 'ry hour That I'm a - shore, I
grow! Where lov - ers twang Their gay gui - tars, And

p

long to scour The seas once more; The whole world lies Be -
fire - flies hang The night with stars, I sail a - gain The

cresc.

fore my eyes And I — must rise and go! }
Span - ish, Main, As in days of long a - go! }

rit. *molto rit.*

Moderato.

Give me The sound of the sea, And the scent of the driv - ing

spray! Give me The tide flow - ing free On the

shores of a sun - lit bay! Give me, Wher -

ev - er I be, The sight of a sail un - furled! And my

thoughts flow free As tide or sea, And go sail - ing; sail - ing,

mf

Mer-ri - ly sail - ing, Sail - ing round the world!

rit.

cresc. *f*

f SOP.
Give me The sound of the sea, And the scent of the driv - ing

f ALTO.
Give me The sea, And Give the scent of the

f TEN.
Give me The sound of the sea, And the scent of the

f BASS.
Give me The sea, And the scent of the

f

spray! Give me The tide flow-ing free On the
 driv - ing spray! Give me The tide flow - - ing
 driv - ing— spray! Give me The tide flow - - ing
 driv - ing spray! Give me The tide flow-ing free—

shores of a sun - lit bay! ———
 free In ——— a sun - lit bay!
 free On the shores ——— of a sun - lit bay! ———
 In ——— a sun - lit bay! ———

f

Give me, Where - ev - er I be, The sight of a sail un -

f

Give me The sight — of a — sail — un -

f

Give me The sight of a sail, of a sail un -

f

Give me The sight of a sail un -

sf

SOLO.

And my thoughts flow free As tide or sea, And go

furled!

p

furled!

p

furled!

p

furled!

p

furled!

mf

cresc. *rall.*
 sail - ing, sail - ing, mer - ri - ly sail - ing, sail - ing round the
p *cresc.* *rall.*
 sail - ing, sail - ing round the world, round the
p *cresc.* *rall.*
 sail - ing, sail - ing round the world, round the
p *cresc.* *rall.*
 sail - ing round the world, round the
cresc. *rall.*

1 2
 world! world!
 world! world!
 world! world!
 world! world!
 world! world!
 world! world!
 1 2
 3 3 3
sf

DUET - "Our Cottage by the Sea"

No 8.

(WEX & CHIQUITA.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Moderato.

VOICE.

PIANO.

mf

p

1. (C) The on-ly per-fect home for me Would be a vil-la by the sea! (W)A
2. (C) I'll buy the sweet-est bath-ing-gown! I know you'll nev-er let me drown! (W)If

co - sy cot, The kind that's got Two pig - styes and a pad-dock! (C) I'd
I'm un-dressed, I'll do my best, But swim - ming makes me diz - zy! (C) I'll

have a gar - den and a pond; Of gold - fish I'm ex - treme - ly fond! (W) Yes,
have a lot to do, that's clear; But you'll be ra - ther bored, I fear! (W) Oh,

I am too, al - tho' 'tis true I'm still more fond of had - dock! (C) A
not a bit! I love to sit And watch felks be - ing bus - y! (C) A

South - ern as - pect, warm and bright! (W) With drain - age and e - lec - tric light! (C) With
gay ex - ist - ence I shall lead, With all the pigs and you to feed! (W) I'll

pot - ting - sheds, and gra - vel paths! (W) And mar - ble beds and dou - ble baths! (BOTH) And
teach you how to mend my socks, To wind the cow, and milk the clocks! (BOTH) Life

ev - 'ry - thing just right! _____ In our sweet lit - tle cot - tage by the
will be full in - deed! _____ In our sweet lit - tle cot - tage by the

sea! (C) We'd have shrimps ev-'ry af - ter-noon for tea! (W) I could
sea! (C) We shall live ve-ry cheap-ly, you'll a - gree! (W) When I

tip you sev - 'ral wrin - kles How to punc - ture per - i - win - kles, (C) Just to
give the gard - 'ner warn - ing, You can mow the lawn each morn - ing While I

prove your most un - shell - fish love for me! _____ We would
bask be - neath our mon - key - puz - zle tree! _____ (C) You shall

keep lots of chick - ens and a bee! (W) And a
 fish ev - 'ry ev - 'ning from the quay! And you'll

pig with the pur - est ped - i - gree! (C) And we'd
 find some a - mus - ing task for me! (W) Yes, when

1.(W) And we'd

make no end of mon - ey, Sell - ing eggs and pork and hon - ey, In our
 I go off to an - gle, You can stay and turn the man - gle, In our

make no end of mon - ey, Sell - ing eggs and pork and hon - ey, In our
 2. In our

C
T

dear lit - tle cot - tage by the sea!
dear lit - tle cot - tage by the sea!

dear lit - tle cot - tage by the sea!
dear lit - tle cot - tage by the sea!

DANCE.

Fine.

DUET — "I want the Sun and Moon."

No 9.

(DOLORES & DICK.)

Words by
DOUGLAS FURBER.Music by
IVOR NOVELLO.

Moderato. DOLORES.

VOICE. I want the

PIANO. *f* *p*

sun and moon, — I want the star - lit skies, — I

want to see a dream of me In some - - one's eyes. — I

want the fra - - grant hours _____ Of

gold and crim - - son flow'rs. _____ I

would not miss the light a - bove That
Sva.....

brings a dream of love. _____

DICK.

If I could give to you All of the dreams you

need, A soul and a long - ing heart

DOLORES.

Nev - er a gain to part. Hand in hand, so may it

be, You and I and none to see. Ah! who knows, it may be

so— You and I— and none to know! ————— I want the

DOLORES.

sun and moon, ————— I want the star - lit skies, —————

DICK.

I want the sun — and moon, I want the

— I want to see a dream of me In some - -

star - lit skies, I want to see a dream

one's eyes. ————— I want the fra - - grant
 In some - one's eyes. — I

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "one's eyes. ————— I want the fra - - grant". The middle staff is another vocal line in treble clef with the lyrics "In some - one's eyes. — I". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring chords and a melodic line in the bass.

hours ————— Of gold and crim - son flow'rs. —
 want the fra - grant hours Of gold and

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "hours ————— Of gold and crim - son flow'rs. —". The middle staff is another vocal line in treble clef with the lyrics "want the fra - grant hours Of gold and". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring chords and a melodic line in the bass.

— I would not miss the light a - bove That
 crim - son flow'rs. A light a - bove Shall
8va

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "— I would not miss the light a - bove That". The middle staff is another vocal line in treble clef with the lyrics "crim - son flow'rs. A light a - bove Shall". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring chords and a melodic line in the bass. A dynamic marking "*8va*" with a dotted line is present above the piano staff.

brings a dream of love! _____
bring a dream of love! A dream of

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "brings a dream of love!" followed by a long horizontal line. The middle staff is another vocal line in G major, with lyrics "bring a dream of love! A dream of". The bottom staff is a piano accompaniment in G major, with a treble clef and a bass clef. The piano part features a steady eighth-note bass line and chords in the right hand.

Ah! _____
love! _____ A dream of love, of

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "Ah!" followed by a long horizontal line. The middle staff is another vocal line in G major, with lyrics "love!" followed by a long horizontal line, then "A dream of love, of". The bottom staff is a piano accompaniment in G major, with a treble clef and a bass clef. The piano part features a steady eighth-note bass line and chords in the right hand.

love! _____ Ah! _____

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "love!" followed by a long horizontal line. The middle staff is another vocal line in G major, with lyrics "Ah!" followed by a long horizontal line. The bottom staff is a piano accompaniment in G major, with a treble clef and a bass clef. The piano part features a steady eighth-note bass line and chords in the right hand.

