

Choral Ballad for Women's Voices

# LADY ANNE

(A POLITE TALE)

Words and Music by

CECIL FORSYTH



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# LADY ANNE

(A POLITE TALE)

(*Chorus*)

A was lady Anne, irreproachable and matronly,  
Placid as an oyster, and a model wife and daughter.  
B was Bob, her spouse, also placid as an oyster-bed,  
Never gave the gladsome eye where he didn't oughter.

Food and drink and sleep and clothes, servants and society,  
These were their anxieties, their normal occupations.  
Sound were their digestions, and they never had experienced  
Squalling brats or unpaid bills or paltry poor relations.

O high virtue!  
Penelope's equall  
How must it hurt you  
To swallow the sequell

Yet, as a virtue,  
*TRUTH!* You're our hobby;  
Out must we blurt you,  
Of Annie and Bobby.

(*A Voice*)

I hope there's nothing dreadful,  
That no one comes a cropper.

(*Chorus*)

Madame, allay your fears!  
All is strictly proper.

Now in the town where A and B  
Thus lived their useful lives,  
Lived also wicked C and D  
With E and F their wives.

The C was Claude and the D was Dan,  
In crime, most worthy mates;  
Both horrid cads,  
Both torrid cads,  
Wife-stealers, reprobates.

The E was Edna, the F was Flo,  
A vampiric pair;  
Two wily blondes,  
Two guilty blondes,  
Who lured men to their lair.

They met—all six. C, D, E, and F,  
With thumping hearts and throbbing,  
Resolved to steal Bob from his Anne  
And Annie from her Bobby.

Did Annie know? Was Bob aware  
Of this six-angled plot?  
One can but say perhaps they did,  
But praps did not.

And hardly dare we adumbrate  
The sad catastrophee  
That was only just averted by  
The energy of G.

For G was Guy, the hero,  
So handsome, young, effective,  
Hating quarrels,  
Loving morals,  
Amateur detective.

For G was Guy, the hero,  
A connoisseur of raiment,  
Bright and sunny,  
Short of money,  
Often dunned for payment.

The chance of his life  
Had come to Guy.  
Out he went  
To borrow or buy  
A marvellous make-up:  
Spectacles blue,  
Whiskers a few,  
Rags that were meant,  
With ravel and rent,  
Suspicion to break up.  
He bribed the postmen,

Stole the mail,  
He tapped the wires,  
Kept out of jail.  
He lurked in basements,  
Lurked in hearth-rugs,  
Shrank into casements,  
Squeezed into bath-plugs.  
And once, in a moment  
More than rash,  
He hid in the ash-can,  
Disguised as an ash.

He sherlocked there,  
He sherlocked here.  
His ends were good,  
But his methods queer.  
Virtue his spur;  
His whip was honor.  
Justice his nag,  
And he rode on her.

At length the reward of his talents came;  
He wormed out the secret, the guilty shame.  
He learnt with horror how Claude and Dan  
Had each been trying to trap poor Anne.  
With added horror he heard of the job  
That Edna and Flo had planned on Bob.

Then, like a man,  
He made his plan.  
The iron was hot,  
He struck the lot.

He knew that they all had bank-books,  
He meant to ignore their blank looks.  
So one by one he sent for them,  
So one by one he went for them.  
And as he held the trumps,  
And meant to take the tricks,  
He sold his information  
*TO ALL THE SIX.*

8 o'clock next day  
Dan challenged Claude.  
Claude not loath,  
Off went both,  
Taking gun and sword.

Time was 8.15,  
Cartridges were plenty.  
Both fired.  
Both expired.  
Buried at 8.20.

10 o'clock that day  
Edna heard the news,  
Said "Oh, blow!"  
Sent for Flo,  
Had a fit of blues.

Then, at 10.15,  
Tired of being croakers,  
No more moped,  
Both eloped  
With two old sugar-brokers.

To Guy that afternoon,  
Lolling in the gateway,  
Came a telegram,  
Which he opened straightway.

"Have adopted you  
As our son and heir.  
Come to Bob, your Daddy,  
Come to Anne, *ta mère*."

