

ACT III.

No 16.

NOCTURNE.

Barbara, Mistigrette, Pepita, Catherine, Leonard,
Andrew, Mac Sherry and Joseph.

Andante sostenuto.
BARBARA & MISTIGRETTE.

PEPITA. & CATHERINE.
LEONARD. & ANDREW.
MAC SHERRY.
JOSEPH.

Good - night! A-round us
Good - night! A-round us
Good - night! A-round us

Piano. *fp*

Andante sostenuto.

Ad. *

BAR.
MIST.
PEP.
CATH.

LEON.
AND.
M SH.

JO.

sempre pp

clo - ses night, that scat - ters stars a -
clo - ses LEONARD. night, that scat - ters stars a -
ANDREW. night, that scat - ters stars a -
MAC SHERRY. *sempre pp* night, with stars a -
JO. *sempre pp* clo - ses night, with stars a -

L.H. *R.H.*

Ad. *

BAR.
MIST.
PEP.
CATH.

LEON.
AND.

M.SH.

JO.

- bove, Bring-ing vis - ions

- bove, Bring-ing vis - ions

- bove, Bring-ing vis - ions

- bove, Bring-ing vis - ions

Ad. * *Ad.* *

BARBARA, MISTIGRETTE, & PEPITA.

CATHERINE.

LEONARD.

ANDREW & MAC SHERRY.

JO.

full of Ros - - - es,

and dreams of Ros - es,

and dreams of Ros - es,

and dreams of Ros - es,

and dreams of Ros - es,

L.H. *R.H.* *f*

Ad. * *Ad.*

BARBARA & MISTIGRETTE.

PEPITA. & CATHERINE.

LEONARD.

ANDREW.

MAC SHERRY.

And the gold - en,

And the gold - en,

And the gold - en,

And the gold - en,

JO.

Musical score for the first system. It features six vocal staves and a piano accompaniment. The vocal parts are for Barbara & Mistigrette, Pepita & Catherine, Leonard, Andrew, Mac Sherry, and Joe. The lyrics for all parts are "And the gold - en,". The piano accompaniment includes dynamic markings like *mf* and *pp*, and a fermata over a chord.

BAR.
MIST.
PEP.
CATH.

LEON.
AND.

M. SH.

JO.

Yes, the gold - en light - of love,

Yes, the gold - en light - of love,

Yes, the gold - en light - of love,

Yes, the gold - en light - of love,

Musical score for the second system. It features six vocal staves and a piano accompaniment. The vocal parts are for Barbara, Mistigrette, Pepita, Catherine, Leonard, Andrew, Mac Sherry, and Joe. The lyrics for all parts are "Yes, the gold - en light - of love,". The piano accompaniment includes dynamic markings like *mf* and *pp*, and a fermata over a chord.

BAR.
MIST.
PEP.
CATH.

The gold - en light of

LEON.
AND.

The gold - en light of

M. SH.

The light of

JO.

The light of

BAR.
MIST.
PEP.
CATH.

rit. molto

a tempo

love, Good - night, good - night!

LEON.
AND.

love, Good - night, good - night!

M. SH.

love, Good - night, good - night!

JO.

love, Good - night, good - night!

rit. molto

a tempo

INTERMEZZO.

Valse lente.

Piano.

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) begins with a melody of eighth notes, marked *mp*. The left hand (bass clef) provides a simple harmonic accompaniment with quarter notes. The key signature is one sharp (F#) and the time signature is 3/4.

The second system continues the piano accompaniment. The right hand features a melodic line with some grace notes and slurs. The left hand continues with a steady accompaniment pattern.

The third system shows the piano accompaniment with some chords in the right hand and a consistent bass line in the left hand.

The fourth system continues the piano accompaniment, maintaining the melodic and harmonic structure established in the previous systems.

The fifth system includes a first ending (marked '1.') and a second ending (marked '2. poco rit.'). The first ending leads back to an earlier part of the piece, while the second ending concludes the section with a slight ritardando.

The sixth system is marked *a tempo* and begins with a *mp* dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand, concluding the piano accompaniment.

No 18.

SONG.—(Ernestine.) and CHORUS.

"ONCE IN A BLUE MOON."

Ernestine. *Allegretto.*

The

Piano. *pp*

ERN.

moon . beams were bright one beau - ti - ful night, On sea and es - pla -

ERN.

- nade, And out on the pier with no - bo - dy near, There

ERN.  *sat a lone - ly maid. While ma - ny a pair were tak - ing the air, And*

ERN.  *gaz - ing on the tide, And ma - ny a word or*

ERN.  *kiss could be heard, Un - til the mai - den sighed* *rit: molto*

Andantino.