TRIO—"The New Firm."

No 10.

(FRANCESCO, TODO and WEX.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Allegro moderato.

PIANO.

f stacc.

The piano introduction consists of two staves. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Allegro moderato' and the dynamics are 'f stacc.'.

FRAN.

1. Our suc-cess is as-sured, if you'll
2. I've a gift for Fi-nance; 'twill be

The vocal line for Francesco is on a single staff. It begins with a rest, followed by the lyrics. The melody is simple and rhythmic, matching the piano accompaniment.

TUDO.

leave it to me! But two heads are bet-ter than one, you'll a-
use-ful, no doubt! I'll wa-ter the stock till the div-i-dends

The vocal line for Todo is on a single staff. It begins with the lyrics. The melody is simple and rhythmic, matching the piano accompaniment.

WEX. FRAN.

-gree! And so why not com-bine as a bus-'ness, we three? Fran-
sprout! As the Treas-ur-er, I'll have the war-rants made out-to Fran-

The vocal lines for Wex and Francesco are on two staves. Wex's line is on the top staff and Francesco's line is on the bottom staff. They both have simple, rhythmic melodies that match the piano accompaniment.

TODO. WEX. FRAN.

- ces - co! And To - do! And Wex! _____ I'm Chair - man, of
 - ces - co! And To - do! And Wex! _____ If prof - its come

TODO.

course, of this joint-stock con - cern! As Se - nior Di - rect - or huge
 un - der the head - ing "Ex - cess!" Well cook the ac - counts till the

WEX.

fees I shall earn! If I'm on the board, there'll be mon - ey to
 to - tals look less! "Hot - stuff San - ti - a - go"'s the ca - ble ad -

FRAN. TODO. WEX.

burn! For Fran - ces - co! And To - do! And Wex! _____
 - dress - Of Fran - ces - co! And To - do! And Wex! _____

ALL.

Wex, Fran-ces-co and To-do, Lim-it-ed! How folks will
 Wex, Fran-ces-co and To-do, Lim-it-ed! No one will

scram-ble, our shares to an-nex! But they won't have a chance Till they've
 dare to dis-hon-our our cheques! For al-tho' we've no bal-ance We'll

paid in ad-vance (F) To Fran-ces-co!(T) And To-do!(W) And don't for-get
 bank on the tal-ents (T) Of To-do!(F) Fran-ces-co!(W) And don't for-get

rit.

ALL.

1. Wex! Fran-ces-co and To-do and Wex!
 Wex! Fran-ces-co and

2. To-do and Wex!

a tempo. *f stacc.* *più mosso.*

First system of musical notation. Treble and bass clefs. Key signature: two sharps (F# and C#). The piece begins with a *mf* dynamic. The right hand features chords with accents, and the left hand has a rhythmic accompaniment.

Second system of musical notation. Treble and bass clefs. The right hand continues with a melodic line, and the left hand provides harmonic support with chords.

Third system of musical notation. Treble and bass clefs. The right hand has a melodic line with accents. The left hand features a *cresc.* marking and a *sf* dynamic. The system concludes with a *p* dynamic.

Fourth system of musical notation. Treble and bass clefs. The right hand has a melodic line with a long slur. The left hand has a rhythmic accompaniment.

Fifth system of musical notation. Treble and bass clefs. The right hand has a melodic line with a long slur. The left hand has a rhythmic accompaniment.

Sixth system of musical notation. Treble and bass clefs. The right hand has a melodic line with a long slur. The left hand has a rhythmic accompaniment. The system concludes with a *f* dynamic.

ALL.

And if there's a



The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics "And if there's a". The piano accompaniment consists of chords and moving lines in both hands.

TODO. FRAN. WEX.

prof-it, We'll take a bit off it For To-do! Fran-ces-co! And don't for-get



The second system continues the vocal line with lyrics "prof-it, We'll take a bit off it For To-do! Fran-ces-co! And don't for-get". The vocal line is divided into three parts labeled "TODO.", "FRAN.", and "WEX.". The piano accompaniment continues with chords and moving lines.

ALL.

Wex! Fran-ces-co and To-do and Wex! _____



The third system features a vocal line with lyrics "Wex! Fran-ces-co and To-do and Wex!" followed by a long horizontal line. The piano accompaniment includes a section marked with a forte (*f*) dynamic, featuring a series of chords in the right hand.



The fourth system shows the piano accompaniment continuing with a series of chords in the right hand and a moving line in the left hand, concluding with a double bar line and repeat dots.

SERENADE—"Dark grows the Sky."

No 11.

(DOLORES.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Tempo di Valse.

VOICE.

PIANO.

The musical score is written for voice and piano. It begins with a tempo marking of 'Tempo di Valse' and a key signature of one sharp (F#). The time signature is 3/4. The piano accompaniment starts with a piano (*p*) dynamic. The lyrics are: 'Dark grows the sky! Lone - - ly am I! Love, set your case-ment a - jar!'.

Dark grows the sky! Lone - - ly am
I! Love, set your case-ment a - jar!

Shine ——— through the gloom like a star! Shine ———

— from your throne! ——— Ere ——— night be

cresc.

cresc.

flown, ——— You ——— shall be mine, mine for

mf

ev - er And mine a - - lone! ———

p

Heart — none can tame! — Fierce

— as a flame! — Scorched — in Love's

pass-ion - - ate fire! Drowned — in the deeps of De -

sire! I - - - dol di - vine,

cresc.

Stoop from your shrine! Love

cresc.

f

cresc.

whis - pers low at your al - tar: "Be mine, mine, mine!"

cresc.

ff

f

dim.

Earth is as Hea - ven a - bove:

ff

f dim.

Glad with the glo - ry of love!

pp

No 12.

Finale Act I.

Words by
ADRIAN ROSS.

Music by
HAROLD FRASER-SIMSON.

Andante sostenuto.

Musical score for Bells and Organ. The score is in 4/4 time and consists of four systems. The Bells part is in the bass clef, and the Organ part is in the treble and bass clefs. Dynamics include *p*, *poco cresc.*, *cresc.*, *mf*, *dim.*, *f*, and *dim.*. The Organ part includes triplets and the instruction *sempre legato*.

CHORUS.

p Lento.

S Sa - cer A - mor Tu De - i cor,

A Sa - cer A - mor Tu De - i cor,

T Sa - cer A - mor Tu De - i cor,

B Sa - cer A - mor Tu De - i cor,

Lento.

p

S No - bis in cor - da ve - ni, In - cen - dens

A No - bis in cor - da ve - ni, In - cen - dens

T No - bis in cor - da ve - ni, In - cen - dens

B No - bis in cor - da ve - ni, In - cen - dens

S ar - as ig - ni! Ros - ar - um ros,
A ar - as ig - ni! Ros - ar - um ros,
T ar - as ig - ni! Ros - ar - um ros,
B ar - as ig - ni! Ros - ar - um ros,

poco cresc.

S *mf* As - per - ge nos! Da no - bis
A *mf* As - per - ge nos! *cresc.* Da no - bis
T *mf* As - per - ge nos! *cresc.* O, da no - bis
B *mf* As - per - ge nos! *cresc.* Da no - bis

mf *cresc.* *trium*

DOLORES.

f

A song of love!

