

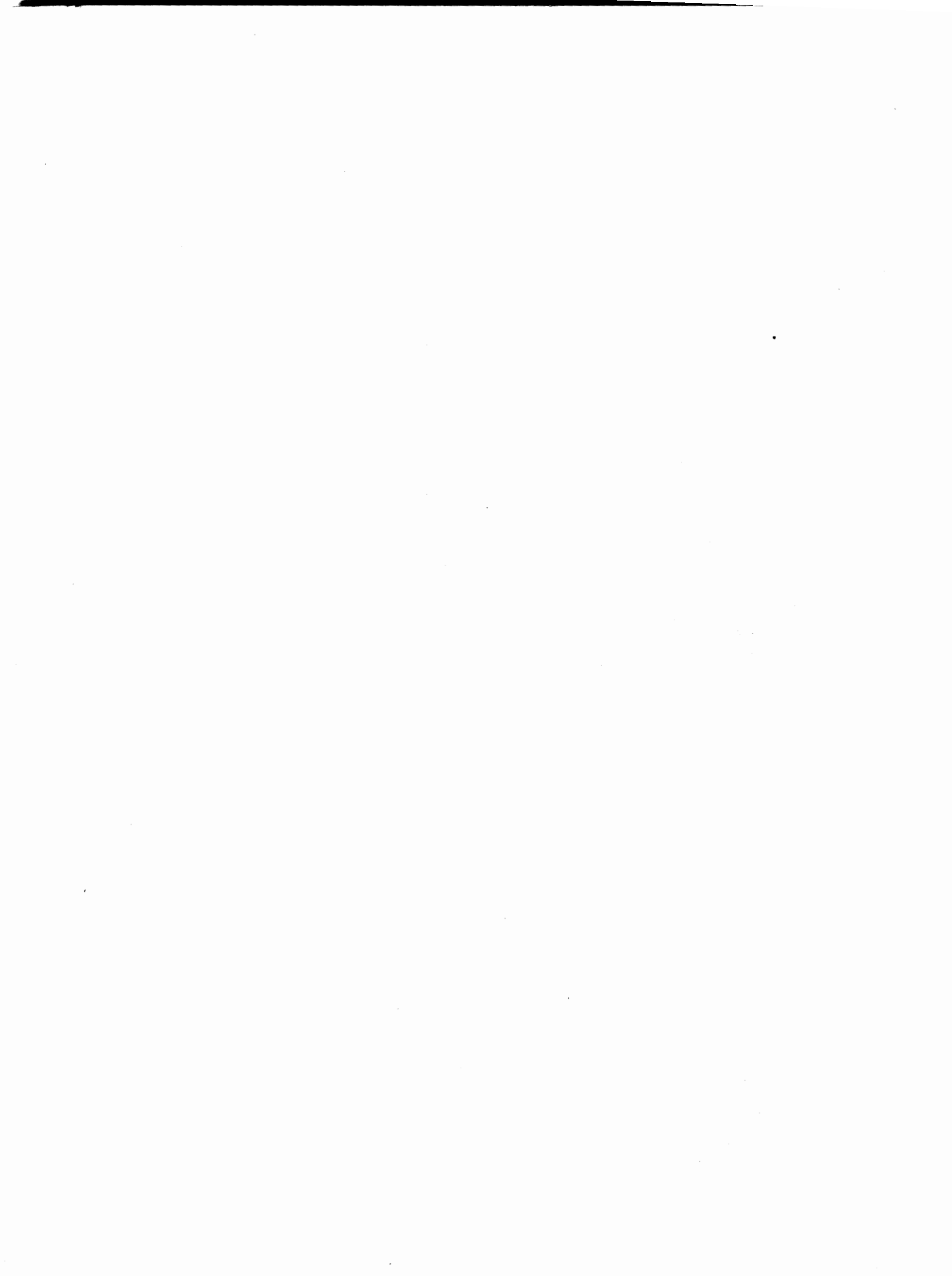
THE ARCADIANs

July 1909



CHAPPELL & CO L^{TD}.

MUSIC BY
LIONEL MONCKTON
and
HOWARD TALBOT.



THE ARCADIANs.

A Fantastic Musical Play in Three Acts.

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AND

A. M. THOMPSON.

LYRICS BY

ARTHUR WIMPERIS.

MUSIC BY

LIONEL MONCKTON & HOWARD TALBOT.

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Produced by Mr. ROBERT COURTNEIDGE.

THE ARCADIANs.

Dramatis Personæ.

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SIMPLICITAS (<i>an Arcadian</i>)... }
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BOBBIE... MR. NELSON KEYS.
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AND		
... MISS FLORENCE SMITHSON.		

Synopsis of Scenery.

ACT I.—Arcadia (CONRAD TRITCHLER.)
ACT II.—Askwood (R. C. McCLEERY.)
ACT III.—The Arcadian Restaurant (STAFFORD HALL and W. HOLMES.)

ORCHESTRA UNDER THE DIRECTION OF MR. ARTHUR WOOD.

THE ARCADIAN.

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THE ARCADIAN.

Act I.



Nº 1.

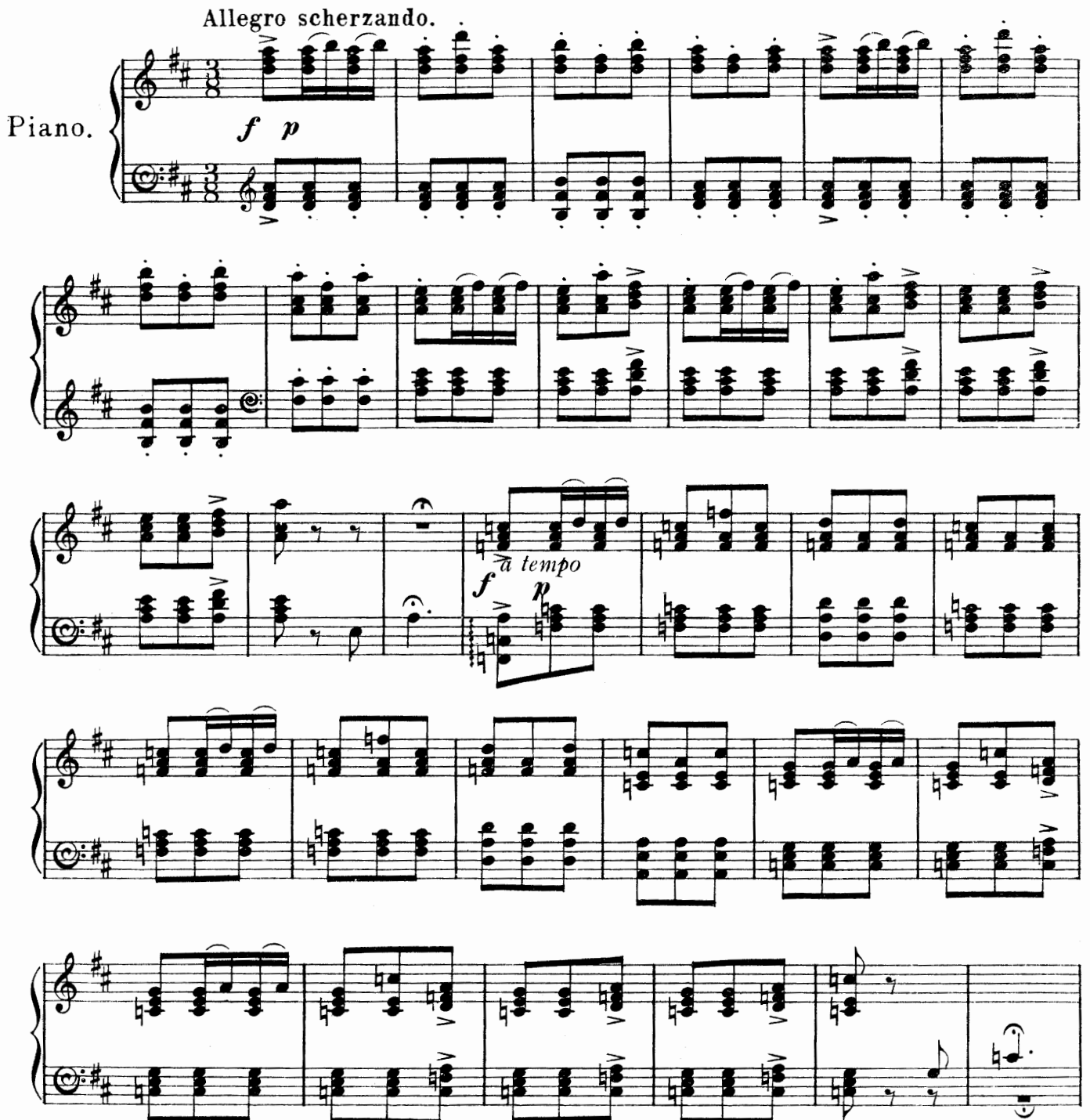
INTRODUCTION and OPENING CHORUS.

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegro scherzando.

Piano.



The musical score is written for piano and consists of five systems of music. The first system is marked *Allegro scherzando* and includes dynamic markings *f* and *p*. The second system continues the piece. The third system features a tempo change to *a tempo* and a dynamic marking of *f*. The fourth and fifth systems conclude the piece with various chordal textures and melodic lines.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melody in the treble staff and a bass line in the bass staff. Performance markings include "cresc. a tempo" in the first measure, "poco" in the second measure, "a" in the fifth measure, and "poco" in the sixth measure.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature as the first system. The melody and bass line continue with various chordal textures and rhythmic patterns.

Third system of musical notation. It includes a dynamic marking of "f" (forte) in the fifth measure. The notation shows a change in the bass line's harmonic support. The system concludes with a "Ped." (pedal) marking and an asterisk (*) in the sixth measure.

Fourth system of musical notation. This system features a prominent melodic line in the treble staff with a long slur. The bass staff provides a steady accompaniment. The system is marked with "Ped." and an asterisk (*) at the beginning, and "Ped." and an asterisk (*) at the end.

Fifth system of musical notation. The melody in the treble staff consists of a series of chords and dyads. The bass staff continues with a consistent accompaniment. The system ends with a key signature change to one sharp (F#) in the final measure.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

Second system of musical notation. The treble clef part begins with a piano (*p*) dynamic marking. The bass clef part continues with a steady accompaniment.

Third system of musical notation. The treble clef part features a *cresc.* (crescendo) marking. The bass clef part continues with the accompaniment.

Fourth system of musical notation. The treble clef part begins with a forte (*f*) dynamic marking. The bass clef part includes a *rit.* (ritardando) marking. There are also some performance markings like *V* and ***.

Fifth system of musical notation, concluding the piece. The treble clef part has several *V* markings. The bass clef part ends with a final cadence.

(CURTAIN.)

Piano introduction for the curtain scene, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a flowing melody in the right hand and a supporting bass line in the left hand, marked with a piano (*p*) dynamic.

CHORUS. SOPRANOS and CONTRALTOS.

CHO. *p* Ar - ca - dians are we, _____ Dame Na - ture

Musical notation for the Soprano and Contralto parts of the chorus. The vocal line is on a single staff with a treble clef and two sharps key signature. The piano accompaniment is on a grand staff (treble and bass clefs) with two sharps key signature. The lyrics are: "Ar - ca - dians are we, _____ Dame Na - ture".

CHO. blest our birth _____ With spell of Sun and Sea And charm of

Musical notation for the Soprano and Contralto parts of the chorus. The vocal line is on a single staff with a treble clef and two sharps key signature. The piano accompaniment is on a grand staff (treble and bass clefs) with two sharps key signature. The lyrics are: "blest our birth _____ With spell of Sun and Sea And charm of".

CHO. Mo - ther Earth, _____

TENORS and BASSES.

Musical notation for the Tenors and Basses part of the chorus. The vocal line is on a single staff with a bass clef and two sharps key signature. The piano accompaniment is on a grand staff (treble and bass clefs) with two sharps key signature. The lyrics are: "Mo - ther Earth, _____".

With free - dom of the weald, _____

Piano accompaniment for the final part of the chorus, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a flowing melody in the right hand and a supporting bass line in the left hand.

CHO. *mf* And gold of gar - ner'd

With shel - ter of the woods *pp* *mf* And gold of gar - ner'd

CHO. world - - ly

field For all our world - ly goods.

field For all our world - - ly goods.

CHO. In Ar - ca - dy life *p*

CHO. flows a - long As care - less as the shep - herd's song That
That

CHO. Strep - hon pipes a - long the lea In Ar - ca - dy, in
Stre - phon pipes a - long the lea In Ar - ca - dy, in

poco rall.

poco rall.

CHO. Ar - ca - dy! In Ar - ca - dy life trips a - long As
Ar - ca - dy!

a tempo

a tempo

CHO. light - some as the Pix - y throng Who sport be - neath the
 Who sport be - neath the

CHO. green - wood tree In Ar - ca - dy, in Ar - ca - dy!
 green - wood tree In Ar - ca - dy, in Ar - ca - dy!

CHO. In Ar - ca - dy! In
 In Ar - ca - dy! In

CHO.

Ar - ca - dy!

Ar - ca - dy!

p

SOPRANO SOLO.

p

Drone _____ of bees a - mong the

p dolce.

flow'rs, Her - ald - ing the sum - mer noon, Songs of

p dolce.

birds a - mid the bow'rs, Lit - an - y of joy - ous

June: _____ Hush _____ and

The first system of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The lyrics are "June: _____ Hush _____ and". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

mur - mur of the leaves As the Ze - phyr comes and

The second system of the musical score. The vocal line continues with the lyrics "mur - mur of the leaves As the Ze - phyr comes and". The piano accompaniment continues with the same eighth-note accompaniment and chordal structure.

goes, Green and gold of rip'n - - ing sheaves, Sail - - ing

The third system of the musical score. The vocal line continues with the lyrics "goes, Green and gold of rip'n - - ing sheaves, Sail - - ing". The piano accompaniment continues with the same eighth-note accompaniment and chordal structure.

clouds of pearl and rose: _____ The

molto cresc.

The fourth system of the musical score. The vocal line continues with the lyrics "clouds of pearl and rose: _____ The". The piano accompaniment continues with the same eighth-note accompaniment and chordal structure. The instruction *molto cresc.* is written below the piano part.

pp

heart to love, the eye to see!— These are the

p

joys of Ar - - ca - - dy!

CHORUS

The heart to love, the

The heart to love, the

cresc.

CHO

eye to see!— These are the joys of Ar - - ca -

eye to see!— These are the joys of Ar - - ca -

f

CHO. *p*
- dy! Of Ar - ca - dy,
- dy! Of Ar - ca - dy,
mf

CHO. *p*
Of Ar - - ca - - dy!
Of Ar - - ca - - dy!
p

rall e dim.

Andante.

SOLO (ASTROPHEL.)

Eve-ning and the sense of rest, _____ La-bour light-ly laid a -

AST. -side, _____ Crim-son splen-dour of the West, _____

AST. Gla - - mour of the twi-light-tide: _____ Scent of mea-dow-sweet and

AST. thyme And a hun - - dred hon - ey'd things, _____

cresc.

AST. Phil - o - mel's im - - - pass-ioned rhyme When the moon — her sic - kle

AST. swings: The pass-ing day, the night to be! — These are the joys of

p *cresc.*

AST. CHORUS. *p* *cresc.* *f*

Ar-ca-dy! — The pass-ing day, — the night to be! — These are the joys of

Tempo I?

CHO. Ar - ca - dy! S mer - ry ma - zes tread

So mer - ry ma - zes tread

CHO. And crown your locks with flow'rs, Let Youth with

And crown your locks with flow'rs, Let Youth with

cresc. *poco* *a* *poco*

cresc. *poco* *a* *poco*

CHO. Plea - sure wed, The Joy of Life is ours!

Plea - sure wed, The Joy of Life is ours!

CHO. *f* In

CHO. *p* Ar - ca - dy life flows a - long As care - less as the

CHO. *f* *p* shep - herd's song That Stre - phon pipes a - long the lea In
That Stre - phon pipes a - long the lea In

poco rall. *a tempo*

CHO. Ar - ca - dy, in Ar - ca - dy! In Ar - ca - dy life

Ar - ca - dy, in Ar - ca - dy!

CHO. trips a - long As light - some as the Pix - y throng Who

Who

CHO. sport be - neath the green - wood tree. In Ar - ca - dy, in

sport be - neath the green - wood tree. In Ar - ca - dy, in

CHO. Ar - ca - dy! In Ar - ca -

Ar - ca - dy! In Ar - ca -

p

CHO. - dy, in Ar - ca - dy!

- dy, in Ar - ca - dy!

mf *p*

pp

pp

No. 2.

SONG. (Time.) and CHORUS.

"I QUITE FORGOT ARCADIA."

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Allegro moderato.

Piano.

TIME.

Since the

TIME.

days be - fore the flood, When the world was main - ly
- plant - ed Jove and Zeus I've as - sist - ed to re -

TIME.

mud, Where the mam - moth met the might - y mas - to -
 - duce Might - y A - thens' to a lit - tle spot of

TIME.

don - I've been sad - dled with the berth of po -
 Greece I have watch'd the le - gions pass From the

mf *p*

TIME.