So A was lady Anne, irreproachable and matronly,  
Placid as an oyster, and a model wife and daughter.  
B was Bob, her spouse, also placid as an oyster-bed,  
Never gave the gladsome eye where he didn't oughter.

C and D and E and F now no longer trouble them.  
But their many millions tend to jump the fence, like chickens;  
Guy must have his yachting and his motors and his jewelry,  
Guy must this, and Guy must that, or he'll kick up the dickens.

CECIL FORSYTH

# Lady Anne

(A Polite Tale)

Choral Ballad for Women's Voices

Words and music by  
CECIL FORSYTH

Allegro vivace (♩=126)

CHORUS

PIANO

ALL  
A was la-dy

Anne, ir - re - proach - a - ble and ma - tron - ly, Pla - cid as an oy - ster, and a

mod - el wife and daugh - ter. B was Bob, her spouse, al - so pla - cid as an

oy - ster - bed, Nev - er gave the glad - some eye where he did - n't ough - er.

*mp*

Food and drink and sleep and clothes, ser-vants and so - ci - e - ty, These were their anx-

*>mp*

*mf*

i - e - ties, their nor-mal oc - cu - pa - tions. Sound were their di -

*mf*

*poco allarg. e cresc.*

ges-tions, and they nev - er had ex - pe - ri - enced Squall-ing brats or

*poco allargando*

*cresc.*

*f* *a tempo*

un-paid bills or pal - try poor re - la - tions.

*a tempo* *f* *allarg.*

Meno mosso

SOPRANO I

O high vir-tue! Pe-nel-o-pe's e - qual! How must it

SOPRANO II

O high vir-tue! Pe-nel-o-pe's e - qual! How must it

ALTO

O high vir-tue! Pe-nel-o-pe's e - qual! How must it

Meno mosso (about ♩ = 100)

hurt you To swal-low the se-quel! Yet, as a vir-tue, Truth! You're our

hurt you To swal-low the se-quel! Yet, truth, Truth! You're our

hurt you To swal-low the se-quel! Yet, as a vir-tue, truth, -

hurt you To swal-low the se-quel! Yet, as a vir-tue, truth, -

*allargando dim.*

hob - by; Out must we blurt you, Of An - nie and

*allargando*

hob - by; Out must we blurt you, must blurt An-nie, An - nie and

*allargando dim.*

Truth! You're our hob - by; Out must we blurt you Of

*allargando*



*a tempo (allegro vivace)*

Bob-by.  
*a tempo*

Bob-by.  
*a tempo*

ONE ALTO (SOLO)

Bob-by.  
*a tempo (allegro vivace)*

I hope there's noth-ing dread - -

Ma-dame,

(ALL) Ma-dame,

ful, That no one comes a crop - - per.

Ma-dame,

al-lay your fears!

*f rit (emphatic)*

All — is strict-ly prop-er.

*p*

Now

al-lay your fears!

*f rit (emphatic)*

All — is strict-ly prop-er.

al-lay your fears!

*f rit (emphatic)*

All — is strict-ly prop-er.

*rit.*

*a tempo*

Con moto *mp*

in the town where A and B Thus lived their use-ful lives, Lived al- sowick- ed

Con moto (♩=120)

*p leggiero* *mf*

C and D With E and F, their wives.

SOPRANO II *p* *mp*

The C was Claude and the D was Dan, In

*p*

crime, most worth-y mates; Both hor-rid cads, Both tor-rid cads, Wife-steal-ers,

*mf* *f*

*mp* *mf* *f* *mf* *f*

rep-ro-bates. The E was Ed-na, the F was Flo, A vam-pi-ri-tic

ALTO *p* *mp*

The E was Ed-na, the F was Flo, A vam-pi-ri-tic

*mf* *f* *p* *mp*

pair; — Two wilt-y blondes, Two guilt-y blondes, Who lured men to their lair. They pair; — Two wilt-y blondes, Two guilt-y blondes, Who lured men to their

*mf* *f* *allargando* *f*

met... all six. C, D, E, and F, With thump-ing hearts and throbb-ing, Re - met... all six. C, D, E, and F, With thump-ing hearts and throbb-ing, Re - lair. All six. C, D, E, and F, With thump-ing hearts and throbb-ing, Re -