S
lu - men In ae - tern - um, A - men! Ful - ge - at in

A
lu - men In ae - tern - um, A - men! Ful - ge - at in

T
lu - men, Lu - men ae - tern - um, A - men! Ful - ge -

B
lu - - - men, A - - - men!

f *cresc.*

ff

Do. Earth is as hea - ven a - bove, Glad with a glo - ry of

S
ter - ris semper coel - es - tis splen - dor, Ut in no - bis vi - - ta sit A -

A
ter - ris semper coel - es - tis splen - dor, Ut in no - bis sit A - mor, Ut vi - ta sit A -

T
at A - mor - - is splen - dor, Ut in nobis Om - nis vi - ta sit A -

B
Da nobis lu - men ut in nobis sit A - mor, A

ff

Do. love!

S mor!

A mor!

T mor!

B mor!

cresc.ed accel.

fff

sff *f* *sff*

Nº 13. OPENING MUSIC ACT II. Dance.

HAROLD FRASER-SIMSON.

Allegro.

PIANO.

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody consists of eighth-note runs. A large slur covers the final two measures, with fingerings 7 and 8 indicated above the notes. The bass clef staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with similar eighth-note runs in the treble clef. It features three measures, each with a slur and fingerings 7 and 8. The bass clef accompaniment remains consistent with the first system.

The third system introduces a dynamic marking of *f* (forte) in the bass clef staff. The treble clef staff continues with eighth-note patterns. The bass clef accompaniment includes accents (>) on the notes.

The fourth system shows the continuation of the eighth-note melody in the treble clef. The bass clef accompaniment features a mix of chords and single notes with accents.

The fifth system concludes the page with further eighth-note runs in the treble clef and accompaniment in the bass clef. The notation includes various articulations and dynamics.

The image displays a page of musical notation for piano, consisting of five systems of staves. The music is in G major (one sharp) and 2/4 time. The first system shows a treble clef staff with a melodic line and a bass clef staff with chords. The second system continues the melody with slurs and fingering numbers 7 and 8. The third system features a *ff* dynamic marking and a large slur over the treble staff. The fourth and fifth systems show further development of the melodic and harmonic material.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a long note followed by chords, while the left hand has a rhythmic accompaniment of eighth notes.

Second system of musical notation, including dynamic markings *cresc.*, *sff mp*, and *cresc.*

Third system of musical notation, including the tempo marking *Allegro.* and dynamic markings *rit* and *mf*.

Fourth system of musical notation, including dynamic markings *mf*.

Fifth system of musical notation, including dynamic markings *cresc.*

f

mf *cresc.*

f

ff

6/8

ff

Cresc.

No. 14. DUET "A little job for two."

(TÓDO & JUANITA.)

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON

Allegro moderato.

VOICE.

The first system of music features a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by a series of notes. The piano accompaniment starts with a *f stacc.* marking and includes a repeat sign. The key signature is one sharp (F#) and the time signature is 2/4.

1. (J) In mar - ried life, both
2. (J) A hus - band should be

The second system continues the musical notation. The voice line has two lines of lyrics. The piano accompaniment includes a *mf* marking and a crescendo hairpin. The key signature and time signature remain the same.

man and wife Some sac - ri - fice must make, Or
wise and good, And gen - 'rous to his spouse; And

The third system continues the musical notation with the final line of lyrics. The piano accompaniment concludes with a final chord. The key signature and time signature remain the same.

else their joint ex - is - tence ain't worth liv - ing!
when she wants some change, he must - n't fun - ble!

(T) There's bound to be 'Twixt you and me, No
(T) Ah, yes, you'll find, I'm just that kind; My

end of "give and take." I'll let you, as a
tem - per naught can rouse, And if the ba - con's

treat, do all the giv - ing! (J) A
cold I nev - er grum - ble! (J) His

wed - ded pair Will al - ways share Their plea - sures and their
bet - ter half Should al - ways laugh When Hub - by comes home

woes;
iate, A fact that's most con - sol - ing to re -
And smile when he ex - plains that there's a

call! _____ (T) Tho' it's just as you sup -
fog! _____ (T) And no scenes will she cre -

pose, I'm not self - ish, good - ness knows! If there's
ate, If at break - fast, he should state That he's

trou - ble, darl - ing, you can have it all!
 been to see a man a - bout a dog!

meno mosso.

(J) Oh, it's a life's job, Is a wife's job! (T) And a
 (J) Oh, it's a life's job, Is a wife's job! (T) And a

rit. *p* *meno mosso.*

hus - band's is too! (J) She must climb up stairs, to
 hus - band's is too! (J) She must try to make him

sew him on a but - ton! (T) While he stout - ly swears he's
 hap - py in a gar - ret! (T) And for her dear sake he'll

cresc.

fond of tep-id mut-ton! (J) Yes, that's *her* job! (T) And that's
ex-er-cise the par-rot! (J) Yes, that's *her* job! (T) And that's

p

his job! (BOTH) But when both jobs are
his job! (BOTH) But when both jobs are

cresc.

through, (T) There's a job I would-nt miss! (J) When a
done, (J) She can hur-ry to her club! (T) While he

mf

hap-py cou-ple kiss! (BOTH) That's a lit-tle job for two!
goes and has a tub! (BOTH) That's a lit-tle job for

f

2 DANCE.

one!

f

cresc.

sf

The musical score is written for piano and features five systems of music. The first system begins with a first ending bracket labeled '2' and a 'one!' cue. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part consists of a rhythmic accompaniment with eighth and sixteenth notes, while the treble part has a more melodic line. The second system continues the piece with similar rhythmic patterns. The third system introduces a forte (*f*) dynamic marking. The fourth system includes a crescendo (*cresc.*) marking. The fifth system concludes with a sforzando (*sf*) dynamic marking and ends with a double bar line.

SONG—"Bird of Blue."

N^o 15.

(DOLORES.)

Words by
ADRIAN ROSS.Music by
HAROLD FRASER-SIMSON

Tempo di Valse.

VOICE.

PIANO.

The first system of the musical score consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef and a 3/4 time signature. The piano accompaniment consists of two staves, treble and bass clefs, with a 3/4 time signature. The piano part is marked with a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic. The music is in a waltz tempo.

DOLORES.

The second system of the musical score features a voice line with lyrics and a piano accompaniment. The voice line is a single staff with a treble clef and a 3/4 time signature. The piano accompaniment consists of two staves, treble and bass clefs, with a 3/4 time signature. The lyrics are:

1. A fair Prin - cess, by mag - ic pow'r Was
2. So when the Bird had ta - ken flight, She

The third system of the musical score features a voice line with lyrics and a piano accompaniment. The voice line is a single staff with a treble clef and a 3/4 time signature. The piano accompaniment consists of two staves, treble and bass clefs, with a 3/4 time signature. The lyrics are:

shut with - in a cas - tle tow'r, When at her lat - tice
fled a - way one moon - less night; With - out her robes, with -

The piano part is marked with a *riten.* (ritardando) dynamic.

a tempo. *rit.* *a tempo.*

came to sing A fair - y Bird with az - ure wing. He
out her crown, A peas - ant maid in tat - tered gown! By

sang to her, "I love you well, A King am I, be -
thorn - y wood and rock - y wold, Un - til she saw his

rit.

neath a spell— So take my heart and give your
tow'rs of gold, And mar - riage bells rang out the

hand, And fol - low me through fair - y - land!"
song Her heart had - sung the whole way long.

Andante con moto.

On - ward you wan - der To my king - dom out
On - ward I wan - der To his king - dom out

p

yon - der, O - ver moun - tain and hol - low You
yon - der, O - ver moun - tain and hol - low I

dim

fol - low All through! But you will dis -
fol - low All through! And now I dis -

cov - er Your lov - er Was true -
cov - er My lov - er Is true -

cresc.

rit.