ERN.  *In that blue shim - mer of the moon, That will pass and* *p espress:*

ERN.

fade so soon, so soon, Could not I too sit and spoon,

mf

ERN.

p

Once in a blue moon, Once in a blue moon.

p dolce cantabile

ERN.

pp

INVISIBLE CHORUS.
(SOP. & CONTRALTO.)

In this blue shimmer of the moon, That will pass and fade so soon,

(TENOR.)

In this blue shimmer of the moon, That will pass and fade so soon,

(BASS.)

pp

ERN. *mf* *p*
Could not I too sit and spoon, Once in a blue moon —

CHO. *mf* *p*
Once in a blue
Once in a blue

ERN. *ppp*
Once in a blue moon. 2. A

CHO. *ppp*
moon blue moon. blue moon. moon. blue moon. moon.

SOLO TEN. *ppp*

ERN.

man that went by, just glanced with his eye, And saw her face was
last she must go, she whispered him so, They had to kiss and

ERN.

sweet, He brushed by her shoe a - po - lo - gised too, Then
part, He swore to be true as lov - ers will do, And

ERN.

took the near - est seat. They sat there and talked, or
give her all his heart. But when the next night the

ERN.

cres.

pen - sive - ly walked, In some de - light - ful dream; Un -
moon - beams were bright, On sea - and es - pla - nade; She

ERN. *rit: molto*

- til he had placed his hand round her waist, - I fear she did not scream. -
 stole to the shore and found him once more, - But with an o - ther maid. -

ERN. *p Andantino.*

In that blue shimmer of the moon, Boy and girl grow
 In that blue shimmer of the moon, Men for - get their

ERN.

lov - ers soon, so soon, They would miss the chance to - spoon, -
 kis - ses soon, so soon, For they mean it when they spoon, -

ERN. *p*

Once in a blue moon. - Once in a blue moon. -
 Once in a blue moon. - Once in a blue moon. -

p dolce. cantabile.

ERN.

INVISIBLE CHORUS.

SOP. & CONTRALTO.

pp

In this blue shimmer of the moon, That will pass and fade so soon,

TENOR.

In this blue shimmer of the moon, That will pass and fade so soon,

BASS.

pp

ERN.

*mf*They would miss the chance to spoon,— Once in a blue moon.
For they mean it when they spoon,— Once in a blue moon.*pp*

Once in a blue

pp

Once in a blue

CHO.

*mf**p*

ERN. 2. Once in a blue moon. moon. 3. At
Once in a blue moon. *pp*
moon blue moon.
blue moon.

CHO. SOLO TEN. *pp* moon blue moon. *ppp*
moon blue moon.
blue moon.

ERN. 3. moon.
moon.
moon. *ppp*
blue moon.

pp *ppp* *ppp*

Nº 19.

DUET. (Andrew and Barbara.)

"BAD WEATHER"

Allegretto.

1. Andrew. *mf*

2. Barbara.

Piano. *f* *mf*

1. ANDREW. If

2. BARBARA. When

1 AND.
2 BAR.
trou - ble should come back a - gain, And clouds are look - ing black a - gain, Of
rain comes down on top of us, E - nough to make a sop of us, A

1 AND.
2 BAR.
get - ting a wet - ting you need have no fear! I
"bro - ly," is fol - ly, it won't stand the storm! Tho'

1 AND.
2 BAR.

have a cloak that's show - er proof, A - gainst the weath - er's
ev - 'ry 'bus is full in - side, We have a coat with

1 ANDREW.
2 BARBARA.

pōw - er proof; It cov - ers true lov - ers, my own lit - tle
wool in - side, It cov - ers true lov - ers and keeps us so

1 AND.
2 BAR.

BARBARA. *f glissez.*
dear! Brrr, _____

ANDREW.
warm! It rains, it hails, With

glisses.

BAR. 

AND. 

rag - ing gales, brrr!



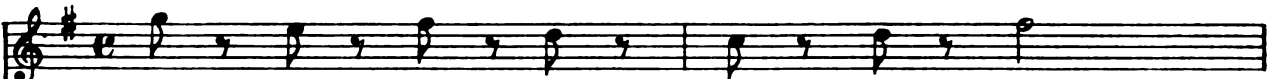
BAR. 

AND. 




cresc.


Petite Marche.

BAR. 


It is fam - ous fun I vote.


AND. 


It is fam - ous fun I vote.



BAR.  Ah! Ah!

AND.  Two will nev - er dread the wea - ther When they have a coat to - geth - er,

BAR.  On the road, or on the boat,

AND.  On the road, or on the boat,

BAR.  Ah! We share the o - ver - coat. o - ver - coat.

AND.  We'll bewarm to - geth - er in the o - ver - coat. o - ver - coat.

DANCE.
Allegro.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music begins with a dynamic marking of *mf*. The upper staff features a series of chords, while the lower staff has a rhythmic accompaniment of eighth notes.