- lice - man to the Earth: I'm the man who keeps Cre -
 ranks of shin - ing brass To the plain but so - lid

TIME.

- a - tion mov - ing on - But I've
 "Cop - per" of Po - lice! I have

mf *p*

TIME.

had so much to do That I'd quite for - got - ten
 chang'd the fash - ion's mode From the an - cient Bri - ton's

TIME.

you, Yes, I've skipp'd you as a school - boy skips a
 woad, When they dyed them-selves a love - ly shade of

TIME.

page, _____ So I fear you're in ar -
 blue, _____ To So - ci - e - ty to -

TIME.

- rears Just a - bout three thou - sand years, For with you I see it's
 - day, Which ex - hib - its, strange to say, An a - larm - ing sim - i -

TIME.

still the Gold - en Age. To
- la - ri - ty of hue.

REFRAIN.

TIME.

ev - 'ry race in ev - 'ry clime I set the pace and call the time, From

a tempo

TIME.

Cam - ber - well to Can - da - har, But I quite for - got Ar - ca - di - a!

CHO.

To

To

CHO. ev - 'ry race in ev - 'ry clime He

ev - 'ry race in ev - 'ry clime He

CHO. sets the pace and calls the time, From Cam - ber - well to

sets the pace and calls the time, From Cam - ber - well to

CHO. Can - da - har, But he quite for - - got Ar - -

Can - da - har, But he quite for - - got Ar - -

CHO.

ca - di - a!

ca - di - a!

CHO.

CHO.

1. TIME. 2.

I've sup-

f₃ *p* *f₃*

N^o 3.

QUARTET. (Sombra, Chrysaëa, Strephon and Astrophel.)

"THE JOY OF LIFE."

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegretto.

Piano.

SOMBRA.

1. The sha - dow - dap - pled
2. The as - pho - del's a -

SOM.

mead Is sweet with scent of thyme, The shep-herd tunes his
- blaze, The crim - son rose a - glow, A - mid the wood - land

ASTROPHEL.

SOM.

reed To rip - pling, rhyth - mic rhyme, The swal - lows swoop and
ways The bree - zes whis - per low: The drow - sy bees drink

AST. fly, deep The grass grows rich and rife, Where hea - ther bel - fries swing,

AST. — The brook goes bab - bling by, A - lilt with laugh - ing The birds their ma - tins keep With joy - ous ca - rol -

rall.

SOM. So take your plea - sure, Min - gle love with

CHR. So take your plea - sure, Min - gle love with

AST. life! - ling. So take your plea - sure, Min - gle love with

STR. So take your plea - sure, Min - gle love with

a tempo

SOM. *Lei - sure, Life's a dain - ty mea - sure For our danc - ing*

CHR. *Lei - sure, Life's a dain - ty mea - sure For our danc - ing*

AST. *Lei - sure, Life's a dain - ty mea - sure For our danc - ing*

STR. *Lei - sure, Life's a dain - ty mea - sure For our danc - ing*

SOM. *feet! For Na - ture's smil - ing With a charm be - *cresc.**

CHR. *feet! For Na - ture's smil - ing With a charm be - *cresc.**

AST. *feet! For Na - ture's smil - ing With a charm be - *cresc.**

STR. *feet! For Na - ture's smil - ing With a charm be - *cresc.**

SOM.  -guil - ing, With the sun on the dew And the lark in the

CHR.  -guil - ing, With the sun on the dew And the lark in the

AST.  -guil - ing, With the sun on the dew And the lark in the

STR.  -guil - ing,



SOM.  blue And the joy of life, _____

CHR.  blue And the joy of life, _____

AST.  blue And the joy _____ of life, _____

STR.  And the joy of life, the joy _____



SOM. *p rall.*
the joy of life all the wide world through! 1.

CHR. *p*
all the wide world through!

AST. *p*
the joy of life all the wide world through!

STR. *p rall.*
of life all the wide world through!

p rall. *a tempo*

SOM. 2.
through!

CHR. through!

AST. through!

STR. through!

p a tempo

Nº 4.

CHORUS OF FEAR.

"LOOK, WHAT HOVERS THERE?"

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegro.

Piano.

ppp misterioso

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords, primarily triads and dyads, moving in a stepwise fashion. The lower staff is in bass clef with the same key signature and time signature, featuring a simple bass line with quarter notes and rests.

The second system of piano accompaniment continues the musical texture from the first system, maintaining the same key signature and time signature. The upper staff continues with chordal accompaniment, while the lower staff continues with the bass line.

HO. *ppp* Look, what hov - ers there a - bove us,

ppp Look, what hov - ers there a - bove us,

The vocal line is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a *ppp* dynamic marking. The lyrics are: "Look, what hov - ers there a - bove us,". The melody is simple and follows the natural inflection of the words.

The third system of piano accompaniment concludes the musical piece. It maintains the same key signature and time signature as the previous systems. The upper staff continues with chordal accompaniment, and the lower staff continues with the bass line.

CHO. Hang - ing on gi - gan - tic wing!

Hang - ing on gi - gan - tic wing!

HO. O e - ter - nal gods who love us,

O e - ter - nal gods who love us,

CHO. Save us from the aw - - ful thing!

Save us from the aw - - ful thing!

CHO. *cresc.* *poco* - *a* - *poco*

Hark, it's com - ing, hum - ming, thrum - ming,

Hark, it's com - ing, hum - ming, thrum - ming,

cresc. *poco* - *a* - *poco*

CHO. Wheel - ing, reel - ing in its flight,

Wheel - ing, reel - ing in its flight,

CHO. Loop - ing, droop - ing, swoop - ing, whoop - ing,

Loop - ing, droop - ing, swoop - ing, whoop - ing,

CHO. Like a har - py of the night!

CHO. See up - on it's back is rid - ing

cresc.

CHO. Some - thing in no mor - tal shape,

CHO. *f* Mop-ping, mow-ing, creep-ing, leap-ing, Frisk-ing like a fren-zied ape!

Mop-ping, mow-ing, creep-ing, leap-ing, Frisk-ing like a fren-zied ape!

CHO. It's up-on us! It's up-on us! Ah!_____

It's up-on us! It's up-on us! Ah!_____

It's up-on us! It's up-on us! Ah!_____

It's up-on us! It's up-on us! Ah!_____

ff

Nº 5.

SONG-(Sombra.)

"THE PIPES OF PAN ARE CALLING."

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Allegretto.

Piano.

mf sempre leggiero

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and contains a harmonic accompaniment of chords. The tempo marking *mf sempre leggiero* is written above the lower staff.

The second system features a vocal line (SOM.) and piano accompaniment. The vocal line is in treble clef and contains the lyrics: "With a mel-o-dy en-thral-ling, Loud the woodland ech-oes ring.—". The piano accompaniment consists of two staves, with the upper staff in treble clef and the lower in bass clef. A dynamic marking *p* is present at the beginning of the piano part. The system concludes with a double bar line and a fermata over the final chord.

The third system features a vocal line (SOM.) and piano accompaniment. The vocal line is in treble clef and contains the lyrics: "Hark! the pipes of Pan are calling With a mer-ry". The piano accompaniment consists of two staves, with the upper staff in treble clef and the lower in bass clef. The system concludes with a double bar line and a fermata over the final chord.

*

SOM. *lilt and swing.* Hear their joyous ca-rol-ling,

SOM. Flow-ing, grow-ing, ris-ing, fall-ing, Youth and Joy— must have their fling

SOM. *rit.* When the pipes of Pan are call-ing— Ah! _____

rit. *espress.*

SOM. _____ The pipes of Pan. _____ So

REFRAIN.

SOM. *a tempo*

fol-low, fol-low, fol-low, The merry, merry, pipes of Pan. The magic reed That

a tempo

SOM.

charms at need The heart of maid and man. Ah! _____ A -

SOM.

- way, a - way, they seem to say, And catch us if you can! Come, fol-low, fol-low,

SOM. *rit.* *a tempo*

Where they lead, The mer-ry, mer-ry pipes of Pan!

rit. *a tempo*

mf

dim.

SOM.

Loud they laugh be - side the foun - tain, Shrill they min - gle with the breeze, —

ff

SOM.

Sweet they call a - - cross the moun - tain,

*

SOM.

Soft they whis - per through the trees, — Low they murmur

ff

*

SOM. with the bees, Blithe-ly where the brook goes braw-ling; Na-ture's fin-gers

The first system of music features a vocal line (SOM.) and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "with the bees, Blithe-ly where the brook goes braw-ling; Na-ture's fin-gers". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

SOM. touch the keys When the pipes of Pan are call-ing! *rit.*

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "touch the keys When the pipes of Pan are call-ing!". The piano accompaniment includes a *rit.* (ritardando) marking. The system concludes with a *rit.* marking in the piano part.

SOM. Ah!

The third system of music features a vocal line (SOM.) with the lyric "Ah!" and a piano accompaniment. The piano part is marked *espress* (espressivo) and includes a large slur over the right hand.

SOM. The Pipes of Pan, So **REFRAIN**

The fourth system of music features a vocal line (SOM.) and a piano accompaniment. The vocal line lyrics are: "The Pipes of Pan, So". The system is labeled as the **REFRAIN** and includes a repeat sign at the end of the vocal line.

SOM. *fol-low, fol-low, fol-low, The merry, merry pipes of Pan, The mag-ic reed That*

SOM. *charms at need The heart of maid and man! Ah! A-*

SOM. *-way, a-way, they seem to say, And catch us if you can! Come, fol-low, fol-low,*

SOM. *rit. a tempo*
Where they lead, The mer-ry, mer-ry pipes

rit. a tempo

*Ed **

SOM. mer - ry, mer - ry pipes

Ped *

SOM. Ah, fol - low the mer-ry, mer-ry pipes Ah,

rit. *frit.* *dim.*

SOM. ah, ah, ah, ha, ha, ha, ha! ah! ah! ah!

p

SOM. of Pan!

a tempo *mf* *f a tempo* *ff*

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegro.

Chorus.

Piano.

All a lie! All a lie!

All a lie! All a lie!

HO.

All a lie! All a lie!

All a lie! All a lie!

HO.

All a lie! All a lie! All a lie! All a lie!

All a lie! All a lie! All a lie! All a lie!

CHO.

mf
All a lie! All a lie!
mf
All a lie! All a lie!

mf

CHO.

What shall we do to him? What is the pen - al - ty prop - er - ly due to him?
What shall we do to him? What is the pen - al - ty prop - er - ly due to him?

mf

CHO.

Off and a - way with him! Down with him! Out with him! Ban - ish the taint that he
Off and a - way with him! Down with him! Out with him! Ban - ish the taint that he

mf

CHO. car-ries a - bout with him! Let him be pu - ri - fied, in - ward - ly clar - i - fied.

CHO. Men - tal - ly ra - re - fied, mor - al - ly sca - ri - fied! Off to the spring with him!

CHO. Hur - ry pell - mell with him! In - to the well with him! In - to the well with him!

CHO. *f*
 All a lie! all a lie! Down with him! In with him! Bear-ing the ter-ri-ble

All a lie! all a lie! Down with him! In with him! Bear-ing the ter-ri-ble

CHO.
 weight of his sin with him! In-to the spring with him! Out with the spell!

weight of his sin with him! In-to the spring with him! Out with the spell!

CHO.
 Off and a-way with him, har-ry him, car-ry him, Wor-ry him, wor-ry him,

Off and a-way with him, har-ry him, car-ry him, Wor-ry him, wor-ry him,

CHO.

wor - ry him, wor - ry him, hur - ry him, hur - - -

wor - ry him, wor - ry him, hur - ry him, hur - - -

CHO.

ry him in - to the well!

- ry him in - to the well!

dim.

trem.

p

CHO.

pp
All a lie!

pp
All a lie!

pp

CHO.

all a lie! all a lie! all a lie!

all a lie! all a lie! all a lie!

pp

CHO.

pp

No. 7.

SONG-(Simplicitas) and CHORUS.

"SWEET SIMPLICITAS."

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegretto moderato.

Piano.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics: *ff* (fortissimo) and *mf* (mezzo-forte). The music features chords and moving lines in both hands.

Second system of piano introduction, continuing the musical texture from the first system.

SIMPLICITAS.

Vocal melody and piano accompaniment for the first part of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are:

1. I'm a case of complete re - form - a - tion, I've drunk of ver -

2. I am sim - ply cut out for a shep-herd, I'm fashioned for

Vocal melody and piano accompaniment for the second part of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are:

- a - ci - ty's cup, ———— Though I went through en - forced li - quid - a - tion Be -

clothes such as these, ———— Though a bear - skin, with trimmings of leo - pard, Leaves

SIM. CHORUS SIMP.

_fore I was ful - ly wound up. He was ful - ly wound up. From
 ra - ther a draught round the knees! Leaves a draught round the knees! I will

He was ful - ly wound up.
 Leaves a draught round the knees!

mf

SIM.

Truth, as Of - fi - cial Re - ceiver, I've got, as you see, a clean sheet, For I've
 cher - ish my flocks thro' the win - ter, And if they should stray from the nest, I shall

SIM.

drunk ev - 'ry drop In her old buck - et - shop, And my new re - con - struc - tion's com -
 clothe them, of course, With a lit - tle mint sauce, That's the way that cold lamb should be

SIM. CHORUS. REFRAIN. SIMP.

- plete, complete. His new re - con - struc - tion's com - plete! Sim -
 dress'd, be dress'd! The way that cold lamb should be dress'd! Sim -

His new re - con - struc - tion's com - plete!
 The way that cold lamb should be dress'd!

mf

SIM.

- pli - ci - tas! Sim - pli - ci - tas! That's what they've chris - tend me. _____ An
 - pli - ci - tas! Sim - pli - ci - tas! That's what they've chris - tend me. _____ An

SIM.

out - and-out Ar - ca - di - an Hence forth I mean to be! _____ Fair
 out - and-out Ar - ca - di - an Hence forth I mean to be! _____ I

SIM.

Am - ar - y - llis I'll pur - sue, I'm ra - ther sweet on Som - bra, too, Chry -
 do so like their mar - riage laws, They've got no nas - ty bind - ing clause, You

SIM.

- sae - a looks a like - ly lass, They call me sweet Sim - pli - ci - tas!
 sim - ply say "A - mo, a - mas," They call me sweet Sim - pli - ci - tas!

SIM.

3. Ov - er

SIM.

mountain and mea - dow I'll wan - der, With Na - ture I love to com - mune,

SIM.

— And there's no - thing of which I am fon - der, Than pluck - ing the snow - drop in

CHORUS.

SIM. June. *p* Than the snow-drop in June. In the shade of the tall Cut- i -

Than the snow-drop in June. *p*

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a dynamic marking of *p* (piano). The lyrics are: "June. Than the snow-drop in June. In the shade of the tall Cut- i -". The piano accompaniment consists of two staves, with a dynamic marking of *mf* (mezzo-forte) in the first measure and *p* in the fourth measure.

SIM. - cu - ra I'll lie in some shel-ter - ing nook, Where the

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "- cu - ra I'll lie in some shel-ter - ing nook, Where the". The piano accompaniment has two staves.

SIM. bul-rush is out, And the cow-slips a - bout, And the cuck-oo's be - gin-ning t

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "bul-rush is out, And the cow-slips a - bout, And the cuck-oo's be - gin-ning t". The piano accompaniment has two staves.

CHORUS.

SIM. cook, to cook! *p* The cuck-oo's be - gin - ning to cook! SIMP. Sim -

The buck-oo's be - gin - ning to cook!

The fourth system features a vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "cook, to cook! The cuck-oo's be - gin - ning to cook! SIMP. Sim -". There is a dynamic marking of *p* (piano) at the start of the chorus. The piano accompaniment has two staves with a dynamic marking of *mf* (mezzo-forte).

SIM. *p*

- plie - i - tas! Sim - plie - i - tas! That's what they've chris - ten'd me. An

SIM.

out - and-out Ar - ca - di - an Hence - forth I mean to be! How

SIM.

sweet to hear the ring - dove ring, And watch the cric - kets crick - et - ing, In

SIM.

joys like these my time I'll pass, They call me sweet Sim - plie - i - tas!

DANCE.

The musical score is written for piano and violin. It consists of six systems of music. The piano part is in the lower register, and the violin part is in the upper register. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score begins with a dynamic marking of *mf*. The piano part features a steady eighth-note accompaniment, while the violin part plays a melodic line with various articulations and slurs. In the fifth system, the piano part includes a *cresc.* marking. The score concludes with a final cadence in the sixth system.

No. 8.

FINALE—ACT I.

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Piano. *Andante.*

SOMBRA.

To all and each, — Where sin is rife, — We

SOM.

go to teach — The sim-ple life. — To ban-ish lies, — The

cresc.