Nev - er mind, You will find Your own Bird of
 I have found Gold - en - crown'd My own Bird of

f *dim.* *p*

a tempo.

D. Blue! _____ On - ward you wan - der To my
 Blue! _____ On - ward I wan - der To his

SOPRANO. *mp* Your Bird_ of Blue! *p*
 Your Bird of Blue! Ah! _____ Ah! _____

CONTRALTO. *mp* Your Bird_ of Blue! *p* Ah! _____ Ah! _____

a tempo. *p*

D.
king-dom out yon-der, O-ver moun-tain and hol-low You
king-dom out yon-der, O-ver moun-tain and hol-low I

S.
Ah! Ah! Ah! Ah!

C.
Ah! Ah! Ah!

D.
fol-low All through! But you will dis-cov-er Your
fol-low All through! And now I dis-cov-er My
cresc.

S.
Ah! Ah! *cresc.*

C.
Ah! Ah! Ah! *cresc.*

D. lov - er Was true - Nev - er mind, You will find,
lov - er Is true - I have found Gold - en - crown'd

S. Ah! Ah! Ah! Ah! *p*

C. Ah! Ah! Ah! Ah! *p*

D. 1. Your own Bird of Blue! _____
My own Bird of _____ Blue! _____

S. Your Bird of Blue! _____ Blue! _____

C. Ah! _____

1. 2.

DUET - "A World without Women"

N^o 16.

(WEX & TODO.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Moderato.

VOICE.

PIANO.

1. (WEX) Tho' a wo-man-less world does-nt sound pic-tu-resque, 'Twould be
2. (TODO) In a wo-man-less world one could en-ter the house With-out

pleas-ant for men, I dare-say! (T) One could leave pa-pers ly-ing a-
wi-ping one's boots on the mat! (W) One would al-ways be giv-en both

bout on one's desk, With-out hav-ing them ti - died a - way! (W) I should
wings of a grouse, And one nev-er need take off one's hat! (T) All my

8va
f *mp*

break - fast in bed at a quar - ter to one, With - out
old - est and shab - bi - est clothes I should wear; And my

feel-ing an ab - so - lute sin-ner! (T) I would let some-one else take the
"lan-guage," I know would be chron-ic! (W) I should slum-ber at peace in the

mp

dog for a run. (W) I could come down to lunch with my
on - ly arm - chair! (T) Yes, and no one would play - ful - ly

waist-coat un-done! (T) And I'd al-ways wear slip-pers for din-ner! (BOTH) For
 ruf-fle my hair, And in-sist on my tak-ing my ton-ic! (BOTH) For

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 7/8 time signature. The lyrics are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 7/8 time signature. It includes dynamic markings such as *cresc.* and *p*.

all men a - gree That they'd feel a deal more free If they
 man must con - fess That in mor - als and in dress He has

The second system continues the vocal line and piano accompaniment. The piano part features a *cresc.* marking and a melodic line in the right hand.

did - nt have to do as wo - men bad' 'em! It's quite
 al - ways been dic - ta - ted to by Mad - am! If it

The third system continues the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a *mp* marking.

WEX.
 eas - y to be - lieve, If it had - nt been for Eve, The
 was - nt for the Eves, We'd wear bath - ing - suits of leaves, And there'd

The fourth system concludes the vocal line and piano accompaniment. The piano part features a sixteenth-note figure in the right hand and a *6* marking.

WEX.

world would be a par - a - dise,
nev - er be a tail - or's bill,

The
There'd

TUDO.

The world would be a par - a - dise,
There'd nev - er be a tail - or's bill,

mf

cresc.

1.

W world would be a par - a - dise for A - dam!
nev - er be a tail - or's bill for A - dam!

T A par - a - dise for A - dam!
A tail - or's bill for A - dam!

2.

W world would be a par - a - dise for A - dam!
nev - er be a tail - or's bill for A - dam!

T A par - a - dise for A - dam!
A tail - or's bill for A - dam!

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with eighth and sixteenth notes, including two triplet markings. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features similar melodic and harmonic patterns to the first system, with triplet markings in both the upper and lower staves.

The third system introduces a dynamic change to *f* (forte) in the middle of the system, followed by a return to *mf* (mezzo-forte) towards the end. The melodic line in the upper staff includes a long slur and a triplet. The lower staff continues with its accompaniment.

The fourth system continues the melodic and harmonic development. It features several triplet markings in the upper staff and a dynamic marking of *f* in the lower staff.

The fifth system concludes the piece. It features a melodic line in the upper staff with multiple triplet markings and a dynamic marking of *f* in the lower staff.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with triplets and slurs. The left hand has a bass line with triplets. A dynamic marking *p* is present in the second measure.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with triplets and slurs. The left hand has a bass line with triplets.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with triplets and slurs. The left hand has a bass line with triplets. A dynamic marking *rit.* is present in the second measure.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with triplets and slurs. The left hand has a bass line with triplets. A dynamic marking *a tempo.* is present in the first measure.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with triplets and slurs. The left hand has a bass line with triplets. A dynamic marking *cresc.* is present in the second measure.

8va

mf

p rit.

This system contains two staves of music. The upper staff features a melodic line with several triplet markings (indicated by a '3' over the notes). The lower staff provides a harmonic accompaniment. A dynamic marking of *mf* is present in the lower staff. A dashed line labeled '8va' spans across the upper staff. The system concludes with a *p rit.* marking.

mf
a tempo.

This system continues the musical piece. The upper staff has a melodic line with triplet markings. The lower staff has a steady accompaniment. A dynamic marking of *mf* and the tempo marking *a tempo.* are located in the lower staff.

This system shows further development of the musical themes. The upper staff contains a melodic line with triplet markings. The lower staff continues the accompaniment.

This system features a melodic line in the upper staff with triplet markings and a bass line in the lower staff.

This system continues the musical composition with a melodic line in the upper staff and accompaniment in the lower staff.

cresc ed accel.

f

This system concludes the page with a melodic line in the upper staff and accompaniment in the lower staff. It includes a *cresc ed accel.* marking in the lower staff and a *f* dynamic marking in the upper staff.

SONG— "Here's to those we Love."

No 17.

(DICK.)

Words by
ADRIAN ROSS.Music by
HAROLD FRASER-SIMSON.

Allegro.

VOICE.

PIANO.

f *stacc.*

1. Fill up, fill up The
2. For some may own The

dim. *mf*

tank - ard and cup With light of the laugh - ing
King on his throne, And oth - ers the peo - pl's

wine, _____ And guest and host can
will, _____ But all have been the

join in a toast And ech - o this health of
slaves of a Queen The wom - an who charms us

mine!
still

f

The toast I'll give as
Her eyes will seem to

mf

long as I live I drink to the la - dies
 glow and to gleam At heart of the wine— we

eyes, The stars that rule the
 drain; Her lips will pledge the

heart of a fool, And mad - den the old — and
 cup at the edge, And give — our kiss - es a -

wise! gain. Yes! — The
 CHORUS: Yes, — old gain, and a —

wise!
gain.

The first system of music consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines have lyrics "wise!" and "gain." with horizontal lines indicating the melody. The piano accompaniment is in 4/4 time, with a treble and bass clef. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and rests.

The second system of music is a piano accompaniment. It consists of two staves (treble and bass clef). The right hand has a melodic line with some slurs and accents. The left hand has a bass line with some chords and rests. The piano part is in 4/4 time.

Andante.
DICK.