The second system continues the piece. The upper staff has a melodic line with a slur over the first two measures. The lower staff continues with the eighth-note accompaniment.

The third system shows the continuation of the dance. The upper staff has chords, and the lower staff has the eighth-note accompaniment.

The fourth system continues the piece. The upper staff has a melodic line with a slur. The lower staff continues with the eighth-note accompaniment.

The fifth system is the final system on the page. It features a melodic line in the upper staff with a long slur and a key signature change to one sharp (F#) in the final measure. The lower staff continues with the eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of two staves with various notes, rests, and dynamic markings.

Second system of musical notation, continuing the piece with two staves and similar notation to the first system.

Third system of musical notation, including a change in time signature from common time to 2/4. The notation includes complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring two staves with sustained notes and chords, indicating a more static or harmonic section.

Fifth system of musical notation, concluding the page with two staves. It includes a dynamic marking of *pp* (pianissimo) and various musical symbols.

Nº 20

SONG (Andrew.)

"TEMPTATIONS"

Moderato.

Andrew.

Im al - ways. I con - fess. En -

Piano.

AND.

- a - mour'd more or less! My heart is ev - er ten - der And

AND.

rea - dy to sur - ren - der, Un - til it makes me woo A lit - tle girl, or two! But

AND.

nev - er yet, I know, Has an - y charmed me so, As

AND.

my most sweet of cous - ins, Al - tho' I court - ed doz - ens; And

AND.

as I frank - ly must ad - mit, I was in love with them a bit. I

AND.

court - ed la - dies young and old, With ra - ven plaits or curls of

AND.

gold, For I was such a gay young dog, I courted all the cat - a - logue! The

rit.

AND.

1. fai - ry maid - en, The dai - ry maid - en, The hop like a young ca -
2. hap - py maid - en, The snap - py maid - en, The "how - are you, old

mp

AND.

- na - ry maid - en, The skin - ny maid - en, The nin - ny maid - en The
chap - pie" maid - en, The Vi - king maid - en, The strik - ing maid - en, The

AND.

silk - lined through - out - three - gui - nea maid - en, The
"wob - ble her skirt - when bi - king" maid - en, The -

poco rit.

poco rit.

AND. *a tempo*

thump - ing maid - en, The clump - ing maid - en, The "was - it - your - ace - I - was -
nig - ger maid - en, The big - ger maid - en, The lat - est A - mer - i - can

pp a tempo

AND.

-trump - ing maid - en, The trip - ping maid - en, The rip - ping maid - en, The
fig - ure maid - en, The bet - ting maid - en, The fret - ting maid - en, The

AND.

mo - tor - car - pip - pip - pip - ping maid - en, The
"I - want - a - lot — of pet - ting" maid - en, The

AND.

writ - ing maid - en, The blight - ing maid - en, The char - i - ty - con - cert - re -
sew - ing maid - en, The know - ing maid - en, The "where - do - you - think - I - am

AND.

- ci - ting maid - en, The glanc - ing maid - en, The danc - ing maid - en, The
go - ing? maid - en, The pro - per maid - en, The shop - per maid - en, The

AND.

"oh, I - don't - think - that - I - can - sing!" maid - en, The
hair - the col - our of cop - per maid - en, The

AND.

fun - ny maid - en, The sun - ny maid - en, The "hav - n't - brought - an - y -
wit - ty maid - en, The pret - ty maid - en, The "guess - I - will - buy - your -

AND.

- mon - ey" maid - en, The wil - ling maid - en, The kil - ling maid - en, The
- ci - ty" maid - en, And maid - en sun - dry, And man - i - fold, - The

1. *poco rit.* 2. *poco rit.*

AND. "lend us just a shil - ling" maid - en. The to be told. But
fact too ma - ny

poco rit. *poco rit.*

AND. yet have I to own Of all that I have known, Of

E. all the maid - ens I have seen, From thir - ty - nine to sev - en - teen, The

rit. *rit.*

AND. *a tempo* on - ly one for me Is shel

a tempo *pp*

Nº 21.

SCENE.

Barbara, Mistigrette, Pepita, Catherine and Mac Sherry.

Allegretto.

BARBARA.

pp

Not for a - ny mon_ey

pp

MISTIGRETTE.

Not for a - ny mon_ey

pp

PEPITA.

Not for a - ny mon_ey

Piano.

pp

p

BAR.

would we miss Such a ve - ry fun - ny jest as this.

MIST.

would we miss Such a ve - ry fun - ny jest as this.

PEP.