SOM.

wrong to right, — To dark-end eyes — To bring the light. — To

SOM. *cresc.*
 all _____ on earth To teach the truth, _____ The song _____ of mirth, The

SOM.
 dance of youth, _____ So shall they be In true ac - cord _____ With Ar - ca -

SOM. *p*
 To all and each, _____ Where

CHR. *p*
 To all and each, _____ Where

STRE. *p*
 - dee, _____ Where love is lord. _____ To all and each, _____ Where

AST. *p*
 To all and each, _____ Where

SOM. *cresc.*
 sin is rife, — We go to teach — The sim - ple life. —

CHR. *cresc.*
 sin is rife, — We go to teach — The sim - ple life. —

STRE. *cresc.*
 sin is rife, — We go to teach — The sim - ple life. —

AST. *cresc.*
 sin is rife, — We go to teach — The sim - ple life. — So

SOM. — So shall they be In true ac -

CHR. — So shall they be In true ac -

STRE. — So shall —

AST. — shall they be In true ac - cord — With

SOM. *cord.* With Ar - ca-dee, Where Love is lord, With Ar - ca -

CHR. *cord* With Ar - ca-dee, Where Love is lord, With Ar - ca -

STRE. — They be in true ac - cord With Ar - ca -

AST. Ar - ca - dee, Where Love is lord, With Ar - ca -

SOM. - dee, Where Love is lord!

CHR. - dee, Where Love is lord!

STRE. - dee, Where Love is lord!

AST. - dee, Where Love is lord!

Andante.

CHO. *mf*
 Stay with us, stay! ——— Seek not a land of stran - gers!
mf
 Stay with us, stay! ——— Seek not a land of stran - gers!

Andante.

mf

CHO. *p*
 The pain of part - ing makes you dou - bly dear;
p
 The pain of part - ing makes you dou - bly dear; ———

p

CHO. *f*
 Fly not a - way ——— to brave un_dream'd of dan - gers,
f
 Fly not a - way ——— to brave un_dream'd of dan - gers, ———

f

Let our true love pre-vail to keep you here.

CHO. Let our true love pre-vail to keep you here.

Let our true love pre-vail to keep you here.

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include *p* and *pp*. The key signature has one sharp (F#).

SOMBRA.

Fond hearts and true, though pain it is to sev - er The

This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include *p*. The key signature has one sharp (F#).

SOM.

bonds of friend - ship and of love the ties,

This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include *p*. The key signature has one sharp (F#).

SOM.

We must pur - sue the path of high en - deav - our,

fp *8va bassa*

This system contains the fourth vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include *p* and *fp*. The key signature has two sharps (F# and C#).

SOM. *cresc.*
 — And in the great Be-yond our du - - - ty lies!

Lento e Grandioso. mf

SOM. To all and each, _____ Where

CHR. To all and each, _____ Where

STRE. To all and each, _____ Where

AST. To all and each, _____ Where

CHO. To all and each, _____ Where

Lento e Grandioso.

To all and each, _____ Where

SOM. sin is rife, _____ We go to teach _____ The

CHR. sin is rife, _____ We go to teach _____ The

STRE. sin is rife, _____ We go to teach _____ The

AST. sin is rife, _____ We go to teach _____ The

CHO. sin is rife, _____ They go to teach _____ The

sin is rife, _____ They go to teach _____ The

The score includes vocal lines for Soprano (SOM.), Alto (AST.), Tenor (STRE.), and Chorus (CHO.), and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "sin is rife, _____ We go to teach _____ The" for the soloists and "sin is rife, _____ They go to teach _____ The" for the chorus. The piano part features a rhythmic accompaniment with chords and melodic lines.

The image shows a musical score for a choral and instrumental ensemble. It consists of six staves. The first four staves are for individual vocal parts: Soprano (SOM.), Alto (AST.), Tenor (STRE.), and Chorus (CHO.). The fifth and sixth staves are for piano accompaniment. The music is in the key of D major (indicated by two sharps) and 4/4 time. The lyrics are: "sim - ple life. To ban - ish lies, The". The word "cresc." is written above the vocal lines and the piano accompaniment at various points, indicating a crescendo. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, and a bass line with a steady eighth-note pattern.

SOM. *cresc.*
sim - ple life. To ban - ish lies, The

CHR. *cresc.*
sim - ple life. To ban - ish lies, The

STRE. *cresc.*
sim - ple life. To ban - ish lies, The

AST. *cresc.*
sim - ple life. To ban - ish lies, The

CHO. *cresc.*
sim - ple life. To ban - ish lies, The

cresc.

SOM.
wrong to right, _____ To dark - en'd eyes _____ To

CHR.
wrong to right, _____ To dark - en'd eyes _____ To

STRE.
wrong to right, _____ To dark - en'd eyes _____ To

AST.
wrong to right, _____ To dark - en'd eyes _____ To

CHO.
wrong to right, _____ To dark - en'd eyes _____ To

wrong to right, _____ To dark - en'd eyes _____ To

wrong to right, _____ To dark - en'd eyes _____ To

p.

Detailed description: This is a page of a musical score for a choral and solo ensemble. It features five vocal parts: Soprano (SOM.), Contralto (CHR.), Soprano (STRE.), Alto (AST.), and Chorus (CHO.). The Chorus part is written for two voices. The piano accompaniment is at the bottom. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: 'wrong to right, _____ To dark - en'd eyes _____ To'. The vocal lines use various note values and rests, with some notes marked with an 'x'. The piano part includes a piano dynamic marking (*p.*) and features a complex texture with many beamed notes and rests.

SOM. bring the light. So shall they be In

CHR. bring the light. So shall they be In


STRE. bring the light. So shall they be In

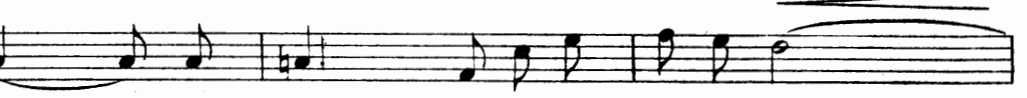
AST. bring the light. So shall they be In

CHO. bring the light. So shall they be In

The musical score is for a choral and piano piece. It features five vocal parts: Soprano (SOM.), Chorus (CHR.), Alto (AST.), and a two-part Chorus (CHO.). The piano accompaniment is shown at the bottom. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The lyrics are: "bring the light. So shall they be In". The vocal lines are written in treble clef, while the Alto and the lower part of the Chorus are in bass clef. The piano part consists of a right-hand melody with some arpeggiated figures and a left-hand accompaniment.

SOM.  true ac - cord _____ With Ar - - - ca-dee,Where Love is lord, _____

CHR.  true ac - cord _____ With Ar - ca - dee, _____ So


STRE.  true ac - cord _____ With Ar - - - ca-dee,Where Love is lord, _____

AST.  true ac - cord With Ar - ca - - dee, _____ With Ar - - - ca-dee.Where

 Ar - - - ca-dee,Where Love is lord, _____

CHO. true ac - cord _____ With Ar - ca - dee, _____ So
ac - cord _____ With Ar - - - ca-dee,With Ar - ca - dee, _____ So

 true ac - cord With Ar - ca - - dee, _____ With Ar - - - ca-dee,Where



SOM. *f* So shall they be In true ac -

CHR. *f* shall they be In true ac - -

STRE. *f* So shall they be, So shall they be In true ac - -

AST. *f* Love is lord,

CHO. *f* So shall they be In true ac - - cord
f shall they be In true ac - -
f shall they be In true ac - -

Piano: *f* Love is lord,

The musical score is written in G major (one sharp) and 4/4 time. It features five vocal parts: Soprano (SOM.), Chorus (CHR.), Soprano (STRE.), Alto (AST.), and Chorus (CHO.). The piano accompaniment is at the bottom. The lyrics are: "So shall they be In true ac - cord" and "Love is lord,". Dynamics include *f* (forte) and *ff* (fortissimo). The score includes various musical notations such as treble and bass clefs, notes, rests, and slurs.

SOM. *poco accel.*
 - cord _____ With Ar - ca - dee, Where Love is lord.

CHR. *poco accel.*
 - cord With Ar - - - ca - dee, Where Love is lord.

STRE. *poco accel.*
 - cord, shall be In true ac - - cord _____

AST. *poco accel.*
 With Ar - - - ca - dee, Where Love is lord.

CHO. *poco accel.*
 - cord With Ar - - - ca - dee, Where Love is lord, So shall they

CHO. *poco accel.*
 - cord With Ar - - - ca - dee, Where Love is lord, So shall they

poco accel.

SOM. *rall.* Where Love is

CHR. *rall.* Where Love is

STRE. *rall.* Where Love is

AST. *rall.* Where Love is

CHO. *rall.* be In true ac - cord With Ar - ca - dee, Where Love is
Ar - ca - dee,

be In true ac - cord With Ar - ca - dee, Where Love is

rall.

SOM. *rall.*
 lord, _____ In Ar - ca - dee, Where Love _____ is

CHR. *rall.*
 lord, _____ In Ar - ca - dee, Where Love _____ is

STRE. *rall.*
 lord, _____ In Ar - ca - dee, Where Love _____ is

AST. *rall.*
 lord, _____ In Ar - ca - dee, Where Love _____ is

CHO. *rall.*
 lord, _____ In Ar - ca - dee, Where Love _____ is

rall.
 Love _____ is
 lord, _____ In Ar - ca - dee, Where Love _____ is

ff rall.

a tempo poco lente

SOM. *lord!*

CHR. *lord!*

STRE. *lord!*

AST. *lord!*

CHO. *lord!*

CHO. *lord!*

(CURTAIN.)

ff a tempo poco lente

END OF ACT I.

Act II.

OPENING CHORUS.

No. 9.

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Allegro vivace.

Piano. *p*

cresc. *sempre cresc.* *f*

CHO. *f* That's all o - ver.

f That's all o - ver,

ff *mf*

CHO. bar the shout - ing, A's in clo - ver, B. is doubt - ing,

bar the shout - ing, A s in clo - ver, B. is doubt - ing,

CHO. How he's ev - er going to pay, When he set - tles up with A.

How he's ev - er going to pay, When he set - tles up with A.

CHO. When you have a jol - ly out - ing, What's it mat - ter, a - - ny -

When you have a jol - ly out - ing, What's it mat - ter, a - - ny -

CHO. - way? _____ Where are hors - es like the pres - ent?

- way? _____ Where are hors - es like the pres - ent?

mf

mf

CHO. Where are cours - es half so pleas - ant? Not a race wed care to miss:

Where are cours - es half so pleas - ant? Not a race wed care to miss:

CHO. We re - peat with em - pha - sis!

We re - peat with em - pha - sis!

CHO. Where's the sport for peer or peas - ant Fit to be com -

Where's the sport for peer or peas - ant Fit to be com -

CHO. - pared with this? That's all o - ver, bar the shout - ing, A's in clo - ver,

- pared with this? That's all o - ver, bar the shout - ing, A's in clo - ver,

CHO. B. is doubt - ing How he's ev - er going to pay, When he set - tles

B. is doubt - ing How he's ev - er going to pay, When he set - tles

This system contains a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "B. is doubt - ing How he's ev - er going to pay, When he set - tles". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

CHO. up with A. When you have a jol - ly out - ing,

up with A. When you have a jol - ly out - ing,

This system contains a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "up with A. When you have a jol - ly out - ing,". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

CHO. What's it mat - ter a - ny - - way? _____

What's it mat - ter a - ny - - way? _____

This system contains a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "What's it mat - ter a - ny - - way? _____". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Moderato.

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one flat and a tempo marking of Moderato.

SORANOS & CONTRALTOS.

Musical notation for the vocal entry of Soranos and Contraltos, including piano accompaniment.

We bow at the

SOP.
&
CON.

Musical notation for the vocal entry of Soprano and Contralto, including piano accompaniment.

al - tar of Fash - ion. ——— We're vowed to the vogue of the

SOP.
&
CON.

Musical notation for the vocal entry of Soprano and Contralto, including piano accompaniment.

hour, ——— The Rite of the Robe is our pass - ion, The

SOP. & CON.

Might of the Mode is _____ our pow'r. _____ Leave

SOP. & CON.

dow - dies their home - spun and "Har - ris" _____ Your Ve - nus of

SOP. & CON.

breed - ing and birth, _____ De - fers to the judg - ment of

SOP. & CON.

Pa - ris, A mix - ture of Beau - ty _____ and Worth! _____ We

CHORUS: *f*
TENORS & BASSES: *f*

They

CHO. bow at the al - tar of Fash - ion, We're vowed to the
 bow at the al - tar of Fash - ion. They're vowed to the

The first system of the musical score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves are in a key signature of one flat (B-flat major) and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CHO. vogue of the hour, The Rite of the Robe is our
 vogue of the hour, The Rite of the Robe is their

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal lines include a melodic phrase with a slur and a fermata over the word 'hour'. The piano accompaniment maintains the rhythmic pattern from the first system.

CHO. pass - ion, The Might of the Mode is our powr. Leave
 pass - ion, The Might of the Mode is their powr. Leave

The third system concludes the musical score with two vocal staves and piano accompaniment. The vocal lines end with a melodic phrase and a fermata over the word 'Leave'. The piano accompaniment provides harmonic support throughout.

CHO. dow - dies their home - spun and "Har - ris" Your Ve - nus of
 dow - dies their home - spun and "Har - ris" Your Ve - nus of

CHO. breed - ing and birth De - fers to the judg - ment of
 breed - ing and birth De - fers to the judg - ment of

CHO. Pa - ris, A mix - ture of Beau - ty and Worth.
 Pa - ris, A mix - ture of Beau - ty and Worth.

Allegro.

TEN. & BASS.

Piano accompaniment for the first system, featuring treble and bass staves with chords and rhythmic patterns.

TEN. & BASS.

Of the Smart Set were the

Vocal line and piano accompaniment for the second system, including lyrics 'Of the Smart Set were the'.

TEN. & BASS.

sci ons, Plain and weal - thy, poor but come - ly,

Vocal line and piano accompaniment for the third system, including lyrics 'sci ons, Plain and weal - thy, poor but come - ly,'.

TEN. & BASS.

Here are Mon - ta - gue and Ly - ons, Here are

Vocal line and piano accompaniment for the fourth system, including lyrics 'Here are Mon - ta - gue and Ly - ons, Here are'.

TEN. & BASS

Marjori - banks, — Meux and Cholmonde ley. — — — — — Though — the

TEN. & BASS

spell - ing of our names is — — — — — Quite e - nough to — — — — — drive you

TEN. & BASS

sil - ly — — — — — Were the Johnnies of St James's, Were the pick of

TEN. & BASS

Pic - ca - dil - ly, Were the pick — — — — — of Pic - ca - dil - ly! — — — — —

SOP. & CON. *f*

CHORUS

They're in De - brett _____ And al - so deep in debt _____

Of _____ the smart set were the sci - - ons _____ Plain and

The first system of the musical score features a vocal line for Soprano and Contralto (SOP. & CON.) and a piano accompaniment. The vocal line begins with a fermata on a whole note, followed by the lyrics 'They're in De - brett' and 'And al - so deep in debt'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

CHORUS

_____ We've sel - dom met Such a fine hap - py - go - luck - y a set!

weal - thy, _____ poor but come - ly, _____

The second system continues the vocal line with the lyrics 'We've sel - dom met Such a fine hap - py - go - luck - y a set!' and 'weal - thy, poor but come - ly,'. The piano accompaniment remains consistent with the first system, providing a rhythmic foundation for the vocal melody.

CHORUS

Blood that is blue _____ Means a - zure mor - als too! _____

Here _____ are Mon - ta - gue and Ly - - ons _____ Here are

The third system concludes the vocal line with the lyrics 'Blood that is blue Means a - zure mor - als too!' and 'Here are Mon - ta - gue and Ly - - ons Here are'. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

CHO. — We nev - er knew Such a gay rick - e - ty, rack - e - ty crew!
 Marjori - banks, Meux and Cholmonde - ley.

The first system of the musical score consists of three staves. The top staff is a vocal line for a choir, with lyrics: "We nev - er knew Such a gay rick - e - ty, rack - e - ty crew!". The middle staff is a bass line for the choir, with lyrics: "Marjori - banks, Meux and Cholmonde - ley.". The bottom two staves are a piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

CHO. Though high - ly bred Be - neath them they will wed,
 Though the spell - ing of our names is Quite e -

The second system of the musical score consists of three staves. The top staff is a vocal line for a choir, with lyrics: "Though high - ly bred Be - neath them they will wed,". The middle staff is a bass line for the choir, with lyrics: "Though the spell - ing of our names is Quite e -". The bottom two staves are a piano accompaniment, continuing the rhythmic pattern from the first system.

CHO. — And then, it's said, They will soon ve - ry much ra - ther be dead!
 - nough to drive you sil - ly,

The third system of the musical score consists of three staves. The top staff is a vocal line for a choir, with lyrics: "And then, it's said, They will soon ve - ry much ra - ther be dead!". The middle staff is a bass line for the choir, with lyrics: "- nough to drive you sil - ly,". The bottom two staves are a piano accompaniment, continuing the rhythmic pattern from the previous systems.

CHO. They're the John - nies of St James - 's They're the pick of Pic - ca - dil - ly,
 We're the John - nies of St James - 's We're the pick of Pic - ca - dil - ly,

CHO. They're the pick of Pic - ca - dil - ly!
 We're the pick of Pic - ca - dil - ly!

Tempo I.

CHO. That's all o - ver, bar the shouting, A's. in clo - ver, B. is doubt - ing,
 That's all o - ver, bar the shouting, A's. in clo - ver, B. is doubt - ing,

CHO. How he's ev - er going to pay, When he set - tles up with A.