Fill up your glass - es, Brim-ning a - bove,

p

The third system of music features a vocal line and piano accompaniment. The vocal line has lyrics "Fill up your glass - es, Brim-ning a - bove,". The piano accompaniment is in 4/4 time, with a treble and bass clef. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and rests. The piano part is marked with a dynamic of *p* (piano).

Here's to the lass - es, Those that we love!

The fourth system of music features a vocal line and piano accompaniment. The vocal line has lyrics "Here's to the lass - es, Those that we love!". The piano accompaniment is in 4/4 time, with a treble and bass clef. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and rests.

State - ly or slen - der, Cru - el or ten - der,

mf

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part begins with a mezzo-forte (*mf*) dynamic marking. The lyrics are written below the vocal line.

Here's to all those we love!

cresc.

This system continues the vocal line and piano accompaniment. The piano part includes a crescendo (*cresc.*) marking. The lyrics are written below the vocal line.

SOPRANO.
ALTO.
TENOR.
BASS.

Fill up your glass - es, Brim - ming a - love,

f

This system introduces four vocal parts: Soprano, Alto, Tenor, and Bass. The piano accompaniment is also present. The piano part begins with a forte (*f*) dynamic marking. The lyrics are written below the vocal lines. A fermata is placed over the final note of the vocal lines.

Here's to the lass - es, Those that we love!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Here's to the lass - es, Those that we love!". The piano accompaniment consists of chords and moving lines in both hands.

State - ly or slen - der, Cru - el or ten - der,

The second system continues the vocal line with the lyrics "State - ly or slen - der, Cru - el or ten - der,". The piano accompaniment continues with similar harmonic support.

Here's to all those we love! ——— love! ———

The third system concludes the vocal line with the lyrics "Here's to all those we love! ——— love! ———". It includes first and second endings for both the vocal and piano parts. The piano accompaniment features a trill (tr) in the first ending.

Nº 18. SONG "My Way of Love."

Words by
ADRIAN ROSS.

(DOLORES.)

Music by
G. H. CLUTSAM.

Allegro con spirito. S

PIANO.

Musical notation for the first system of the piano accompaniment. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a forte (*f*) dynamic marking and contains a melodic line with several triplet markings. The bass staff provides a harmonic accompaniment with chords and single notes.

Musical notation for the second system of the piano accompaniment. It continues the melodic and harmonic development from the first system, maintaining the *f* dynamic.

Musical notation for the third system of the piano accompaniment. It concludes with a mezzo-forte (*mf*) dynamic marking.

Poco meno mosso.

Musical notation for the vocal line and piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The tempo is marked *Poco meno mosso*. The piano accompaniment starts with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The lyrics are:

1. Is love but as a
2. And all I have and

but-ter - fly That kiss - es and that pass - es by To
 am, I give For gad - ness if you bid me live, as

woo fur - ther on?
 long as you will;

A glad hour, and the lov - ers part, A
 To hold me for a burn - ing day, To

sad hour for an emp - ty heart; And love has been and love is
 keep me, or to cast a - way, In death or life your lov - er

ten.

colla voce.

gone!
still!

mf a tempo.

It is not so, that I would do If I should
If you are false, if you are true, It is my

give my love to you! *mf* O la, la, *pp* O la,
soul I give to you!

la, la, O la, la, la, la, la!

molto meno mosso.
rit.

I can love but once on - ly, but one, ————— With a

love that is born in the South ————— When my heart is on

fire With the pain of de - sire, And a flame is the kiss of my

rit. *allargando.*

mouth! ————— It is love that is fierce as the sun —————

rit.

In the sha - dow - less noon - day a - bove, Till it

burns in - to death All my blood and my breath My heart and my

life for love. life for

Tempo I? *rit.*

M.B. f *rit.*

D.C.

love!

ff animato. *accl.* *sf*

SCENA: **Finale Act II.**

Nº 19.

Words by
ADRIAN ROSS.Music by
HAROLD FRASER-SIMSON.

Allegro assai.

PIANO.

pp

p *cresc.*

mf *cresc.* *sf*

DOLORES.

That can - not be!

DICK. FRANCESCO.

Leave them to me! We'll keep the rules, Sen -

DICK.

or! The rules of mur - der!

Tempo di Valse.

DOLORES (to Dick)

Ah, ————— be it so!

Leave me and go! Why will you

rush on your fate? Go, ere the hour be too

animato. *poco a poco accel.*
late! Do not de - lay If you
p animato. *poco a poco cresc. ed accel.*

Allegro.
love me, pray, A - way!

PEYRO (*speaks*)
Dog of a man! he dies!

FRANCESCO.

99

Lis-tent to me!

sf *sf* *mp* *rit.*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, followed by a triplet of eighth notes. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. Dynamics include *sf*, *mp*, and *rit.*

Allegro moderato.

Fran ces - co del Fue - go, Is lord and mas - ter

mf

Detailed description: This system begins with the tempo marking 'Allegro moderato.' and a 2/4 time signature. The vocal line starts with a half note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The dynamic is marked *mf*.

here; For I have but to say, Go! And peo-ple dis - ap -

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a slight melodic rise. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

pear! If I dis - like a Bri - ton, To the cor - o - ner you

Detailed description: This system concludes the vocal line and piano accompaniment. The vocal line ends with a sharp final note. The piano accompaniment continues with the same rhythmic pattern.

may go; He will have a case to sit on, From Fran -

FRAN. (*speaks*)

ces - co del Fue - go! This is the oath, that he or she

sf p

who draws the fatal card shall give the victim to the sacrifice before the fatal hour of

p

DOLORES (to Dick) DICK. (*speaks*)

midnight! You must escape! I am not afraid!

pp

If there is dan - ger, Why should I fear, Fly like a stran - ger,

p

Leav - ing you here? Come wind and wea - ther, Face them to - geth - er,

mf

I will be there, my dear!

f

cresc. ed accel. *molto rall.* *sf dim.*

Andante.

DOLORES (to Francesco.)

Hear me im - plore you, in mer - cy for -

p

3 3 3 3

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note triplet pattern in the bass line. Dynamics include a piano (*p*) marking.

give! I would lose my life to let my lov - er live! Say

3 3

cresc.

Detailed description: This system contains measures 3 and 4. The vocal line continues with quarter notes D5, E5, and F5, followed by a triplet of G5, A5, and B5. The piano accompaniment continues with triplet patterns. Dynamics include a crescendo (*cresc.*) marking.

you for - give, And let him live! What if a

3 3 3

dim.

p

Detailed description: This system contains measures 5 and 6. The vocal line has quarter notes G4, A4, and B4, followed by a triplet of C5, D5, and E5. The piano accompaniment features triplet patterns. Dynamics include a decrescendo (*dim.*) and a piano (*p*) marking.

vic - tim for wrong must a - tone? For the

3 3 3 3

cresc.

Detailed description: This system contains measures 7 and 8. The vocal line has quarter notes F4, G4, and A4, followed by a triplet of B4, C5, and D5. The piano accompaniment continues with triplet patterns. Dynamics include a crescendo (*cresc.*) marking.

life that you would have, I give my own, So

I a - tone A - lone! (*speaks to FRAN.*) Must he

FRAN. (*speaks*)
die? The oath is sacred - his father ruined ours - he dies!

p rit.

DOLORES.

Care not for me, nor for all they may

DICK. Care not for them, care not for them, nor for all they may

a tempo.

do! I am hap - py if my life I

do! I will keep the prom - - ise that I

give for you; You are my own, A - lone!

gave to you, You are my own, A - lone!

dim.

pp dim. p

Allegro.

f dim. mp cresc.

f

p mp cresc.

f

p mf cresc.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *f* and *p*, and a triplet of eighth notes in the bass line.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *p* and *f*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *cresc.*, *8va*, and *sf*, and the instruction *lunga*.