*a tempo* *a tempo* *a tempo* *f a tempo*

solved to steal Bob from his Anne And Annie from her Bob - by. Did solved to steal Bob from his Anne And Annie from her Bob - by. Did solved to steal Bob from his Anne And Annie from her Bob - by. Did

An-nie know? Was Bob a-ware Of this six-an-gled plot? One can but

An-nie know? Was Bob a-ware Of this six-an-gled plot? One can but

An-nie know? Was Bob a-ware Of this six-an-gled plot? One can but

*allargando* say per-haps they did, But p'r'aps did not. *a tempo*

*allargando* say per-haps they did, But p'r'aps did not. *a tempo*

*allargando* say per-haps they did, But p'r'aps did not. *a tempo*

*allargando* say per-haps they did, But p'r'aps did not. *a tempo*

*mf* The

*mf* And hard-ly dare we ad-um-brate The

*mf cantando*

*mf* That was on-ly just a - vert - ed By the  
 sad cat - as - tro - phes, That was on-ly just a - vert - ed By the  
 sad cat - as - tro - phes,

*mp* en-er-gy of G, of G. For  
 en-er-gy of G, of G. *p*  
 of G. *pp*

**Sostenuto** *mp* G was Guy, the he - ro, So hand-some, young, ef - fec - tive, For  
*p mp p* the he - ro, ef - fec - tive,  
*p mp p* the he - ro, ef - fec - tive,

**Sostenuto (about ♩ = 68)** *mp* *p* *mp*

grazioso

*mf* *p* *rit* *p*

G was Guy, the he - ro, Hat-ing quar-rels, Lov-ing mor-als, Guy. For

*mp* *mf* *mp* *mf* *p*

For G, Am - a - teur de - tec - tive

*mp* *mf* *mf* *rit*

For G, Am-a - teur,

*a tempo* *mp* *mp*

G was Guy, the he - ro, A con - noi - seur of rai - ment, For

*a tempo* *p* *mp* *p* *p* *mp* *p*

the he - ro, of rai - ment,

*a tempo* *p* *mp* *p* *p* *mp* *p*

the he - ro, of rai - ment,

grazioso

*mf* *p* *rit* *p*

G was Guy, the he - ro, Bright and sun-ny, Short of mon-ey, Guy. For

*mp* *mf* *mp* *mf* *p*

For G, Of - ten dunn'd for pay - ment.

*mp* *mf* *mf* *rit* *p*

For G, Of-ten dunn'd.

*rit*

*a tempo non cresc.* *rit.* *pp*

G was Guy, the he-ro, G was Guy.

*a tempo p* *rit.* *pp*

the he-ro, G was Guy.

*a tempo p* *rit.* *pp*

the he-ro, G was Guy.

*a tempo rit.* *pp*

Allegro giocoso

Allegro giocoso (about ♩. = 120)

The chance of his life Had

come to Guy. Out he went To bor-row or buy A mar-vel-lous make-up:

*mp* Whis-kers a few, *mf* With rav-el and rent, Sus -  
*mp* Spec-ta-cles blue, *mf* Rags that were meant,

The first system of music features a vocal line with two staves and a piano accompaniment with two staves. The vocal line starts with a *mp* dynamic and includes the lyrics 'Whis-kers a few, With rav-el and rent, Sus -' on the first staff and 'Spec-ta-cles blue, Rags that were meant,' on the second staff. The piano accompaniment includes dynamics *p* and *mp*.

*mp con grazia* pi-cion to break-up. He bribed the post-man, Stole the mail, He  
*mp con grazia* He stole the mail, He

The second system of music features a vocal line with two staves and a piano accompaniment with two staves. The vocal line includes the lyrics 'pi-cion to break-up. He bribed the post-man, Stole the mail, He' on the first staff and 'He stole the mail, He' on the second staff. The piano accompaniment includes dynamics *p*, *mf*, and *mp*.

tapp'd the wires, Kept out of jail.  
 kept out of jail. *mp* He lurk'd in base-ments, Lurk'd in hearth-rugs,

The third system of music features a vocal line with two staves and a piano accompaniment with two staves. The vocal line includes the lyrics 'tapp'd the wires, Kept out of jail.' on the first staff, 'kept out of jail.' on the second staff, and 'He lurk'd in base-ments, Lurk'd in hearth-rugs,' on the third staff. The piano accompaniment includes a *mp* dynamic.