CHO. When you have a jol - ly out - ing, What's it mat - ter a - - ny - -

CHO. - way? What's it mat - ter a - ny - way?

Nº 10.

SONG.—(Bobbie) and CHORUS.

“BACK YOUR FANCY!”

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Allegro comodo.

Piano. *f*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It begins with a series of chords and eighth notes, marked with an accent (>) and a dynamic of *f*. The left hand starts with a bass clef and provides a steady accompaniment of chords and eighth notes.

The piano introduction continues with two staves. The right hand features a melodic line with eighth notes and a final phrase marked *dim.* (diminuendo). The left hand continues with a consistent accompaniment pattern.

BOBBIE.

BOB.

1. I've tried ev - 'ry sort and kind of sport, And
2. When first you be - gin you risk your tin Ac -

The vocal line for Bobbie is on a single staff with a treble clef. The lyrics are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and eighth notes.

BOB.

rac - ing is quite the best; _____ Just give me a horse, and
- cord - ing to "Cap - tain Coe;" _____ And swear you've a cert, and

The vocal line for Bobbie continues on a single staff with a treble clef. The lyrics are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and eighth notes.

BOB.

name the course, And you can have all the rest! _____ A
 put your shirt On something you think you know. _____ It's

BOB.

jol - ly good thing, a sport - ing ring, A tip on the strict Q.
 part of the game— we've done the same When bet - ting we first be -

BOB.

T. _____ And give us a run at Ten to One To
 -gan; _____ The "win - ner" you spot a name has got, - They

BOB.

win it, or One, _____ Two, _____ Three. _____
 call it the "Al - - - - - so - - - - - ran!" _____

REFRAIN.

BOB.

Back your fan - - cy, Back your fan - - cy!

BOB.

Come and have a gam - - ble, But look at the price just

BOB.

once or twice Be - fore you join the scam - - ble.

BOB.

Wait un - til your chicks are hatched Be - fore you count them

BOB.

up, ————— There's ma - ny a slip be -

Detailed description: This block contains the first line of music for Bob. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'up,' followed by a melodic line for 'There's many a slip be -'. The piano accompaniment consists of chords and moving lines in both hands.

BOB.

- tween the tip And the horse that wins the Cup! —————

Detailed description: This block contains the second line of music for Bob. The vocal line continues from the previous line, with a long note on 'Cup!' followed by a melodic line. The piano accompaniment continues with chords and moving lines.

CHORUS. *unis.*

Back your fan - cy, Back your fan - cy! Come and have a

Detailed description: This block contains the first line of the chorus. The vocal line starts with a melodic line for 'Back your fan - cy, Back your fan - cy! Come and have a'. The piano accompaniment features a strong bass line and chords. A dynamic marking 'f' is present at the beginning of the piano part.

CHO.

gam - ble! But look at the price just once or twice Be -

Detailed description: This block contains the second line of the chorus. The vocal line continues with 'gam - ble! But look at the price just once or twice Be -'. The piano accompaniment continues with chords and moving lines.

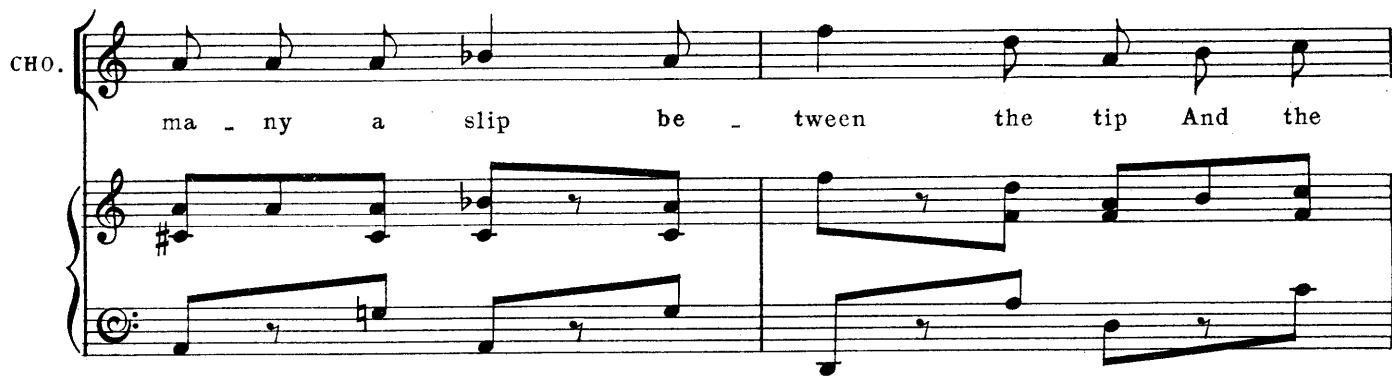
CHO. *fore* you join the scam - ble. Wait un - til your



CHO. chicks are hatched Be - fore you count them up, ——— There's



CHO. ma - ny a slip be - tween the tip And the



CHO. horse that wins the Cup! ——— Cup! ———



mf

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody of eighth notes with some beamed pairs. The lower staff is in bass clef and contains a bass line of eighth notes, often in pairs, with some rests.

The second system of musical notation consists of two staves. The upper staff features a melodic line with a slur over the first two measures and a sharp sign (#) in the second measure. The lower staff continues the bass line with eighth notes.

The third system of musical notation consists of two staves. The upper staff has a slur over the second and third measures and a sharp sign (#) in the second measure. The lower staff continues the bass line.

The fourth system of musical notation consists of two staves. The upper staff has a slur over the third and fourth measures and a flat sign (b) in the third measure. The lower staff continues the bass line.

The fifth system of musical notation consists of two staves. The upper staff has a slur over the first two measures and a flat sign (b) in the first measure. The lower staff continues the bass line.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass clef staff contains a bass line with eighth notes and rests. A dynamic marking 'v' is present in the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and rests. The bass clef staff continues the bass line with eighth notes and rests.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and rests. The bass clef staff continues the bass line with eighth notes and rests.

Fourth system of musical notation. The treble clef staff includes a melodic line with eighth notes and rests, and a long, horizontal slur over a series of notes. The bass clef staff continues the bass line with eighth notes and rests.

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth notes and rests. The bass clef staff continues the bass line with eighth notes and rests. A dynamic marking 'v' is present in the bass staff.

No 11.

SONG. (Eileen) and CHORUS.

"THE GIRL WITH A BROGUE"

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Tempo di Valse.

Eileen.

Piano.

EILEEN.

1. E - rin's a spot Fa - mous for green - er - y,
2. Soft are her eyes, Sweet is the speech of her;

dim. *p*

EIL.

But we do not Match with our scen - er - y, We're not so green!
Still, if you're wise, Keep out of reach of her, She can be - guile

EIL. *rit.*

We can make hay with you! Says the col - leen, "Ah, get a -
 Each mo - ther's son of you; Shure, all the while, She's mak - ing

EIL. *a tempo*

- way with "you!" Ah, now, stop your phi - lan - der - in! You
 fun of you! }

EIL.

can't cap - ture the rogue! She's heard your blar - ney From Clare to Kil -

EIL.

- lar - ney, The dear lit - tle girl with a bit of a brogue!

CHORUS.

Ah, now, stop your phi - lan - der - ing, You can't

mf

cap - ture the rogue! She's heard your blar - ney From Clare to Kil -

- lar - ney, The dear lit - tle girl with a bit of a brogue!

EILEEN.

3. Chase her in vain,

f *dim.* *p*

EIL. She'll get the start of you. Leav - ing a pain Right at the

EIL. heart of you. When fast and free She's car - ried on with you,

EIL. "Mar - ry?" says she, "Ar - rah! Be - gone with you!" Ah, now,

rit. *a tempo*

rit. *a tempo*

EIL. stop your phi - lan - der - in! You cant capture the rogue!

EIL.

She's heard your blarney From Clare to Kil - lar - ney, The dear lit - tle girl with a

EIL.

CHORUS.

bit of a brogue! Ah, now, stop your phi - lan - der - ing,

CHO.

You can't cap - ture the rogue! She's heard your blarney From

CHO.

Clare to Kil - lar - ney, The dear lit - tle girl with a bit of a brogue!

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). The music begins with a forte (*f*) dynamic. The first measure of the upper staff has a trill over a quarter note. The second measure has a trill over a quarter note. The third measure has a quarter note followed by a quarter rest. The fourth measure has a quarter note followed by a quarter rest. The fifth measure has a quarter note followed by a quarter rest. The sixth measure has a quarter note followed by a quarter rest. The seventh measure has a quarter note followed by a quarter rest. The eighth measure has a quarter note followed by a quarter rest. The ninth measure has a quarter note followed by a quarter rest. The tenth measure has a quarter note followed by a quarter rest. The eleventh measure has a quarter note followed by a quarter rest. The twelfth measure has a quarter note followed by a quarter rest. The thirteenth measure has a quarter note followed by a quarter rest. The fourteenth measure has a quarter note followed by a quarter rest. The fifteenth measure has a quarter note followed by a quarter rest. The sixteenth measure has a quarter note followed by a quarter rest. The dynamic markings *dim.* and *mf* are placed between the staves.

The second 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. The music continues with a quarter note followed by a quarter rest in the upper staff. The lower staff has a quarter note followed by a quarter rest. The dynamic marking *mf* is present.

The third 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. The music continues with a quarter note followed by a quarter rest in the upper staff. The lower staff has a quarter note followed by a quarter rest.

The fourth 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. The music continues with a quarter note followed by a quarter rest in the upper staff. The lower staff has a quarter note followed by a quarter rest. The dynamic marking *mf* is present.

The fifth 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. The music continues with a quarter note followed by a quarter rest in the upper staff. The lower staff has a quarter note followed by a quarter rest.

The sixth 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. The music continues with a quarter note followed by a quarter rest in the upper staff. The lower staff has a quarter note followed by a quarter rest. The system ends with a double bar line.

Nº 12.

SHOWER CHORUS.

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegro.

Piano. *p*

CHO. *p*

This is real_ly al_to_gether Too pro_vok_ing of the weather, Spoiling

p

This is real_ly al_to_

p

CHO. fur - be - low and fea - ther, Frock and frill. Hel - ter -

- geth - er Too pro - vok - ing of the

CHO. - skel - ter, hel - ter - skel - ter, See the peo - ple run for shel - ter Thro' the

wea - ther, This is

CHO. rain- a per - fect wel-ter-Damp and chill! See our dress - es-

real-ly al-to-gether Too pro - vok-ing of the wea-ther

CHO. ev - 'ry one done By the fore - most firms in Lon - don,

CHO. All their hand - i - work is un - done, Ev - 'ry

CHO. *mf* Swan from Ed - gar swims a - sun - der,

shred!

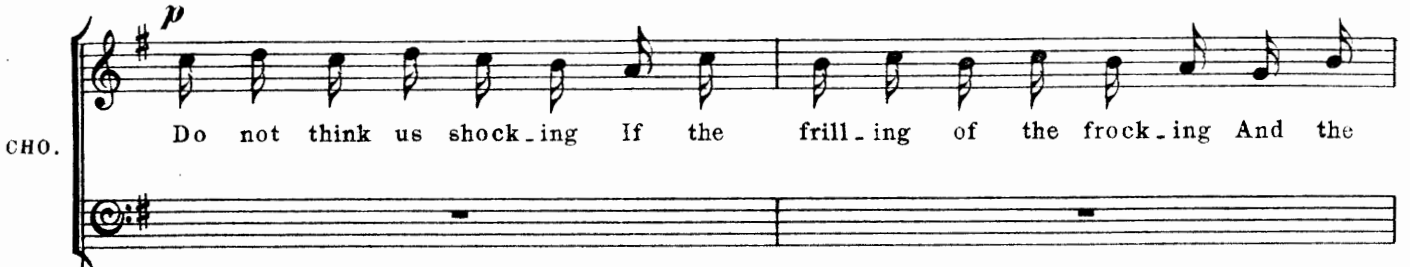
CHO. Stag has got her Man - tle un - der,

Pooles in pud - dles slip and

CHO. blun - der, Hope has fled.

CHO. Each "cre - a - tion" in - un - da - tion Un - der - goes.

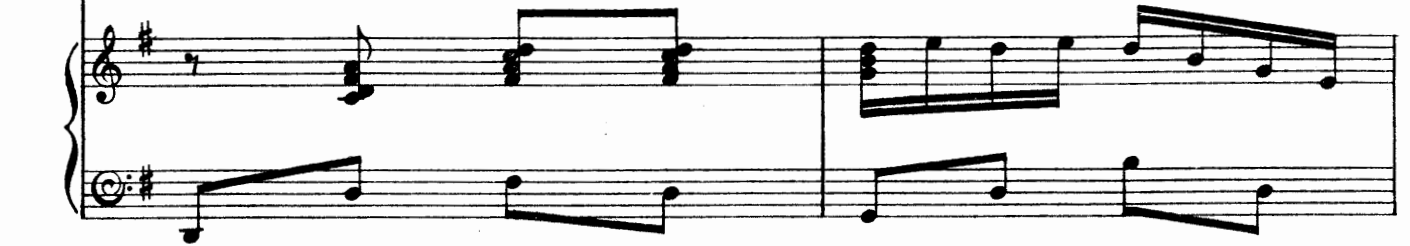
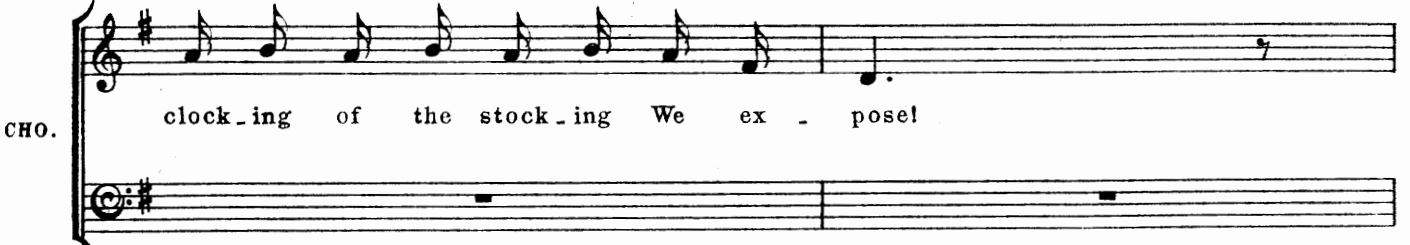
CHO. *p*
Do not think us shock_ing If the frill_ing of the frock_ing And the



p



CHO. clock_ing of the stock_ing We ex - pose!



CHO. What a cli - mate! We could rhyme it, Say, with



CHO. Still the tor - rents swell - ing In a
"jam!" Still the tor - rents swell - ing In a

CHO. flood there's no re - pell - ing With the or - din - a - ry spell - ing Of a
flood there's no re - pell - ing With the or - din - a - ry spell - ing Of a

CHO. dam!
dam!

f (a flash of lightning.) *fp*

Andante.

(The sky clears and the Arcadians are discovered.)

Presto.

(The Chorus chatter, in astonishment, loudly till the end of Number.)

No. 13.

SONG (Sombra.) and CHORUS.

"ARCADY IS EVER YOUNG."

Words by
LIONEL MONCKTON and ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Andante.

Piano. *mf espress.*

The piano introduction consists of two staves. The right hand features a melodic line with a wide interval, starting on a low note and moving up to a higher note, with a slur over the first two measures. The left hand provides a simple harmonic accompaniment with chords and single notes.

SOM.

Far a - way in Ar - ca - dy Sum - mer nev - er pass - es.

The first vocal line is in a soprano range. The piano accompaniment features a steady accompaniment of chords in the right hand and a simple bass line in the left hand.

SOM.

Warm the wind that wan - ders free Thro' the bend - ing grass - es;

The second vocal line continues the melody. The piano accompaniment remains consistent with the first line.

SOM.

Sun - beams peep - ing thro' the shade Mint a gold - en trea - sure;

The third vocal line concludes the phrase. The piano accompaniment includes a key signature change to a major key (one sharp) for the final measure.

SOM. *Dim - pled Youth goes down the glade Hand in hand with Plea - sure!*

SOM. *rall. Hand in hand with Plea - sure. Land of Love and* *a tempo*

SOM. *land of Mirth, Land where peace and*

SOM. *joy had birth, There the birds have*

SOM. *f* *dim.*
 ev - er sung: Ar - ca - dy, Ar - ca - dy is al - ways young!

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

SOM. *mf a tempo* *p*
 Fly - ing nymph and laughing faun

SOM. Sport a - mid the ro - ses, Flo - ra, fresh with dew - y dawn,

SOM. Binds her fair - est po - sies: Beau - ty in the shin - ing pool

SOM. *Mir - rors all her grac - es* *Where the li - lies, white and cool,*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "Mir - rors all her grac - es" followed by "Where the li - lies, white and cool,". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a series of chords in the right hand and a simple bass line in the left hand.

SOM. *Lift their gleam.ing fac - es,* *Lift their gleam.ing fac - es.* *rall.*

The second system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over the final note of the second phrase. The piano accompaniment includes a *rall.* (rallentando) marking with a hairpin indicating a deceleration in tempo. The piano part features a series of chords in the right hand and a simple bass line in the left hand.