Andante.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *p* and *pp*, and a triplet of eighth notes in the bass line.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *pp* and a change in time signature to 3/4.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *pp* and a change in time signature to 4/4.

pp

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a triplet of eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment with chords and eighth notes.

The second system continues the musical themes. The upper staff features a melodic line with a triplet of eighth notes. The lower staff provides a rhythmic accompaniment with chords and eighth notes.

The third system continues the musical themes. The upper staff features a melodic line with a triplet of eighth notes. The lower staff provides a rhythmic accompaniment with chords and eighth notes.

Andante con moto.

pp

The fourth system begins with a new section. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a rhythmic accompaniment with chords and eighth notes.

poco cresc.

The fifth system continues the musical themes. The upper staff features a melodic line with a triplet of eighth notes. The lower staff provides a rhythmic accompaniment with chords and eighth notes.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *dim.* (diminuendo) marking is placed above the right-hand staff in the second measure.

DOLORS.

Al - tho' my love be bound to Death as broth - er,

The first system of the song features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment starts with a *p* (piano) dynamic marking. The lyrics are: "Al - tho' my love be bound to Death as broth - er,"

I choose my life to lose with him and not an - oth - er -

The second system continues the vocal and piano accompaniment. The vocal line has a melodic phrase with a dash at the end. The piano accompaniment includes a *cresc.* (crescendo) marking. The lyrics are: "I choose my life to lose with him and not an - oth - er -"

To feel the kiss that crown'd me, To have his arms a - round me,

The third system concludes the vocal and piano accompaniment. The vocal line has two phrases. The piano accompaniment continues with chords and melodic lines. The lyrics are: "To feel the kiss that crown'd me, To have his arms a - round me,"

Love, That is my Love, And more to

f *cresc.*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The first line of piano music starts with a forte (*f*) dynamic and includes a crescendo (*cresc.*) marking.

me than earth or Heav'n a - bove!

ff

Allegro assai.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment features a fortissimo (*ff*) dynamic and a tempo marking of *Allegro assai.* The piano part includes several triplets and dynamic markings.

cresc.

Detailed description: This system contains the fifth and sixth lines of music, primarily piano accompaniment. It features a crescendo (*cresc.*) marking and continues the rhythmic and harmonic patterns established in the previous systems.

fff

Detailed description: This system contains the seventh and eighth lines of music, primarily piano accompaniment. It features a fortississimo (*fff*) dynamic marking and continues the complex piano texture.

fff

Detailed description: This system contains the ninth and tenth lines of music, primarily piano accompaniment. It features a fortississimo (*fff*) dynamic marking and concludes the piece with a final chord.

INTRODUCTION and OPENING MUSIC ACT III.

Nº 20.

HAROLD FRASER-SIMSON.

Allegro.

PIANO. *ff*

The first system of the piano introduction consists of two staves. The right-hand staff begins with a treble clef and a key signature of one flat (B-flat). It features a series of chords and triplets, with a dynamic marking of *ff*. The left-hand staff starts with a bass clef and contains a rhythmic accompaniment of eighth notes and quarter notes, including a triplet. The time signature is 4/4.

poco a poco dim. *rit.*

The second system continues the piano introduction. It features a gradual decrescendo, indicated by the marking *poco a poco dim.*, and a ritardando, marked *rit.*. The right-hand staff has a treble clef and the left-hand staff has a bass clef. The time signature is 4/4.

Andante con moto. *pp* *poco a poco cresc.*

The third system marks the beginning of the 'Andante con moto' section. The tempo is slower than the previous section. It starts with a dynamic marking of *pp* and includes a gradual crescendo, marked *poco a poco cresc.*. The right-hand staff has a treble clef and the left-hand staff has a bass clef. The time signature is 2/4.

cresc.

The fourth system continues the 'Andante con moto' section with a further crescendo, marked *cresc.*. It features triplets in the right-hand staff. The right-hand staff has a treble clef and the left-hand staff has a bass clef. The time signature is 2/4.

The fifth system concludes the piano introduction. It continues the 'Andante con moto' section with triplets and a final crescendo. The right-hand staff has a treble clef and the left-hand staff has a bass clef. The time signature is 2/4.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *f* (forte) and various rhythmic patterns.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *f* (forte) and various rhythmic patterns.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *f* (forte) and various rhythmic patterns.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *f* (forte) and various rhythmic patterns.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *f* (forte) and various rhythmic patterns.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *f* (forte) and various rhythmic patterns.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings. The first five systems are primarily chordal and melodic in nature. The sixth system begins with a dynamic marking of *mp* (mezzo-piano) and includes a *cresc* (crescendo) marking that leads to a *f* (forte) dynamic. The piece concludes with a double bar line and repeat dots.

First system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Includes a triplet of eighth notes in the treble staff.

Second system of musical notation. Treble clef, bass clef. Includes a triplet of eighth notes in the treble staff.

Third system of musical notation. Treble clef, bass clef. Dynamics: *dim.*. Includes a triplet of eighth notes in the treble staff.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *mp*. Includes a triplet of eighth notes in the treble staff.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes a triplet of eighth notes in the treble staff.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *dim. e rall molto*. Includes a triplet of eighth notes in the treble staff.

SONG.—“Every bit of loving in the world.”

(DOLORES.)

No 21.

Words by
DOUGLAS FURBER.Music by
IVOR NOVELLO.*Molto lento.*

VOICE.

PIANO.

Musical notation for the first system, featuring a voice line and piano accompaniment. The piano part starts with a mezzo-forte (*mf*) dynamic.

1. Since I've met you, I won't for - get you You've made my
 2. Ah! don't for - get me, But just re - gret me, Al - tho' you

Musical notation for the second system, including the vocal line and piano accompaniment. The piano part has a mezzo-piano (*mp*) dynamic.

world a gar - den all the while. _____ And, when we
 left me in a mist of tears. _____ A thou - sand

Musical notation for the third system, including the vocal line and piano accompaniment. The piano part has a forte (*f*) dynamic.

are a - part, The dream - land in my heart Shall wak - en
miles a - way Yet but for this I pray A thought of

at the mem - 'ry of your smile.
you to com - fort all my fears.

REFRAIN.

p
Ev - 'ry bit of lov - ing in this great big world I'm
mp

ten.
keep - ing it all for you. Ev - 'ry lit - tle scheme and

ev - ry lit - tle dream I guard you in - deed I

do! I want you to re - mem - ber when you're far a - way And

life for you is joy un - furled, That tho' you left me lone - ly, it was

I who gave you on - ly Ev - 'ry bit of lov - ing in the world.

rall. *2nd time.*
col voce.

SONG— "He won't worry me again."

No 22.

(WEX.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Andante.

VOICE.