*mp*

And once, in a mo - ment

Shrank in - to case - ments, Squeezed in - to bath - plugs. Once, in a mo - ment

Shrank in - to case - ments, Squeezed in - to bath - plugs. Once, in a mo - ment

*mp* *mf* *cresc.*

More than rash, once, in a mo - ment More than rash, He hid in the ash - can,

*mp* *mf* *cresc.*

More than rash, once, in a mo - ment More than rash, He hid in the

More than rash, once, in a mo - ment More than rash, He hid in the

*mp* *mf cresc.*

*f*

ash - can, ash, Dis - guised as an ash,

*f*

ash - can, Dis - guised as an ash,

*f*

ash - can, Dis - guised as an ash,

as an ash. *p*

as an ash. He

as an ash.

*ff* *p*

*mp*

He sher-lock'd here.

sher-lock'd there, *mf*

His aims were good, But his meth-ods queer.

*mf*

*mf poco allargando*

His whip was hon- or,

*mp poco allargando*

Vir- tue his spur;

*f più allargando*

Jus- tice his nag, And he rode on her.

*poco allargando*

*più allargando* *8*

*mp* *f* *attacca*

Allegro agitato

*p cresc. poco a poco*

At length the re-ward of his tal-ents came; He

Allegro agitato (♩ = 126)

*p*

*cresc. poco a poco*

worm'd out the se-cret, the guilt-y shame. He learnt with hor-ror how

*p cresc. poco a poco*

He learnt with hor-ror how

Claude and Dan Had each been try-ing to trap poor Anne. With

*mf cresc.*

Claude and Dan Had each been try-ing to trap poor Anne. With

*mf cresc.*

With

add - ed hor - ror — he heard of the job That Ed - na and Flo had

add - ed hor - ror — he heard of the job That Ed - na and Flo had

add - ed hor - ror — he heard of the job That Ed - na and Flo had

*mf cresc.*

plann'd on Bob. Then, like a man,

plann'd on Bob. Then, like a man,

plann'd on Bob. Then, like a man,

*f ritmico*

*f ritmico*

*f ritmico*

*ff* *f* *ff*

He made his plan. The iron was hot, — He struck the lot. —

He made his plan. The iron was hot, — He struck the lot. —

He made his plan. The iron was hot, — He struck the lot. —

*f* *allargando* *ff*

*f* *allargando* *ff*

*f* *allargando* *ff*

*f* *allargando* *ff*

Larghetto, ben sostenuto

*mp dreamily*  
He knew that they  
*mp dreamily*  
He

Larghetto, ben sostenuto (♩ = 72)

*ff* *f* *mf* *mp*  
*con Ped*

all had bank-books, He meant to ignore their blank looks.  
knew that they all had bank-books, He meant to ignore their

*p molto cantabile*  
So one by one he sent for them, So one by one he  
*p molto cantabile*  
So one by one he sent, So one by  
*p* blank looks. *p molto cantabile*  
So one by one he sent

*p*  
*sempre con Ped.*

*cresc. poco a poco*

went for them. And as he held the trumps, —  
 one he went for them. And as, and as he  
 and went for them. And, and as he held, he

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

— And meant to take the tricks, — He sold his  
 held — the trumps, And meant to take, to take them, He sold his  
 held the trumps, And meant, and meant to take them, He sold his

*f* *p molto dolce*

*f* *p molto dolce*

*f* *p molto dolce*

*f* *p molto dolce*

in - for - ma - tion TO ALL THE SIX. —  
 in - for - ma - tion TO ALL THE SIX. —  
 in - for - ma - tion, he sold it TO ALL THE SIX. —

*pp*

*pp*

*pp*

*pp* *p* *pp*

Allegro animato (about  $\text{♩} = 66$ )

Piano introduction for the first system, featuring treble and bass staves with dynamic markings *pp*, *pp*, *p*, *pp*, and *p*.