SOM. *a tempo*
Land of Love and land of Mirth, *Land where peace and*

CHO. *pp*
Ah! *Ah!*

p a tempo

The third system of music includes a vocal line, piano accompaniment, and a choral part. The vocal line is marked *a tempo* and has the lyrics "Land of Love and land of Mirth," followed by "Land where peace and". The piano accompaniment is marked *p a tempo* and features a series of chords in the right hand and a simple bass line in the left hand. The choral part consists of two staves, both marked *pp* (pianissimo), with the lyrics "Ah!" and "Ah!". The choral part features long, sustained notes with a fermata over the final note of each phrase.

SOM. joy had birth, There the birds have ev - er sung:

CHO. Ah! Ah!

cresc. *cresc.*

SOM. *f.* Ar - ca - dy, Ar - ca - dy is al - ways young! *dim.* Ar - ca - dy! *rall.* Ar - cady! Ah! _____

CHO. Ah! Ah!

dim. *dim.*

f. *dim.* *p* *rall.* *pp*

No. 14.

SONG.—(Simplicitas.)

"SOMEWHERE."

Words by
ARTHUR WIMPERIS.Music by
LIONEL MONCKTON.

Andante espressivo.

Piano.

The piano introduction is in common time (C) and consists of two staves. The right hand features a melodic line with a series of eighth notes and quarter notes, often beamed together, with some notes marked with a sharp sign. The left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic.

SIMPLICITAS.

1. Dear - est, let us hie a - way to - geth - er

The first system shows the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The piano part starts with a *dim:* (diminuendo) marking and then a *p* (piano) marking. The lyrics are: "1. Dear - est, let us hie a - way to - geth - er".

SIM.

Some - where in the Back - woods of Be - yond, Far from Lon - don's hub - bubs, And the

The second system continues the vocal and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves. The lyrics are: "Some - where in the Back - woods of Be - yond, Far from Lon - don's hub - bubs, And the".

SIM.

seeth - ing of the sub - bubs, Some - where with a wil - low and a pond.

The third system concludes the vocal and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves. The lyrics are: "seeth - ing of the sub - bubs, Some - where with a wil - low and a pond." The piano part includes a *rit.* (ritardando) marking.

REFRAIN.
a tempo

SIM.  Come where the birds are sing - ing, ——— Come where the skies are blue,

p a tempo

SIM.  Come where the grass is wring - ing ——— Wet with dew!

mf

SIM.  Come where the wave - let wash - es, ——— Come where the hor - nets hum,

p

SIM.  Come in your boots or your best go - losh - es, On - ly come, come, come!

SIM.

SIM.

2. Sweet heart, let us wan - der on for ev - er

dim. *p*

SIM.

Some where on the Bor - ders of Be - tween, Let us build a grot - to, Such as

SIM.

Par - kins has - nt got, oh, Some where in the land of Might-have-been!

rit. *rit.*

a tempo

SIM. Come where the stream goes wend - ing, ———— Come 'neath the droop - ing

p a tempo

SIM. trees. Come, let us catch them bend - ing ————

SIM. In the breeze! Come where the lamb - kin

mf *p*

SIM. ca - pers, ———— Come where the doves yum - yum,

SIM.

Come, if you like, with your hair in pa-pers, On-ly come, come, come!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The lyrics are written below the notes. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and rhythmic patterns.

DANCE.
Più vivo.

mf

The second system begins with a piano introduction marked *mf*. It consists of two staves for the piano accompaniment. The right hand plays a rhythmic melody with some grace notes, while the left hand provides a steady bass line.

The third system continues the piano introduction. It features two staves with a treble clef and a common time signature. The right hand has a melodic line with some triplets, and the left hand has a bass line. The system ends with a fermata over the final notes.

The fourth system continues the piano introduction. It features two staves with a treble clef and a common time signature. The right hand has a melodic line with some triplets, and the left hand has a bass line. The system ends with a fermata over the final notes.

The fifth system concludes the piano introduction. It features two staves with a treble clef and a common time signature. The right hand has a melodic line with some triplets, and the left hand has a bass line. The system ends with a fermata over the final notes.

No 15.**SONG.— (Jack.) and CHORUS.**

"FICKLE FORTUNE."

Words by
ARTHUR WIMPERIS.Music by
LIONEL MONCKTON.

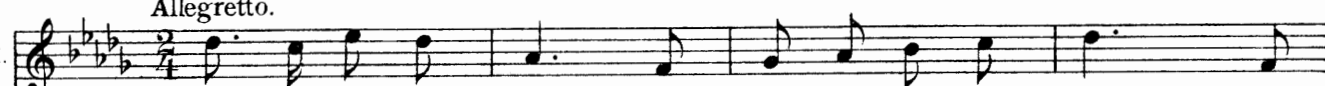
Moderato.

Jack. 


Piano. 


1. Tho'
2. While

Allegretto.


JACK. 

cranks may all de - clare That luck's an emp - ty name, She
you've a sport - ing chance - Put up your stake and play At



JACK. 

seems to me The gold - en key Of Love and Wealth and Fame! For
pitch and toss With gain or loss, And let the los - er pay. Young



JACK.

Life's a game of chance Where For - tune holds the bank, So
 blood will have its fling, Let eld - ers save and screw, 'Tis

JACK.

show your pluck And back your luck And meet your fate like a gay young buck, If you
 touch and go For weal or woe, So risk your all on a sin - gle throw, And your

JACK.

rit.
 chance to draw a blank, you chance to draw a blank. } Oh,
 luck will pull you through, your luck will pull you through. }

REFRAIN.
 Moderato.

JACK.

here's to For - tune, fic - kle jade, Who sets us up or down, By

JACK. *rit:*
 her our fate is marred or made, As she may smile, may smile or frown. So

JACK. *a tempo*
 fol - low her through thick and thin, When luck is out, when luck is in, And

JACK. *rit:* 1. 2. *f*
 in the end you're bound to win A smile from fic.kle For - tune. - tune. Oh.

TENORS. *mp*
 Oh.

BASSES. *mp*
 Oh.

colla voce *f* *mp*

JACK. here's to For - tune, fic - kle jade, Who sets us up or down, By

TENORS. here's to For - tune, fic - kle jade, Who sets us up or down, *mp* By

BASSES. here's to For - tune, fic - kle jade, Who sets us up or down, By

Who sets us up or

JACK. her our fate is marred or made, As she may smile, may smile or frown. So

TENORS. her our fate is marred or made, As she may smile, may smile or frown. So

BASSES. her our fate is marred or made, As she may smile, may smile or frown. So

down, Is marred or made, As she may smile, may smile or frown. So

JACK.
fol - low her through thick and thin, When luck is out, when luck is in. And

TENORS.
fol - low her through thick and thin, When luck is out, when luck is in, And
fol - low her when luck is out or in, And

BASSES.
fol - low her through thick and thin, When luck is out, when luck is in. And
fol - low her through thick and thin, When luck is out, when luck is in. And

JACK. *rall:*
in the end you're sure to win. A smile from fic.kle fic.kle For - tune!—

TENORS.
in the end you're sure to win. For - tune!—

BASSES.
in the end you're sure to win. For - tune!—
in the end you're sure to win. For - tune!—

mf rall

No. 16.

DUET.— (Eileen and Jack.)

"CHARMING WEATHER"

Words by
LIONEL MONCKTON &
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Allegretto. §

Eileen.

Piano. *mf* L.H.

(EIL.) 1. You're tak - ing such good
(JACK.) 2. Thank good - ness, they have

care of me, I'm not in - clined to set you free. (JACK) There's
gone a - way, I've some - thing I should like to say. (EIL.) I

noth - ing that I would - nt do To win a kind - ly word from you. (EIL) Oh, want to hear it, I con - fess; Im sure that I could nev - er guess! (JACK)It's

ve - ry well, then, Ill ad - mit I like you - just a ti - ny bit! (JACK)When all the world to me, al - though The an - swers sim - ply "yes" or "no." (EIL) You

first I saw your face I vowed You were the dear - est - *rit:* Dash the crowd! have - nt made it ve - ry plain - Oh bo - ther! Here they are a - gain! *rit:*

REFRAIN.
a tempo

(JACK)It's nice and warm, I think that we shall have a love - ly day.

EILEEN.

JACK.

EILEEN.

Ve - ry, ve - ry warm for May! Eigh - ty in the shade, they say. Just fan - cy!

JACK.

It al - most looks as though the sun had real - ly come to stay!

BOTH.

Oh, what ve - ry charm - ing wea - ther!

BOTH.

a tempo

It's nice and warm, I think that we shall have a love - ly day.

BOTH.  Ve - ry, ve - ry warm for May, Eigh - ty in the shade, they

BOTH.  say. Just fan - cy! It al - - most looks as though The

BOTH.  sun had real - ly come to stay! Oh, what

BOTH.  ve - ry charm - ing wea - - ther. ther.

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). The music features a rhythmic melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

The second system of musical notation continues the piece with two staves. The notation includes a variety of note values and rests, maintaining the established rhythmic and melodic patterns.

The third system of musical notation features two staves. The upper staff shows more complex rhythmic patterns, including some sixteenth-note runs, while the lower staff continues with a steady bass line.

The fourth system of musical notation consists of two staves. The upper staff has a more active melodic line with frequent sixteenth notes, while the lower staff provides a consistent harmonic and rhythmic foundation.

The fifth system of musical notation includes two staves. A dynamic marking of *f* (forte) is present in the upper staff. The music continues with intricate rhythmic and melodic development.

The sixth and final system of musical notation on this page consists of two staves. The piece concludes with a final cadence in the upper staff and a sustained bass line in the lower staff.

No. 17.

FINALE—ACT II.

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegro.

Piano.

ff mf

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody begins with a half note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The bass line consists of a half note G3, followed by quarter notes A3 and B3, and a dotted quarter note C4. Dynamics range from fortissimo (ff) to mezzo-forte (mf).

The second system continues the piano introduction with similar rhythmic patterns in both hands.

The third system continues the piano introduction with similar rhythmic patterns in both hands.

CHO.

The horses are out— See, there they go! The fun is a_bout To

The first system of the chorus features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody begins with a half note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The bass line consists of a half note G3, followed by quarter notes A3 and B3, and a dotted quarter note C4. Dynamics range from fortissimo (f).

The horses are out— See, there they go! The fun is a_bout To

The second system of the chorus features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody begins with a half note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The bass line consists of a half note G3, followed by quarter notes A3 and B3, and a dotted quarter note C4. Dynamics range from fortissimo (f).

CHO. start, and so We hus_tle and screw To get a good view, Or storm a pos_i-tion for

start, and so We hus_tle and screw To get a good view, Or storm a pos_i-tion for

CHO. see_ing the show! The start_er is there, He takes his stand, With

see_ing the show! The start_er is there, He takes his stand, With

CHO. bus_ness-like air, And flag in hand, He's lin_ing them up, To

bus_ness-like air, And flag in hand, He's lin_ing them up, To

CHO. run for the Cup, He's lin - ing them up To run for the Cup. His
 run for the Cup, He's lin - ing them up To run for the Cup. His

CHO. or - ders are curt _____ Tho' his man - ners are bland, His or - ders are
 or - ders are curt _____ Tho' his man - ners are bland, His or - ders are

CHO. curt Tho' his manners are bland, are curt _____ Tho' his manners are bland!
 curt Tho' his manners are bland, are curt _____ Tho' his manners are bland!

First system of musical notation. The right hand (treble clef) plays a melody with eighth and quarter notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes with a descending line.

Second system of musical notation. The right hand continues the melody. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. The right hand melody includes a trill-like figure. The left hand accompaniment continues.

Fourth system of musical notation. The right hand melody features a series of eighth-note chords. The left hand accompaniment continues.

Fifth system of musical notation. The right hand melody consists of eighth-note chords. The left hand accompaniment continues. The system concludes with a double bar line and a 2/4 time signature.

THE RACE.

Molto Allegro.

p

Con Ped.

The first system of the piece, marked *p* (piano) and *Con Ped.* (with pedal). It features a treble and bass clef in 2/4 time, with a key signature of one sharp (F#). The melody in the treble clef begins with a quarter rest followed by eighth notes, while the bass clef provides a steady accompaniment of quarter notes.

The second system continues the piece, showing more intricate melodic lines in the treble clef and a consistent accompaniment in the bass clef.

The third system of the piece, maintaining the 2/4 time signature and key signature.

The fourth system of the piece, showing a continuation of the melodic and harmonic development.

f

The fifth system of the piece, marked *f* (forte). The treble clef features a more active, rhythmic melody, while the bass clef continues with its accompaniment.

gra ad lib...

The sixth and final system of the piece, marked *gra ad lib...* (gracefully ad libitum). The treble clef has a more flowing, melodic line, and the bass clef provides a steady accompaniment.

8

cresc. poco

a poco

3

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and arpeggiated patterns in both staves.

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

Third system of musical notation, showing more complex rhythmic patterns in the treble staff.

Fourth system of musical notation, featuring a repeat sign and a double bar line.

Fifth system of musical notation, characterized by a dense, flowing melodic line in the treble staff.

Sixth system of musical notation, concluding with a double bar line and a dynamic marking of *ff* (fortissimo).

accel al fine.

(CURTAIN)

ff

END OF ACT II.

Act III.

Nº 18.

OPENING CHORUS.-(Waitresses)
and Entrance of Men, with SONG and CHORUS.

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Vivace. Tempo di Valse.

Piano.

p

cresc.

(CURTAIN.)

f

WAITRESSES.

CHO. *p* SOPRANO.
 Plant your po - sies, rue and ro - ses, Flow'rs of ev - 'ry

CHO. *p* CONTRALTO.
 Plant your po - sies, rue and ro - ses, Flow'rs of ev - 'ry

CHO. hue; Pink a - za - leas, crim - son dah - lias,

CHO. hue; Pink a - za - leas, crim - son dah - lias,

CHO. Li - lac white and blue. See the bare trees,

CHO. Li - lac white and blue. See the bare trees,

CHO. plum and pear - trees, Bear - ing while you wait; _____

plum and pear - trees, Bear - ing while you wait; _____

CHO. Good to look on, made to hook on, That's Ar - ca - di - a,

Good to look on, made to hook on, That's Ar - ca - di - a,

CHO. *p* Ar - ca - di - a up - to - date! _____

p Ar - ca - di - a up - to - date! _____

f *p*

CHO. Ma - ry, Ma - ry, quite con - trair - - y, How does your
 Ma - ry, Ma - ry, quite con - trair - - y, How does your

CHO. gar - den grow? _____ With flow - ers and fruits with -
 gar - den grow? _____ With flow - ers and fruits with -

CHO. - out an - y roots From Mes - srs. X. Ot - ick. &
 - out an - y roots From Mes - srs. X. Ot - ick. &

CHO. *C^o!* Ma - ry, Ma - ry, quite con -

CHO. *p* - trai - ry, How does your gar - den grow? With

p - trai - ry, How does your gar - den grow? With

CHO. *cresc.* plants on hire, and ro - ses on wire And wai - tres - ses

cresc. plants on hire, and ro - ses on wire, And wai - tres - ses

WAITRESSES.

CHO.

all in a row! Plant your po - sies, rue and

all in a row! Plant your po - sies, rue and

poco rall.

p

CHO.

ro - ses, Flow'rs of ev - 'ry hue; Pink a -

ro - ses, Flow'rs of ev - 'ry hue; Pink a -

CHO.

- za - leas, crim - son dah - lias, Li - lac white and blue.

- za - leas, crim - son dah - lias, Li - lac white and blue.

CHO. *cresc.* See the bare trees, plum and pear - trees,
cresc. See the bare trees, plum and pear - trees,

CHO. Bear - ing while you wait; Good to
 Bear - ing while you wait; Good to

CHO. look on, made to hook on, That's Ar - ca - di - a,
 look on, made to hook on, That's Ar - ca - di - a,

CHO. Ar - ca - di - a up - to - date! _____
 Ar - ca - di - a up - to - date! _____

CHO. Good to look on made to hook on, That's Ar - ca - di - a
 Good to look on made to hook on, That's Ar - ca - di - a

p *pp poco rall.*

CHO. up - to - date! _____
 up - to - date! _____

Allegro moderato.

MEN-ABOUT-TOWN.

Here they are, the dear lit - tle girls, Sweet Ar - ca - di - an

MEN.

peaches and pearls, Dain - ty maids, all blush - es and curls, To

MEN.

flirt with and tease and ban - ter! Here's a show that

MEN.

knocks in - to fits Pic - ca - dil - ly, Carl - ton, or Ritz!

MEN. *Ev - 'ry chap who's tried it ad-mits It romps a-way in a*

MEN. *can - ter!*

SOLO.
We are

wea - ry of Pic - ca - dil - ly, For Ar - ca - di - an life we
done with the dash - ing beau - ties Who as - sist - ed to spend our

yearn; _____ If you're will - ing to teach A pu - pil each Were
cash, _____ We are sick of the kind Of girl you find, Who

rea - dy to live and learn. _____ We're
helps you to come to smash! _____ True

fair - ly fed up with Lon - don, From bore - dom we seek re -
love is the thing we're af - ter, Af - fec - tion is what we

MEN.

lease, _____ And we're keen as a knife On the Sim - ple life - The
 miss, _____ So we're keen as a knife On the Sim - ple life - The

GIRLS.