PIANO.

mp

p

1. Ev-'ry worm has got a turn-ing, and *my* turn will come at last, When Fran-
 2. I'd a cous-in, name of Han-nah, in the hap-py days of old; We were
 3. I'd a friend—a charming fel-low—we were al-ways hand in glove, I a -

ces - co'll wish he'd shown a bit more tact. For I'm
 sweet - hearts, like two chil - dren in a book! Till she
 dored him; we'd been cron - ies ali thro' life! But I

The musical score is written in 4/8 time with a key signature of one sharp (F#). It consists of three systems. The first system shows the vocal line and piano accompaniment. The piano part has a dynamic marking of *mp*. The second system contains the lyrics and continues the piano accompaniment with a dynamic marking of *p*. The third system continues the piano accompaniment. The score includes various musical notations such as rests, notes, slurs, and a trill (*tr*) in the piano part.

grad - u - al - ly learn - ing that the time for *words* is past, And the
 act - ed in a man - ner - well, so rough and un - con - trolled That her
 felt just like O - thel - lo, when I caught him mak - ing love To the

poco cresc.

hour has now ar - rived for me to *act!* He'll dis -
 con - duct I could hard - ly o - ver - look! I was
 girl whom I had asked to be my wife! He ex -

cov - er to his cost that, when the mo - ment comes to strike, I can
 drink - ing from a tum - bler, and she bumped a - gainst my glass - Well - I
 plained that it was noth - ing but a harm - less bit of fun; But I

p

REFRAIN.

be a per - fect dev - il, if I like! For that chap
 na - tur - al - ly could - n't let *that* pass! For that girl
 felt that some - thing dras - tic should be done! For that chap

wor - ries me! But still I'll keep quite cool! I'll ask him to a
 wor - ried me! But still I kept quite cool! I took her for a
 wor - ried me! But still I kept quite cool; I met him once while

din - ner, with cham - pagne; Then I'll fill his soup with
 saun - ter down the lane; To the vil - lage pond I
 wait - ing for a train. When the en - gine passed like

leech - es, And put wasps in all his peach - es; I've a
brought her, There was fif - teen feet of wa - ter - Then I
thun - der, I just pushed the beg - gar un - der! Then I

cresc.

pie with scor - pions in it, And I'll get *him* to be - gin it! When the
put my arms a - round her, And I shoved her in, and drowned her! I can
had the bits col - lect - ed, And the plat - form dis - in - sect - ed! He was

lit - tle crea - tures sting him, O - ver yon - der cliff I'll fling him -
still re - mem - ber think - ing, When at last she'd fin - ished sink - ing -
sim - ply torn to tat - ters, But - it's no use *minc - ing* mat - ters -

p



He won't wor - ry me a - gain. _____
 She won't wor - ry me a - gain! _____
 He won't wor - ry me a - gain! _____

mp

D.C.

LAST TIME ONLY.

tr

sf

4.

If you'd met my uncle Roger, you'd have fallen to his charm;
 But I always think his end was rather sad.
 I just loved that dear old codger, yet I noticed with alarm
 That his manners in old age were getting bad!
 For the noises that he made when he was swallowing his
 Were exactly like an infant's with the croup! [soup]

REFRAIN.

And oh! that worried me!
 But still I kept quite cool!
 I dosed his dish of Benger with cocaine!
 But his lips he still would smack, so
 I put arsenic in his Glaxo!
 Then I placed him on a shutter,
 And I flung him in the gutter!
 Now he's floating down the sewer,
 And there's just *one* uncle fewer—
 He won't worry me again!

5.

I was hunting in the Midlands once—well, hunting for a job—
 When I met a well-known Master with his pack;
 So I smiled at him politely, and I said "Good morning, Bob!"
 For I always called him Bob—behind his back!
 When he answered very rudely, "Get away you quarter-
 'Twas a liberty I couldn't well permit! [wit!]"

REFRAIN.

But though he worried me,
 I kept quite calm and cool.
 That evening I waylaid him in the rain!
 Yes, I waited near his villa
 With some patent vermin killer!
 First I stunned him with the bottle,
 Then I poured it down his throttle!
 Then I pushed a bomb I'd loaded
 Down his neck—and it exploded!
 He won't worry me again!

Finale Act III.

No 23.

Words by
HARRY GRAHAM and ADRIAN ROSS.

Music by
HAROLD FRASER-SIMSON.

Tempo di Valse.

VOICE.

PIANO.

ff *rit.* *f*

Cig - a -

- rette! Cig - a - rette! You are warm - er and
- rette! Cig - a - rette! You're the on - ly true

a tempo. *p*

tru - er Than an - y fond woo - er I've met - And your
lov - er That I can dis - cov - er! And yet, Tho' I

rap - ture Ought to kin - dle and cap - ture The cold - est Co -
 kiss you, Do you think I shall miss you With ten - der re -

rit.

cresc.

rit.

quette! And the whirls Of your curls, They have
 gret? No, my friend! At the end, I shall

ten. ten. a tempo.

f

a tempo.

mf

tak - en my heart in a net ——— It's a plea - sure di -
 throw you a - way, and for - get; ——— And be - fore you are

cresc.

vine When your lip is on mine And I'm kiss - ing my
 dead, I've an - oth - er in - stead, For I'm light - ing a

1 2

own Cig - a - rette! Cig - a - new Cig - a - rette!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features two phrases: the first phrase is marked with a '1' and the second with a '2'. The lyrics are 'own Cig - a - rette!' and 'Cig - a - new Cig - a - rette!'. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. It includes a dynamic marking of *ff* (fortissimo) in the middle of the system.

The second system of the musical score continues the piano accompaniment from the first system. It is written in a grand staff with a key signature of one sharp and a 2/4 time signature. A dynamic marking of *ff* is present at the beginning of the system.

The third system of the musical score continues the piano accompaniment. It is written in a grand staff with a key signature of one sharp and a 2/4 time signature.

The fourth system of the musical score concludes the piano accompaniment. It is written in a grand staff with a key signature of one sharp and a 2/4 time signature. A dynamic marking of *sf* (sforzando) is present at the end of the system.

No 24.

SONG - "Southern Love."

(DOLORES.)

Words by
HARRY GRAHAM and ADRIAN ROSS.

Music by
HAROLD FRASER-SIMSON.

Andante con moto.

VOICE.

PIANO.

The first system of music features a voice line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and consists of a steady eighth-note bass line with chords in the right hand. The voice line is mostly silent in this system, with a few notes appearing in the second measure.

The second system continues the piano accompaniment with a *dim.* (diminuendo) marking. The voice line begins with the lyrics "1. You" in the second measure. The piano accompaniment continues with its characteristic eighth-note pattern.

The third system contains the vocal melody with lyrics. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The lyrics are: "say there are lov-ers in the North, There are love may be kin-dled at a glance, At a". The piano part features a triplet of eighth notes in the right hand.

none I know! They're
word or breath— A

cold as a riv-er run-ning forth From the
touch and a whis-per in a dance, And I've

shiv-er - ing hills of snow! But
giv-en my heart till death! To

love in the South is a love that is warm As
love in the light till I die in the dark, Though

fire of the sun ——— and the storm, And
 life be as brief ——— a a spark That

f a tempo.

burn - ing With yearn - ing!
 flash - es To ash - es!

dim. e rall.

Love, South - ern Love, is no hour of kiss and laugh - ter

p

For two that meet and woo, and part the mo - ment af - ter;

p

Though love be pain and sor - row, A night with - out a mor - row,

cresc. ed accel.

Ne - er _____ the fear shall sev - er _____ The bond of

f a tempo. *dim. e rit.*

love! Al - though my love be bound to Death as bro - ther,

p a tempo.

I choose my life to lose with him and not an - oth - er -

To feel the kiss that crown'd me, To have his arms a-round me—

cresc. ed accel.

Love, ——— that is my love ——— And more to

f a tempo. *cresc.*

me than earth or Heavn a - bove! ———

rit. *ff a tempo.* *sff dim.*

My - bove! ———

ff a tempo. *sff*

SONG — "Dear Old Days!"

No 25.

(WEX and CHORUS.)

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Moderato.

VOICE. WEX.