ALTO  
*pp leggiero*

*p poco cresc.*

Vocal line and piano accompaniment for the first system of lyrics. The vocal line starts with *pp leggiero* and includes the instruction *p poco cresc.* The piano accompaniment includes *pp*, *p*, and *poco cresc.*

Eight o' clock next day Dan chal-lenged Claude. Claude not loath,

*poco rit*

*a tempo*

*mp*

Vocal line and piano accompaniment for the second system of lyrics. The vocal line includes the instruction *poco rit*, *a tempo*, and *mp*. The piano accompaniment includes *poco rit* and *mp*.

Off went both, Tak - ing gun and sword. Time was eight-fif - teen,

*a tempo*

Vocal line and piano accompaniment for the third system of lyrics. The vocal line includes the instruction *a tempo*, *mf*, and *f allargando*. The piano accompaniment includes *mf* and *allargando*.

Cart - rid-ges were plen - ty - Both fired. Both ex-pired. Bur - ied at eight-twen-ty.

*p leggiero*  
Ten o' clock that day

*a tempo*  
*f* *p*

*mp poco cresc.* *poco rit.*  
Ed-na heard the news, Said "Oh, blow!" Sent for Flo, Had a fit of

*mp* *poco cresc.* *poco rit.*

*a tempo* *mf* *allargando cresc.*  
blues. Then, at ten-fif-teen, Tired of be-ing croak-ers No more moped,  
*mf allargando*  
Both e -

*a tempo* *mf* *allargando cresc.*



*mf*  
To

*f*

Both e-loped With two old sugar-bro - kers.

*cresc.* *f*

loped With su - gar - bro - kers.

*a tempo*

*mf cresc.*

Guy that af - ter-noon, Lolling in the gate-way, — Came a

*mf* *cresc.*

To Guy — Came a

*mf*

To Guy that af - ter-noon, "tel - e - gram,

*f* *ff largamente*

tel - e - gram, Which he o-pen'd straight-way. "Have a - dopt - ed

*f* *ff largamente*

tel - e - gram, o - pen'd straight-way. "Have a - dopt - ed

*f* *ff largamente*

tel - e - gram," o - pen'd straight-way. "Have a - dopt - ed.

*largamente* *ff*

you As our son and heir.

you As our son and heir.

you As our son and heir.

*p subito, cresc. poco a poco*

Come to Bob, your dad - dy, Come to Anne, come to

*p subito, cresc. poco a poco*

Come to Bob, your dad - dy, Come to Anne, come to

*p subito, cresc. poco a poco*

Come to Bob, your dad - dy, Come to Anne, come to

*p subito, cresc. poco a poco*

*f*

Anne, ta mère."

*f*

Anne, ta mère."

*f*

Anne, ta mère."

*f*

## Allegro vivace

ALL *f*

So A was la - dy Anne, ir - re - proach - a - ble and

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 two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note chord of G4-Bb4-Eb4, followed by a series of chords in the right hand and a bass line in the left hand.

ma - tron - ly, Pla - cid as an oy - ster, and a mo - del wife and

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with similar chordal textures.

daugh - ter. B was Bob, her spouse, al - so pla - cid as an oy - ster - bed,

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with similar chordal textures.

Nev - er gave the glad - some eye where he did - n't ough - er.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with similar chordal textures.

*mp* C and D and E and F now no long - er trou - ble them,

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with similar chordal textures.

But their man-y mil-lions tend to jump the fence, like chick-ens; Guy must have his

*mf*

yacht-ing and his mo - tors and his jew - el - ry, Guy must this, and

*poco allargando e cresc.*

Guy must that, or he'll kick up the dick-ens,

Guy must that, or he'll kick up the dick-ens, Up

Guy must that, or he'll kick up the dick-ens, He'll kick up, up, up, up,

*a tempo*

*a tempo* *mp*

*a tempo* *p*

*a tempo* *p*

*mf* He'll kick up, up, up the dick-ens,  
*f* up, up, up, he'll kick up, up, up the dick-ens,  
*f* up, up, up, he'll kick up, up, up the dick-ens, *p* He'll kick up, up,

*mf* He'll kick up, up, up — the  
*mp* Up, up, up, up, he'll kick up, up, up — the  
*ff* up, up, up, up, up, he'll kick up, up, up — the

dick-ens.  
 dick-ens.  
 dick-ens.

*ff*