SOLO.

Sim - ple life, The Sim - ple life, We're keen as a knife On the
 Sim - ple life, The Sim - ple life, We're keen as a knife On the

MEN.

Sim - ple life With a dear lit - tle nymph a - piece. A dear lit - tle
 Sim - ple life With a sweet lit - tle maid to kiss. A sweet lit - tle

SOLO.

nymph _____ a - piece. _____ We
 maid _____ to kiss. _____

want to be Ar - ca - di - an, If you'll kind - ly show the

way, ————— We want to start to - day ————— With -

- out the least de - lay, ————— In half a jiff we'll

p

join — you if You'll on - ly show us how; —————

Wo-men and Wine we'll all re-sign For Nymphs and Nec-tar

now. _____ *ALL.* {They We} want to be Ar-ca-di-an; If {We'll You'll}

kind-ly show the way, _____ {They We} want to start to -

- day _____ With-out the least de-lay, _____ In

half a jiff {they'll} join— {us} if {We'll} on - ly show {them} {we'll} {you} {You'll} {us}

how; _____ Wo - men and Wine {they'll} all re - sign For {we'll}

1. Nymphs and Nec - tar now. _____ *f*₂

SOLO. *p* 2. We have

2.

Nymphs and Nec - tar now.

Nymphs and Nec - tar now.

ff *mf*

The first system of the score features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are marked with a '2.' and the lyrics 'Nymphs and Nec - tar now.'. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. Dynamic markings *ff* and *mf* are present.

The second system continues the vocal and piano parts. The vocal lines have rests, and the piano accompaniment continues with chords and a melodic line.

The third system shows the piano accompaniment continuing with chords and a melodic line. The vocal parts are not present in this system.

dim. al fine.

The fourth system continues the piano accompaniment. The dynamic marking *dim. al fine.* is present. The system ends with a double bar line.

pp

The fifth system continues the piano accompaniment. The dynamic marking *pp* is present. The system ends with a double bar line.

SONG. (Chrysaëa.)

"I LIKE LONDON?"

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegretto moderato.

Piano.

sempre p

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It begins with a series of chords and eighth notes, marked with accents and a dynamic of *sempre p*. The left hand starts with a bass clef and provides a simple accompaniment of eighth notes.

This block shows the continuation of the piano accompaniment from the previous system, maintaining the same key signature and time signature. It features a mix of chords and moving lines in both hands, with various articulation marks like accents and slurs.

CHR.

p

CHRYSÆA.

The vocal line for Chrysaëa begins on a single staff with a treble clef. It starts with a rest followed by a series of notes, marked with a dynamic of *p*. The key signature and time signature are consistent with the piano accompaniment.

1. When first I came to
2. Each man who comes with - -

This block shows the piano accompaniment corresponding to the first two lines of the vocal melody. It provides harmonic support with chords and moving lines in both hands.

CHR.

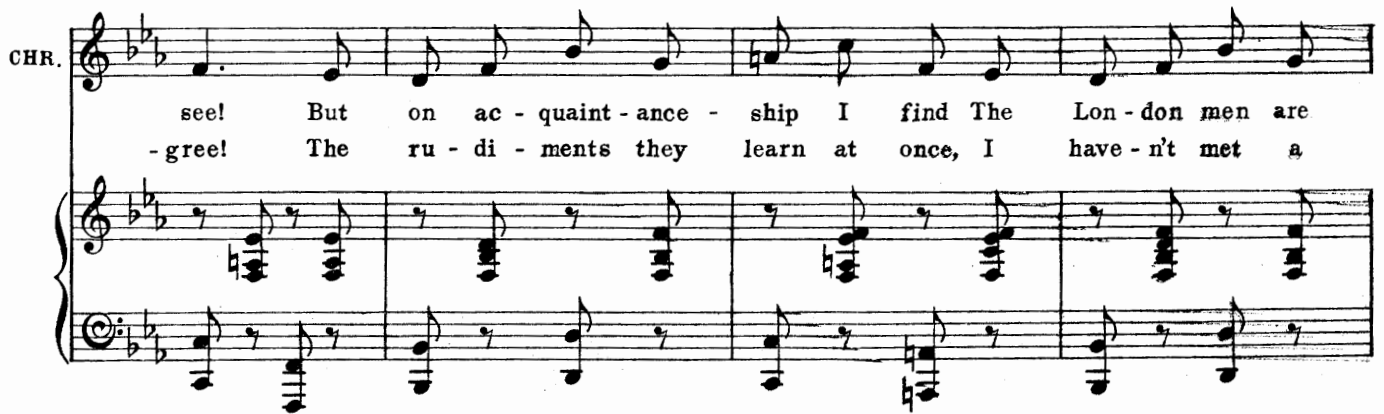
The vocal line continues on a single staff with a treble clef, showing the melody for the next line of the song.

Lon - don Town I thought it ug - ly, old, and brown, The
- in my reach I do my ve - ry best to teach That

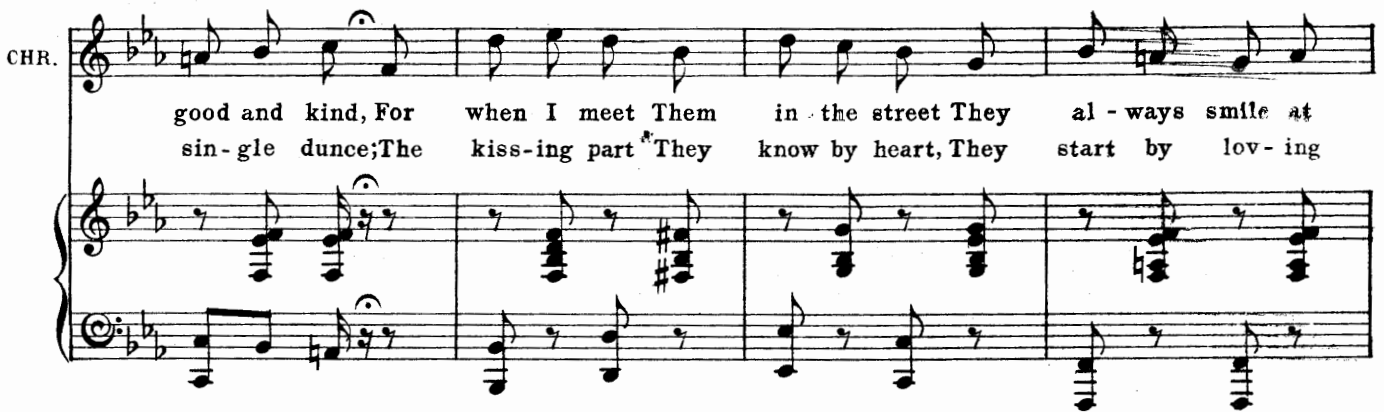
This block shows the piano accompaniment for the final line of the song. It concludes with a final chord in both hands.

CHR. 

peo - ple, too, Were bad all through, That's what I thought, you
 Love is king Of ev - 'ry - thing, To which they all a - -

CHR. 

see! But on ac - quaint - ance - ship I find The Lon - don men are
 - gree! The ru - di - ments they learn at once, I have - n't met a

CHR. 

good and kind, For when I meet Them in the street They al - ways smile at
 sin - gle dunce; The kiss - ing partⁿ They know by heart, They start by lov - ing

CHR. 

me!
 me!

CHR. I like Lon-don, I like Town, I can-not un-der-

CHR. -stand why peo-ple Run it down! Al-though it does the

CHR. wick-ed things, And leaves the good things un-done, I'm ve-ry,

rall. *a tempo*

CHR. ve-ry fond of Lon-don! -don!

1. 2.

D.C.

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). The music begins with a piano (*pp*) dynamic marking. The upper staff features a melody of eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece with two staves. The upper staff has a more active melody with eighth notes and some rests. The lower staff continues with a steady accompaniment of chords and eighth notes.

The third system shows the continuation of the dance. The upper staff has a melodic line with some grace notes. The lower staff maintains the accompaniment with chords and eighth notes.

The fourth system features a more complex texture. The upper staff has a melody with many grace notes and slurs. The lower staff has a more active accompaniment with eighth notes and chords.

The fifth system concludes the piece. The upper staff has a melodic line with slurs and a final chord. The lower staff has a more active accompaniment with eighth notes and chords. A piano (*p*) dynamic marking is present in the lower staff.

No. 20

SONG.—(Doody.)

"MY MOTTER."

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Tempo di Valse.

Piano.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Tempo di Valse' and the dynamics are 'mf' and 'p'.

DOODY

1. I've al . ways been, since
2. Trou . ble may be up .

The first system shows the vocal line for 'DOODY' and the piano accompaniment. The vocal line has two verses of lyrics. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

DOO.

quite a lad, Chee . ry and gay when things were bad— That is a
on the mat, I nev . er care two straws for that, I sim . ply

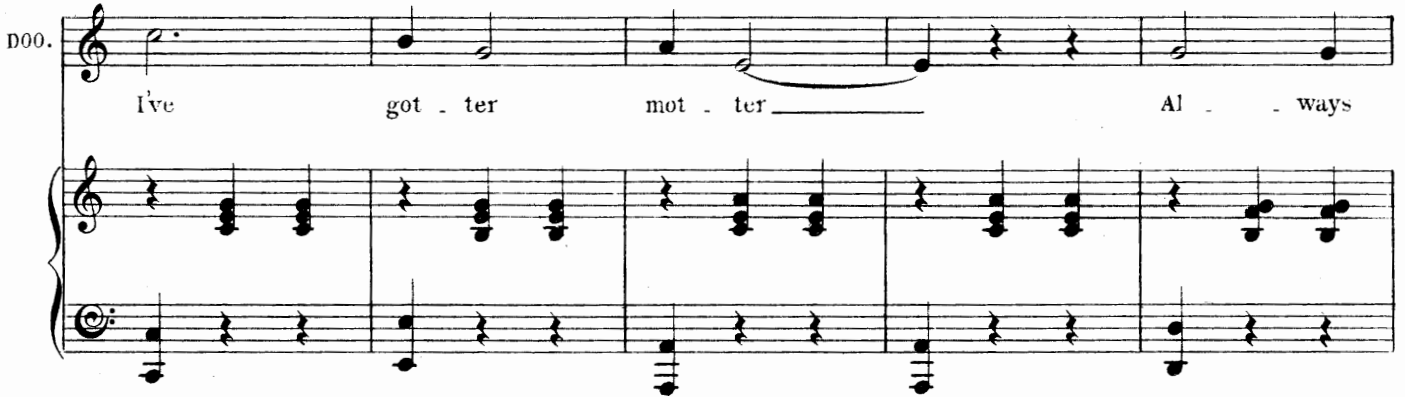
The second system continues the vocal line and piano accompaniment. The vocal line has two verses of lyrics. The piano accompaniment continues with the same rhythmic pattern.

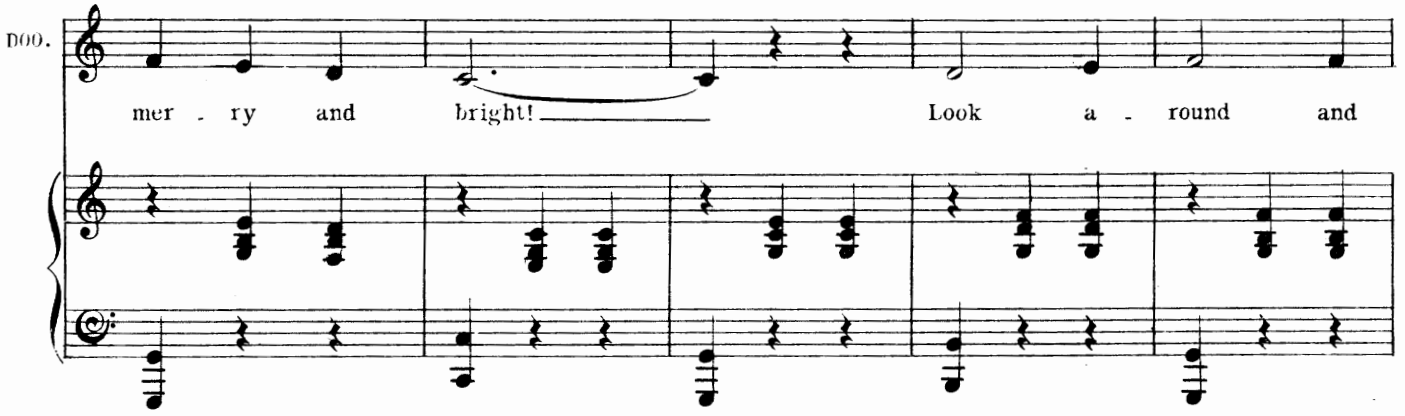
DOO.

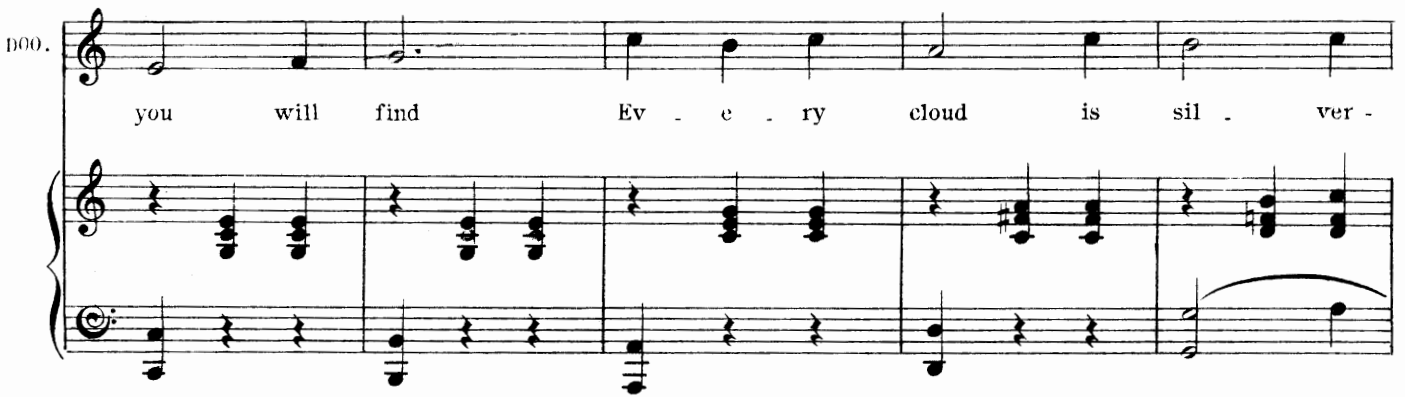
way I've al . ways 'ad— I look on the bright side!
whis . tle and cock my hat— Im 'or . ri . bly reck . . less!

The third system concludes the vocal line and piano accompaniment. The vocal line has two verses of lyrics. The piano accompaniment ends with a final chord.

REFRAIN.

D00.  I've got - ter mot - ter Al - ways

D00.  mer - ry and bright! Look a - round and

D00.  you will find Ev - e - ry cloud is sil - ver -

D00.  - lined; The sun will shine Al -

E00.

-tho' the sky's a gray one. I've of ten said to me -

The first system of music features a vocal line on a treble clef staff starting on E4. The lyrics are "-tho' the sky's a gray one. I've of ten said to me -". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

D00.

- self, I've said, Cheer up. cul - ly, you'll soon be

The second system continues the vocal line on a treble clef staff starting on D4. The lyrics are "- self, I've said, Cheer up. cul - ly, you'll soon be". The piano accompaniment continues with chords and a bass line.

D00.

dead! A short life and a gay one!"

mf *D.C.*

The third system concludes the vocal line on a treble clef staff starting on D4. The lyrics are "dead! A short life and a gay one!". The piano accompaniment includes a dynamic marking of *mf* and a *D.C.* (Da Capo) instruction. The system ends with a double bar line and repeat dots.

f *f*

The fourth system shows the piano accompaniment for the final part of the piece. It features a right hand with chords and a left hand with a bass line. Dynamic markings of *f* (forte) are present in both hands.

No. 21.

CHORUS OF BELGRAVIANS.

"CHEER FOR SIMPLICITAS!"

Words by
ARTHUR WIMPERIS.Music by
LIONEL MONCKTON.

Allegro vivace.

Piano.

CHO.

Cheer for Sim - pli - ci - tas, cheer! ———

Cheer for Sim - pli - ci - tas, cheer! ———

CHO.

Tell him Bel - gra - vi - as here, Ea - ger - ly cla - mour - ing,

Tell him Bel - gra - vi - as here, Ea - ger - ly cla - mour - ing,

CHO. Shout - ing and ham - mer - ing, Wait - ing for him to ap -
 Shout - ing and ham - mer - ing, Wait - ing for him to ap -

CHO. - pear! Tell him we won't go a - way,
 - pear! Tell him we won't go a - way,

CHO. Go to our he - ro and say: We of the Smart Set Have
 Go to our he - ro and say: We of the Smart Set Have

CHO. all got our hearts set On see - ing our i - dol to -

all got our hearts set On see - ing our i - dol to -

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "all got our hearts set On see - ing our i - dol to -". The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

CHO. - day! *LADIES.* *mf* Come, we en - treat, All the é - lite

- day! *LADIES.* *mf* Come, we en - treat, All the é - lite

- day! *LADIES.* *mf* Come, we en - treat, All the é - lite

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "day!". The lyrics are "- day! Come, we en - treat, All the é - lite". The piano accompaniment continues with the same eighth-note accompaniment.