PIANO. 1. In
2. In
3. I

f *poco rit e dim.* *p*

by - gone days our Jacks and Jills Quite eas - i - ly got wed - ded, For
far - off times of which I speak The world was young and health - y, And
can't for - get those days of yore When we were young and frisk - y, And

stacc.

well with - in their in - comes they could keep! _____ The
folks were well con - tent - ed with their lot! _____ For
all had lumps of sug - ar in our tea! _____ We

prob - lem of the house - hold bills Was lit - tle to be dread - ed, For
if you'd thir - ty bob a week You thought your-self quite wealth - y, And
did - n't wait three months and more To get a case of whis - ky, And

poco cresc.

food and clothes and fur - ni - ture were cheap! _____ They had
did - n't spend the cash you had - n't got! _____ Then in
cream was just as com - mon as could be! _____ Then we

vi - ands rich and rare On their dai - ly bill of fare, And their
com - fort you could shop; And a 'bus would some - times stop, And you
weren't put on pa - role To count ev - 'ry lump of coal; We'd a

mf

but - ter came di - rect - ly from the cow; _____ But the
did - n't have folks tread - ing on your feet! _____ And to
boil - ing bath, each day, to keep us clean! _____ And the

wa - ges that they paid To their cook and par - lour - maid Would - n't
trav - el home at night Did - n't mean a stand - up fight, And you
milk that farm - ers sold Was - n't worth its weight in gold, And we'd

cresc.

REFRAIN.

sat - is - fy a cross - ing - sweep - er *now!* Ah, those were
some - times gave a la - dy up your seat! Ah, those were
nev - er ev - en heard of mar - ga - rine! Ah, those were

dim. e rit. *mf a tempo.*

days! When the pric - es they'd not yet be - gun to raise! When you
days! We were sim - ple and old - fash - ion'd in our ways! Then a
days! Peo - ple had - n't found that prof - it - eer - ing pays! For you

need - n't be a mill - ion - aire to get a de - cent meal, And they
bi - cy - cle was good e - nough; we did - n't need a car! And we
did - n't pay a fiv - er for a pair of rub - ber shoes, Or a

did - n't charge you eight - pence for a sim - ple cot - ton reel!
 smok'd a mo - dest Wood - bine, not a half - a - crown ci - gar!
 thou - sand - gui - nea pre - mium for an at - tic in a Mews!

cresc. *poco rit. e dim.*

Ah, those were days! ——— Life was all cham - pagne and lob - ster may - on -
 Ah, those were days! ——— For ex - tra - va - gance had not be - come the
 Ah, those were days! ——— When we took our maid - en aunt to mat - in -

mf a tempo.

naise! ——— If you wish'd to buy a trous - seau, It was
 craze! ——— La - dies clad them - selves dis - creet - ly; They did
 ees, ——— You could get a tax - i night - ly, And the

cresc. *f*

pos - si - ble to do so, In the dear old days! ———
 not *un* - dress com - plete - ly, In the dear old days! ———
 driv - er spoke po - lite - ly, In the dear old days! ———

CHORUS.

Ah, those were days! ——— When the prices they'd not yet be-gun to
 Ah, those were days! ——— We were sim-ple and old-fash-ion'd in our
 Ah, those were days! ——— Peo-ple had-n't found that prof-it-ee-er-ing

WEX.

raise! ——— And you did - n't pay a tan - ner For an
 ways! ——— Tho' we bought no Grand Pi - an - ners, We had
 pays! ——— We'd en - joy our pint of por - ter, And the

CHORUS.

ov - er - ripe ban - nan - ner, In the dear old days! ———
 far, far bet - ter man - ners, In the dear old days! ———
 beer was beer - not wa - ter! In the dear old days! ———

D.C.

D.C.

TRIO — "Choosing a wife."

No 26.

(FRANCESCO, TODO & WEX.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Allegretto.

PIANO.

1. (F.) The part - ner of my choice would be Of quite a tim - id
 2. (W.) Some folks will tell you that the choice Is not for man to
 3. (W.) Sup - pose your spouse should faith - less prove, As false as she is

type, Whod al - ways do ex - act - ly as I told her!
 make; That wo - man is the hun - ter, not the hun - ted!
 fair? How cure her ere the thing be - comes a hab - it?

(W.) I'd like the kind who's kind to me, Who'd let me smoke a
 (T.) Be - fore you've time to raise your voice You're led off to the
 (F.) Be - fore she gets in - to a groove, I'd seize her by the

pipe, And lay her trust - ing head up - on my
 stake, And by some ruth - less Reg - is - trar con -
 hair And wring her neck as tho' she were a

cresc.

shoul - der! (T.) Ah, give me the sort that
 - front - ed! (F.) There's no girl on land or
 rab - bit! (T.) All con - ven - tions I'd de -

f

cooks And can do the house - hold books! (W.) I'd pre -
 sea Who would dare dic - tate to me! I should
 - fy; I should break the mar - riage tie, For an

fer one who would treat me like a mo - ther!
 like to see my wish - es ov - er - rid - den!
 oth - er and a bet - ter wife would I sigh!

(F.) There are lots of wives a - bout, But the
 (T.) If a flap - per set her cap, You'd fall
 (W.) If you took the pro - per course, You'd ap -

trou - ble is, no doubt, That they're u - su - al - ly
 slap in - to her trap, And be spliced be - fore the
 - ply for a di - vorce; But it is - n't quite so

mar - ried to an - oth - er! (All) Oh, the
 banns could be for - hid - den! (All) Oh, the
 nice as it is ni - sil (All) Oh, the

choice of a wife Is the simp_lest thing in life! There is
 choice of a wife Is the trick_iest thing in life! There are
 loss of a wife Is the hard_est thing in life! For some

mf poco meno mosso.

no - thing that's much eas - i - er, it's true! (T.) But it's
 wo - men who could snare a kang - a - rool! (W.) And your
 wives have the ten - a - ci - ty of glue! (T.) There's the

time

ra - ther a dis - heart - ner, And you look a tri - fle blue, When you
 heart is hea - vy la - den, And you don't know what to do, When you
 smacks with - out the kiss - es, And the bill with - out the coo, When you

(An.)
 choose a per - fect part - ner And she won't choose you! Oh, the
 did - nt choose a maid - en, And she *would* choose you! Oh, the
 try to lose your "Mis - sis" And she *won't* lose you! Oh, the

poco rit.

choice of a wife Is the simp - lest thing in life! There is
 choice of a wife Is the trick - iest thing in life! There are
 loss of a wife Is the hard - est thing in life! Lots of

mf a tempo.

no - thing that's much eas - i - er, it's truel But your
 wo - men who could snare a kan - ga - rool! Tho' you
 wives have the ten - a - ci - ty of glue! There are

tr

ar - dour it gets fro - zen, And you take a gloom - y view, When a
 feel in - clined to slap her, You must see the bus - ness thro', When you
 yawn - ing deep a - bys - ses, There are traps and pit - falls too, When you

poco rit. *a tempo.*

per - fect wife you've cho - sen, And she wont choose you! wont lose you!
 did nt choose a flap - per, And she would choose you!
 try to lose your "Mis - sis" And she

1 & 2. 3.

f

DANCE.

The musical score is written for piano in 2/4 time, with a key signature of three sharps (F#, C#, G#). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *mf*. The second system includes a trill marking (*tr*) over a note in the treble clef. The fourth system features a trill marking (*tr*) over a note in the treble clef. The fifth system includes dynamic markings of *poco rit* and *a tempo*. The score concludes with a final cadence in the bass clef.