CHO. La - dies of Lon - don are here at your feet! *mf* Jol - ly old sport,

La - dies of Lon - don are here at your feet! *mf* Jol - ly old sport,

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over the phrase "here at your feet!". The lyrics are "La - dies of Lon - don are here at your feet! Jol - ly old sport,". The piano accompaniment continues with the same eighth-note accompaniment.

CHO.

You're a good sort! Don't dis - ap - point us, the

CHO.

time's get - ting short! Cheer for Sim - pli - ci - tas,

CHO.

cheer! Tell him Bel - gra - vi - a's here,

CHO. Ea - ger - ly cla - mour - ing, Shout - ing and ham - mer - ing,
Ea - ger - ly cla - mour - ing, Shout - ing and ham - mer - ing,

CHO. Wait - ing for him to ap - pear! ———— Tell him we won't go a -
Wait - ing for him to ap - pear! ———— Tell him we won't go a -

CHO. - way, ———— Go to our he - ro and say: ————
- way, ———— Go to our he - ro and say: ————

CHO. We of the Smart Set Have all got our hearts set On

We of the Smart Set Have all got our hearts set On

This system contains the first two systems of music. The first system has two vocal staves with lyrics and a piano accompaniment. The second system continues the piano accompaniment.

CHO. see_ing our i_dol to_day! Give him a cheer, a cheer, a

see_ing our i_dol to_day! Give him a cheer, a cheer, a

This system contains the third and fourth systems of music. The third system has two vocal staves with lyrics and a piano accompaniment. The fourth system continues the piano accompaniment.

CHO. cheer, a cheer!

cheer, a cheer!

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves with lyrics and a piano accompaniment. The sixth system continues the piano accompaniment.

No 22.

SONG.— (Eileen.) and CHORUS.

"BRING ME A ROSE"

Words by
LIONEL MONCKTON &
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

Allegro commodo.

Piano.

Red. *

EILEEN.

When I wan - der in my gar - den, Each lit - tle
I've seen ev - ry ba - by blos - som, Tuck'd in its

EIL.

flow'r I see; _____ Sun - shine makes them, ev - 'ry
nice warm bed, _____ Glow - ing, ev - 'ry col - our

EIL.

one, shine, All nod their heads at me; _____ There are
show - ing, Pur - ple and green and red, _____ There are

EIL.

pan - sies and pinks, There's a dai - sy that winks At a vi - o - let
 dah - lias and stocks, There are tall hol - ly - hocks, There's a pe - o - ny

EIL.

un - der the wall, _____ Each is fair in a way, You can
 blush - ing and fair, _____ All are charm - ing, I know, But where -

EIL.

choose which you may, But for me there's a Queen of them all!
 - ev - er I go, There is one that's be - yond all com - pare!

EIL.

CHO.

mf
 But for me there's a Queen of them all!
 There is one that's be - yond all com - pare!

mf
 But for me there's a Queen of them all!
 There is one that's be - yond all com - pare!

dim.

REFRAIN.

E.I.L. *p*

I'm so tired of vi - o - lets, ———— Take them all a - -

E.I.L.

- way, ———— Lil - ies are frail And a tri - fle pale, While the

E.I.L.

tu - lips much too gay. ———— Just one

E.I.L.

blos - som I a - dore, ———— Fair - est flow'r that grows, ————

E.I.L.

— If my heart you would win, And you want to be - gin,

EIL. Bring me a rose!

CHO. *mf* I'm, so tired of vi-o-lets.
mf I'm so tired of vi-o-lets.

CHO. Take them all a-way, Lilies are frail, And a

Take them all a-way, Lilies are frail, And a

CHO. tri - fle pale, While the tu - lips much too gay.

tri - fle pale, While the tu - lips much too gay.

CHO. Just one blos - som I a - dore, Fair - est

Just one blos - som I a - dore, Fair - est

CHO. flow'r that grows, If my heart you would win, And you

flow'r that grows, If my heart you would win, And you

CHO. want to be - gin, Bring me a rose!

want to be - gin, Bring me a rose!

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a dynamic marking of *mf*. The upper staff features a melody with a long note in the first measure, followed by eighth and sixteenth notes. The lower staff provides a rhythmic accompaniment with eighth notes and chords.

The second system continues the piece with two staves. The upper staff has a melody with a slur over the first two measures and a quarter rest in the third. The lower staff continues with eighth-note accompaniment and chords.

The third system features two staves. The upper staff has a melody with a slur over the first two measures and a quarter rest in the third. The lower staff continues with eighth-note accompaniment and chords.

The fourth system consists of two staves. The upper staff has a melody with a slur over the first two measures and a quarter rest in the third. The lower staff continues with eighth-note accompaniment and chords.

The fifth system consists of two staves. The upper staff has a melody with a slur over the first two measures and a quarter rest in the third. The lower staff continues with eighth-note accompaniment and chords. The system concludes with a dynamic marking of *mf*.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note chord, followed by quarter notes, and then a series of chords. A dynamic marking of *f* (forte) is placed above the staff. The lower staff is in bass clef and contains a series of chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues with chords and quarter notes, featuring a long horizontal line above a group of notes. The lower staff continues with eighth notes and chords.

The third system of musical notation consists of two staves. The upper staff features a complex sequence of chords and notes, including a sharp sign (#) above a note. The lower staff continues with eighth notes and chords.

The fourth system of musical notation consists of two staves. The upper staff has chords and quarter notes, with a long horizontal line above a group of notes. The lower staff continues with eighth notes and chords.

The fifth system of musical notation consists of two staves. The upper staff features chords and quarter notes, ending with a double bar line. The lower staff continues with eighth notes and chords, also ending with a double bar line.

No. 23.

QUINTET.— (Simplicitas, Jack, Bobbie, &c.)

“TRUTH IS SO BEAUTIFUL”

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

♩
Tempo di Marcia.

Jack.

Piano.

JACK.

1. Though Truth is not in great de - - mand _____
 2. Where love - ly wo - man reigns su - - preme, _____

JACK.

_____ For dai - ly use through - out the land, _____ So
 _____ Of false - hood one would nev - er dream, _____ Yet

JACK.

high our mor - al bi - as is That ways like An - a -
 scan - dal, by some od - di - ty, When giv - ing an - y -

JACK.

- ni - as - 's We can - not un - der - stand! _____
 ho - dy tea, Ap - pears to add the cream! _____

BOBBIE.

JACK.

_____ Al - though when you are in a hole _____
 _____ So, la - dies, who the truth a - mend _____

SIMPLICITAS.

BOB.

_____ A false - hood plays a use - ful - rôle: _____ To
 _____ And fact with fic - tion free - ly blend, _____ In

SIM.

meet all such dis - cre - pan - cies, We find a fine of three - pence is Ef -
- cum - bent up - on you it is, To check such in - con - gru - i - ties When

SIM.

ALL.

- fec - tive as a toll, Its most ef - fec - tive
you dis - cuss a friend, When you dis - cuss, dis -

ALL.

REFRAIN.

as a toll, Truth is so beau - ti - ful,
- cuss a friend.

ALL.

- if on - ly peo - ple would be - lieve it.

ALL.  Though ra - ther dif - fi - cult, with per - se - ver - ance you'll a -

ALL.  - chieve it; E - ven So - ci - e - ty with tol - er -

ALL.  - a - tion will re - ceive it; So, if it

ALL.  real - ly does.n't hurt you, Do tell the truth!
 1.
 2.

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). The music begins with a forte (*f*) dynamic marking. The upper staff features a series of chords and melodic lines, including a prominent eighth-note melody. The lower staff provides a steady accompaniment with eighth-note patterns.

The second system continues the piece. The upper staff shows more complex chordal textures and melodic development. The lower staff maintains its rhythmic accompaniment, with some rests and eighth-note figures.

The third system features a continuation of the musical themes. The upper staff has some sustained chords and melodic fragments. The lower staff continues with its eighth-note accompaniment.

The fourth system shows further development of the dance music. The upper staff has more active melodic lines. The lower staff continues with its accompaniment, showing some syncopation.

The fifth and final system on this page concludes the piece. The upper staff features a final melodic flourish and a sustained chord. The lower staff ends with a final eighth-note accompaniment pattern.

No 24.

DUET.—(Eileen and Jack.)

“HALF-PAST TWO.”

Words by
PERCY GREENBANK &
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Allegretto moderato.

Piano.



p delicatissimo

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two flats and a common time signature. It begins with a triplet of eighth notes (G4, A4, B4) followed by a series of eighth and sixteenth notes. The bass clef part consists of chords and single notes. The second system continues the melodic line in the treble clef, including another triplet of eighth notes (D5, E5, F5) and concludes with a final chord in the bass clef.

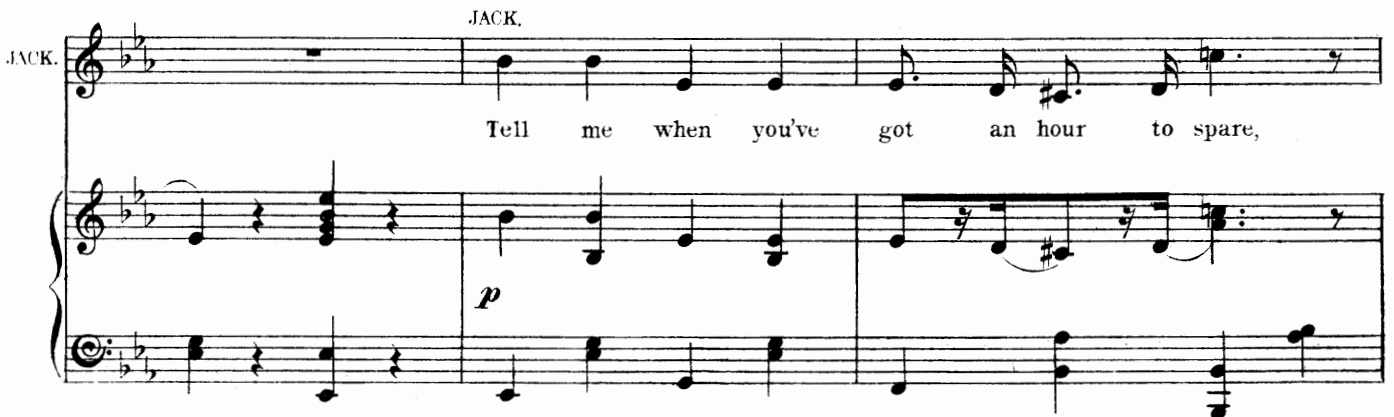


The second system of piano accompaniment continues the melodic line in the treble clef, featuring a triplet of eighth notes (G4, A4, B4) and a series of eighth and sixteenth notes. The bass clef part consists of chords and single notes.



The third system of piano accompaniment continues the melodic line in the treble clef, featuring a triplet of eighth notes (D5, E5, F5) and a series of eighth and sixteenth notes. The bass clef part consists of chords and single notes.

JACK.



Tell me when you've got an hour to spare,

p

The vocal line for Jack begins with a rest, followed by the lyrics "Tell me when you've got an hour to spare,". The piano accompaniment for this section starts with a piano (*p*) dynamic and consists of chords and single notes in the bass clef.

JACK.

Then we'll fix up when to meet and where.

This block contains the first system of music. It features a vocal line for Jack and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of a single line of music with lyrics underneath. The piano accompaniment is written for the right and left hands on a grand staff.

EILEEN.

I should like to make it ve - ry soon— Say, per - haps, to -

This block contains the second system of music. It features a vocal line for Eileen and a piano accompaniment. The key signature remains two flats. The vocal line has lyrics underneath. The piano accompaniment continues with a similar accompaniment style.

EILEEN.

BOTH.

- mor - row af - ter - noon. We'll com - pare en -

This block contains the third system of music. It features a vocal line for Eileen and a piano accompaniment. The key signature remains two flats. The vocal line has lyrics underneath. The piano accompaniment continues.

BOTH.

JACK.

- gage - ment - books, and see What day both of us are free. — On

This block contains the fourth system of music. It features a vocal line for Both and a piano accompaniment. The key signature remains two flats. The vocal line has lyrics underneath. The piano accompaniment continues.

EILEEN. JACK. EILEEN.

JACK
 Mon - day I must go shop - ping, — On Tues - day I've calls to

JACK. EILEEN. JACK.

EIL.
 pay — On Wednes - day I'm asked out to lunch - eon, — On

EILEEN. JACK. EILEEN.

JACK
 Thurs - day I'm booked all day, — On Fri - day I've heaps of ap -

pause EILEEN.

EIL.
 - point - ments, — That some - how I must get through, — But I've

pause

OTH. BOTH.

noth - ing much to do on Sa - tur - day, — So I'll meet you at half - past

p

Detailed description: This system contains the first vocal line and its piano accompaniment. The vocal line is in a soprano or alto register, starting with a half note 'noth' and a quarter note 'ing', followed by a series of eighth and sixteenth notes. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. A dynamic marking of *p* (piano) is placed below the piano part.

BOTH.

two! —

p delicatissimo

Detailed description: This system contains the second vocal line and its piano accompaniment. The vocal line begins with a half note 'two!' followed by a rest. The piano accompaniment continues with a similar eighth-note melody, featuring several triplet markings (indicated by a '3' over a group of notes) and a repeat sign. A dynamic marking of *p delicatissimo* is placed below the piano part.

Detailed description: This system shows the piano accompaniment for the third system. It continues the eighth-note melody from the previous system, with a triplet marking in the right hand and a steady bass line in the left hand.

Detailed description: This system shows the piano accompaniment for the fourth system. It continues the eighth-note melody, concluding with a final chord in the right hand and a sustained bass note in the left hand.

(EILEEN) 2. Shall I come and meet you all a-lone. Or do you think I
 (JACK) 3. Now that our en-gage-ment's ra-ti-fied, Fix the date when

p

need a chap-er-ón? (JACK) Chap-er-óns should nev-er be al-lowed,
 you'll be-come a bride (EILEEN) Real-ly you are go-ing ra-ther fast.

Three is al-ways such a fear-ful crowd! (JACK) What a-bout the
 Praps you might get jilt-ed at the last! (JACK) You don't mean to

place of ren-dez-vous? (EILEEN) That's a thing I leave to you. (JACK) I'll
 leave me in the lurch? (EILEEN) Sil-ly boy! Let's choose the church. (JACK) We

meet you at Hyde Park Cor - ner, (JACK) I'll meet you in Rot - ten
might pa - tron - ize the Ab - bey, (EILEEN) Oh, that's such a swell af -

Row, (EIL.) We might try the Brit - ish Mu - se - um But
- fair! (JACK) The mu - sic is good at St. Geor - ge's (EIL.) Or St.

praps that's a tri - fle slow, (JACK) Shall we go to the Tower of
Pe - ter's in Hat - ton Square. (JACK) Of course there's St Pauls at

Lon - don? Un - less you pre - fer the Zoo? (EIL.) Why, the
Knights - bridge (EIL.) Well, an - y of those would do, (JACK) But

pause.

a - ni - mals are fed there on Sa - tur - day, (BOTH) So we'll
an - y - how, we'll meet at St. Some - bo - dy's (BOTH) And the

lunch there at half - past two!
time will be half - past two!

DANCE.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and occasional rests. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes, primarily in the lower register.

The second system of music continues the piano accompaniment. The upper staff features a melodic line with a long, sweeping eighth-note phrase. The lower staff provides a steady harmonic accompaniment with chords and moving bass lines.

The third system of music shows the piano accompaniment continuing. The upper staff has a melodic line with some grace notes and slurs. The lower staff maintains the harmonic accompaniment with various chordal textures.

The fourth system of music includes a vocal entry. The upper staff has a vocal line starting with the lyrics "Oh, I". The piano accompaniment continues in the lower staff. A dynamic marking of *mf* BOTH. is placed above the vocal staff.

The fifth system of music features a vocal line for both characters, indicated by the marking "BOTH." on the left. The lyrics are "am looking forward to Sa-tur-day, — And Ill meet you, at half-past two! —". The music is marked with a dynamic of *p* and includes the instruction "(business.)" above the line.

The sixth system of music shows the piano accompaniment for the final system on the page. The upper staff has a melodic line with a *p* dynamic marking. The lower staff provides the harmonic accompaniment, ending with a final chord.

No 25.

SONG.—(Sombra.)

"LIGHT IS MY HEART."

Words by
ARTHUR WIMPERIS.

Music by
HOWARD TALBOT.

Tempo di Valse.

Sombra.

Musical score for piano introduction in 3/4 time, key of B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a series of chords and eighth notes. The bass staff begins with a whole rest, followed by a series of chords and eighth notes. The dynamic marking *f* is placed below the first measure of the bass staff.

SOM.

Musical score for the first vocal line (SOM.) in 3/4 time, key of B-flat major. The vocal line is on a treble clef staff, starting with a whole rest and then singing the lyrics "Light is my heart as a". The piano accompaniment is on two staves (treble and bass clefs), starting with a whole rest and then playing chords and eighth notes. The dynamic marking *p* is placed below the piano accompaniment.

SOM.

Musical score for the second vocal line (SOM.) in 3/4 time, key of B-flat major. The vocal line is on a treble clef staff, starting with a whole rest and then singing the lyrics "feather, borne on the wings of the weather,". The piano accompaniment is on two staves (treble and bass clefs), starting with a whole rest and then playing chords and eighth notes.

SOM.

Blithe as the lay Thrushes in May Carol in chorus to -

rall:

SOM.

- ge - - ther! Life is a song worth the sing - - ing,

a tempo

a tempo

SOM.

Mer - ry and mirth - ful and ring - - ing, Stir - ring and strong,

SOM.

Lilt - ing a - long, Driv - ing a - way all sad - ness and sor - row, And

rall:

rall:

SOM. *p a tempo* hea - ven - ward hap - pi - ly wing - ing! *p scherzando* Ah! _____

SOM. _____

SOM. _____ So be hap - py while you

SOM. _____ may, _____ While the sun - beams play - so mer - ri - ly. *rall:*

a tempo

SOM. Ah!

p a tempo

SOM. And skies are cloud less and

SOM. clear In the Sweet o' the Year. Love and life and

mf rall.

mf rall.

SOM. laugh - - ter, Take them in their May - - time,

SOM. *pp*

Care not what comes af - - - ter, Youth's the hour of

SOM. *p a tempo*

play - - - time! Ah!

SOM.

SOM. *mf*

Maid and man, re - - - joice while you can In the

SOM. *f molto rall.* Tempo I. Ah! *f molto rall.* Tempo I.

Spring of your pleasure and pride! Light is my heart as a

SOM. fea - - ther, Borne on the wings of the wea - - ther,

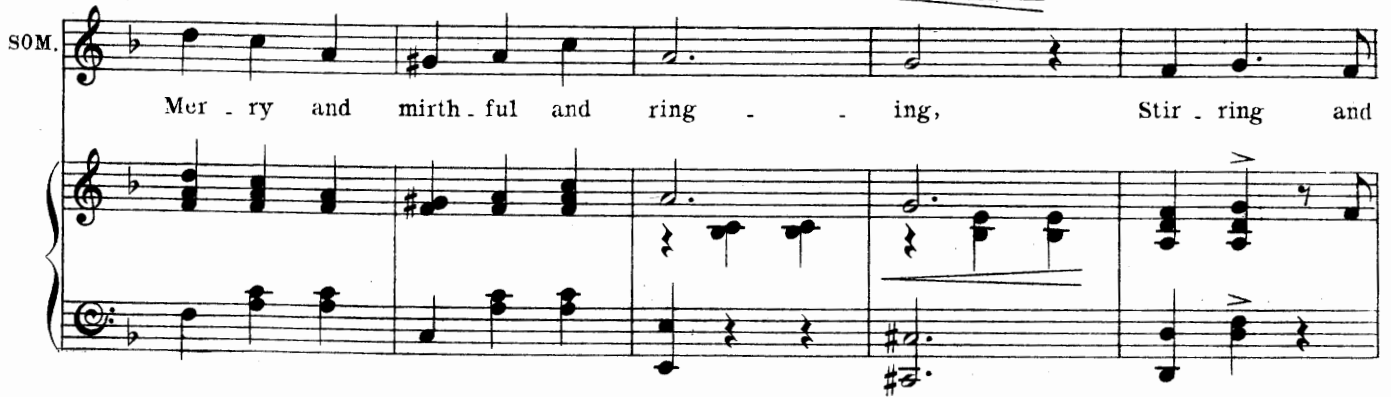
SOM. Blithe as the lay Thrushes in May Car - ol in chor - us to .

rall.

SOM. - ge - - ther! Life is a song worth the sing - - ing.

a tempo

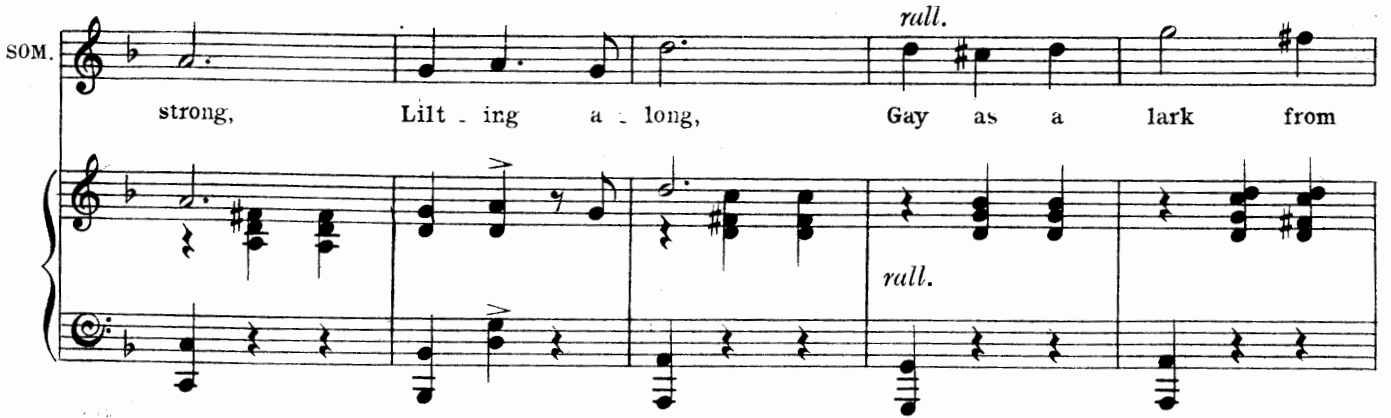
SOM. Mer - ry and mirth - ful and ring - - ing, Stir - ring and



SOM. strong, Lilt - ing a - long, Gay as a lark from

rall.

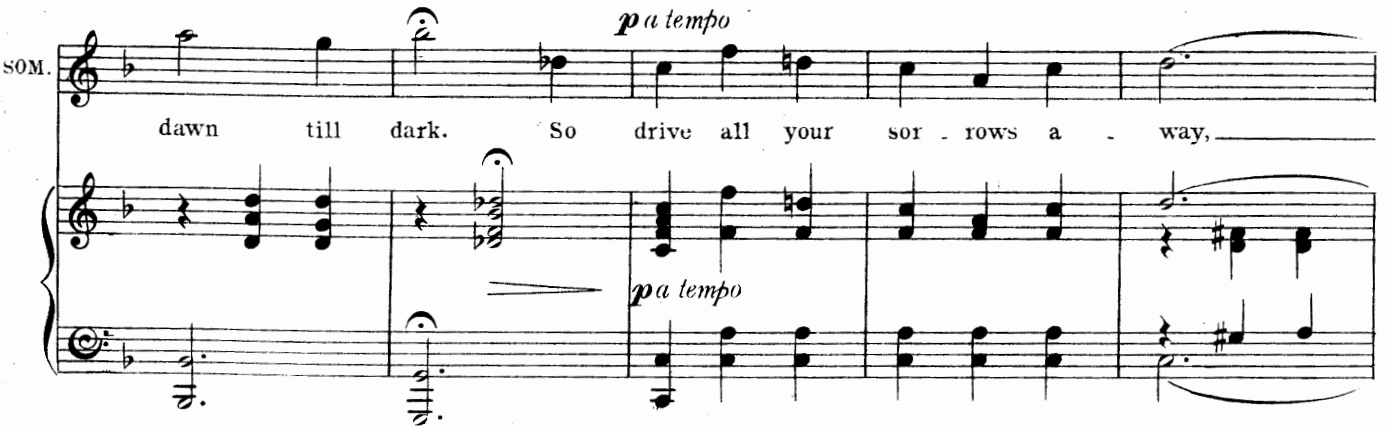
rall.



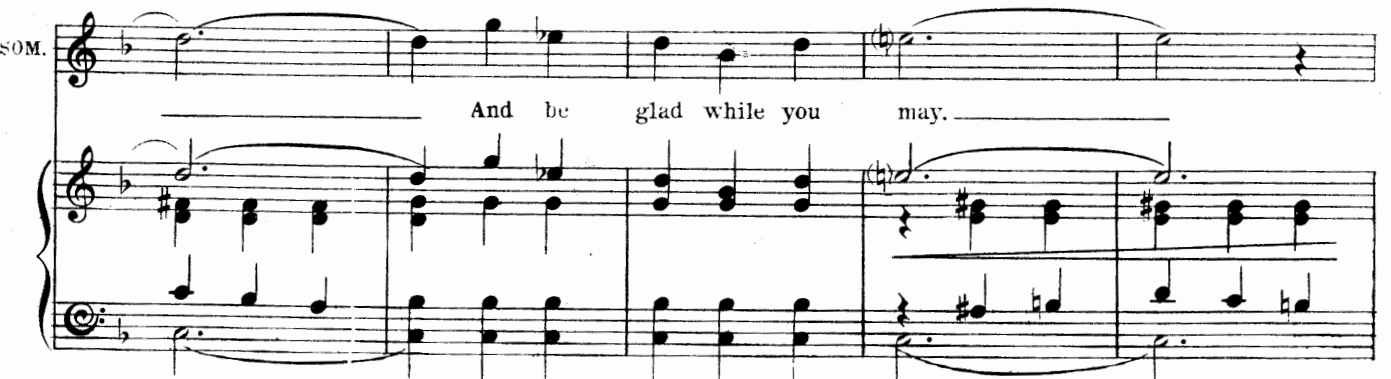
SOM. dawn till dark. So drive all your sor - rows a - way,

p a tempo

p a tempo



SOM. And be glad while you may.



SOM. *f*

Don't de - lay, 'tis your May-time to - day!

f

SOM. Ah!

cadenza colla voce

p

SOM. Ah!

a tempo

ppp *a tempo* *ppp* *accel*

SOM.

poco *a* *poco*

No 26.

FINALE.- ACT III.

Words by
ARTHUR WIMPERIS.

Music by
LIONEL MONCKTON.

All. *Tempo di marcia* ALL.

Truth is so beau.ti . ful, — if on - ly

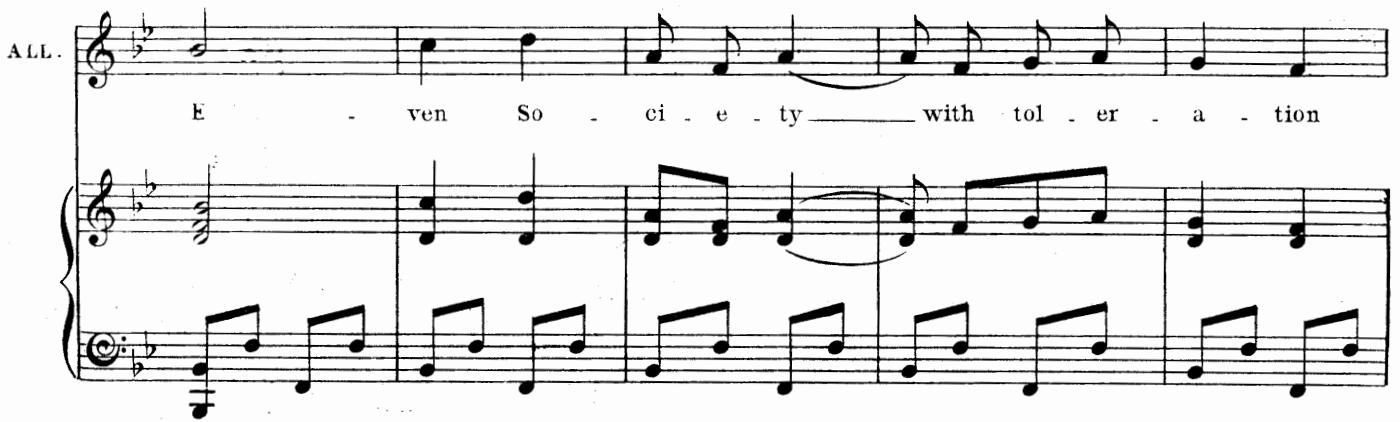
Piano. *f*

ALL.

peo - ple would be - lieve it. Though ra - ther

ALL.

dif - fi - cult, — with per - se - ver - ance you'll a - chieve it;

ALL.  E - ven So - ci - e - ty with tol - er - a - tion

ALL.  will re - ceive it. So, if it

ALL.  real - ly doesn't hurt you, Do tell the truth!

ALL. 

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<u>LIZA LEHMANN</u>	...	"Evolution"	
"		"Thoughts have wings"	
"		"The Billet Doux"	
"		"Little White Rose"	
"		"The Waters of Lethe"	
"		TWO SEAL SONGS:	
"		1. "The Mother Seal's Lullaby"	} Two Songs
"		2. "You mustn't swim till you're six weeks old"	
<u>FLORENCE AYLWARD</u>	...	"Haven after all"	
"		"I gave you roses"	
"		"Deep in my heart a lute lay hid" and	} Two Songs
"		"The Bird I love the best"	
<u>TERESA DEL RIEGO</u>	...	"My Gifts"	
"		"Sink, sink red sun, into the west"	
"		"England mine"	
"		"The Perfect Prayer"	
<u>GUY D'HARDELLOT</u>	...	"Love's Rhapsody"	
"		"The dewdrop loves the morning"	
"		"I knew"	
"		"In 1822" (An old world story)	
"		"A Gift from you"	
"		"In the Great Unknown"	
"		"Thy Songs"	
"		"I think"	
<u>DOROTHY FORSTER</u>	...	"Rosamond"	
"		"When the swallows come again"	
"		"The face of my love"	
"		"Your Smile"	
"		"Dear little Star"	
"		"Rose in the Bud"	
"		"Since love has brought me nought but tears" and	} Two Songs
"		"The Dawn at your window"	
<u>HUBERT BATH</u>	...	"It is the time of daffodils"	
"		"The Captain's Yarn"	
"		"It was a golfer and his lass"	
"		"Hushing Song"	
"		"The Bugles of Dreamland"	
"		"The Cry of Spring"	
"		"A Little Girl's Song"	
"		"Stars of Paradise"	
<u>KENNEDY RUSSELL</u>	...	"Young Tom o' Devon"	
"		"Haste to the Fair"	
<u>BOTHWELL THOMSON</u>	...	"The Old Tryst"	
"		"The Irish Grass"	
"		"The First Farewell"	
"		"O beautiful night"	
"		"Love-lily"	
<u>J. B. McEWEN</u>	...	"Sleep, little blossom"	
<u>J. HAROLD</u>	...	"A Child's Prayer"	
<u>W. H. SQUIRE</u>	...	"For me alone"	
"		"A Chip of the Old Block"	
"		"Lighterman Tom"	
"		"Three for Jack"	
<u>FRANCO LEONI</u>	...	"Little Barefoot"	
"		"When he comes home"	
"		"Leaves on the river"	

<u>EDWARD GERMAN</u>	...	"Memories"	
"		"The Drummer Boy"	
"		"Love's Barcarolle"	
"		"To Katherine unkind"	
"		"Love is meant to make us glad"	
<u>HERMANN LÖHR</u>	...	"Song of the Sea-Kings"	
"		"Unmindful of the roses"	
"		"One Day"	
"		"Four years old"	
"		"A Song of Surrey"	
"		SONGS IN EXILE:	
"		1. "The Philanderer"	}
"		2. "Soft Ways"	
"		3. "Whistlin' Dannie"	
"		4. "Exile"	
"		5. "Old Doctor Ma'Ginn" (complete)	
"		SONGS OF THE NORSELAND:	
"		1. "My ships that went a-sailing"	}
"		2. "You loved the time of violets"	
"		3. "Youth has a happy tread"	
"		4. "Love is an Ocean"	
"		5. "Eyes that used to gaze in mine"	
"		6. "Time was I roved the mountains"	
<u>S. LITTLE</u>	...	"Through the Palm Trees"	
"		"Bright is the ring of words"	
"		"My Lute"	
"		"A pearl for every tear"	
<u>ERNEST NEWTON</u>	...	"April Song"	
"		"The Drum-Major"	
<u>NOEL JOHNSON</u>	...	"Gray Days"	
"		"Her Rest"	
<u>PEDRO DE ZULUETA</u>	...	"A memory of yesterday"	
<u>MONTAGUE F. PHILLIPS</u>	...	"Were I a moth"	
"		"Moon and Sea"	
"		"The Swallow"	
<u>CHARLES SCOTT-GATTY</u>	...	"Hullo, Tu-Tu!"	
"		"Bobby Dear"	
"		"Janie"	
<u>VERE SMITH</u>	...	"Cosmopolitan Wives"	
"		"Oh! Geraldine"	
"		"I'll be your gal"	
"		"Ma Dusky Maid"	
"		"Hello, Martha!"	
<u>HAYDN WOOD</u>	...	"On a Spring Morning"	
<u>CHARLES BRAUN</u>	...	"My Land"	
"		"Take, sweet maid"	
"		"My love's like a shower"	
<u>ROBERT CONINGSBY CLARKE</u>	...	"O, my garden, full of roses"	
"		"If she but knew"	
"		"Mine are your eyes"	
"		"Master and Man"	
<u>FRANK LAMBERT</u>	...	"Sweet Afton"	
"		"I know a glade of daffodils"	
"		"The Touch of Night"	

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