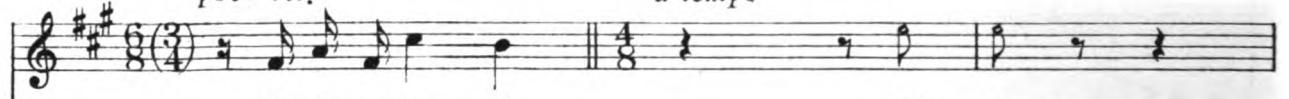
would we miss Such a ve - ry fun - ny jest as this.


BAR.  If we're success_ful, we can_not doubt it, He'll beg us not


MIST.  If we're success_ful, we can_not doubt it, He'll beg us not


PEP.  If we're success_ful, we can_not doubt it, He'll beg us not



BAR. *poco rit.*  to talk a_bout it! st! st, *a tempo*

MIST.  to talk a_bout it! st! st,

PEP.  to talk a_bout it! st! st,

poco rit.  *a tempo*
pp

poco rit. *a tempo*

BAR. st, st! Dont let us wake him,

MIST. st, st!

PEP. st, st!

poco rit. *a tempo*

p

MISTIGRETTE. He snores a gain!

BARBARA. How shall we take him?

PEPITA. Oh, that is plain;

PEP. We will sur_prise him In his re_ pose, And compromise him

PEP.

Be-fore he knows! He'll own up glad - ly Af - ter to-night,

PEP.

poco rit. BARBARA. *pp* *a tempo*

Yes, that's all right!

MISTIGRETTE. *pp*

Yes, that's all right!

PEP.

pp

That what looks bad - ly May be all right; Yes, that's all right!

poco rit. *a tempo*

Valse.

MISTIGRETTE.

I'm a rose that blows on your

PEPITA.

MIST.

shoul - der, I'm so warm you can - not well be cold - er! And by my

p *f*

Ped. *

PEP.

timbre, a hear - er may know, From the Al - ham - bra

PEP.

BOTH.

I'm all a - glow! Both of us young and both — en -

mf

BOTH.

- tranc - ing, See us fond - ly round — you danc - ing!

Ped. *

Dance.

Piano accompaniment for the piece 'Dance.' It consists of three systems of two staves each (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The first system begins with a *pp* dynamic marking. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents. The bass line is particularly active with frequent sixteenth-note patterns.

MAC SHERRY.

Musical score for 'MAC SHERRY.' The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "Is it a dream? or can it be true? Pretty ones, tell me who". The piano accompaniment starts with a *pp* dynamic and includes a *p* dynamic later in the system. The melody is simple and lyrical.

SH.

Musical score for 'SH.' The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "you are? Are you all girls, or spirits of dew!". The piano accompaniment features a *pp* dynamic and includes a *p* dynamic. The melody is simple and lyrical.

M.S.H.

Dew that is due to Dew - - ar! Oh, what de - light!

pp

M.S.H.

how extrem - ly nice! I do not think that I mad

pp *p*

N.S.H.

am! I am a - wake in a Pa - ra - dise,

CATHERINE.

M.S.H.

But with two Eves per A - dam. Hey diddle did - dle, I'm in the mid - dle;

MISTIGRETTE & PEPITA.

Truth is a dream, And dreams are coming true, — See now,

CATH. Truth is a dream, And dreams are coming true, See now,

M.SH. Truth is a dream, And dreams are coming true, See now,

And. * *simile*

MIST. PEP. me de - vot - ed to you! — Truth is but dreams, And

CATH. me de - vot - ed to you! Truth is but dreams, And

M.SH. me de - vot - ed to you! Truth is but dreams, And

**MIST.
PEP.**

dreams are coming true, I'll be so lov-ing to you!

CATH.

dreams are coming true, I'll be so lov-ing to you!

M.SH.

dreams are coming true, I'll be so lov-ing to you!

**MIST.
PEP.**

CATH.

M.SH.

No. 22.

FINALE.

Barbara, Mistigrette, Pepita, Catherine, Leonard, Andrew and Joseph.

Allegretto. (Marcia)

Bar., Mist.
Pep., Cath.

Leonard.
Andrew.

Joseph.

Piano.

Come to the mea - dow, The moon - light is fair,

Come to the mea - dow, The moon - light is fair,

Come to the mea - dow, The moon - light is fair,

B. MIST.
PEP.
CATH.

LEON.
AND.

JO.

Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - na!

Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - na!

Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - na!

**B. MIST.
PEP.
CATH.**

I'll play the man - do - line, Dance with me there! —

**LEON.
AND.**

I'll play the man - do - line, Dance with me there! —

JO.

I'll play the man - do - line, Dance with me there! —

**B. MIST.
PEP.
CATH.**

Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - na!

**LEON.
AND.**

Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - na!

JO.

Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - na!

CURTAIN.

ff

SONG. (Barbara.)

"THE SNAIL CAME OUT OF HER SHELL."

Words and Music by

PAUL A. RUBENS.

Lento

Piano.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Lento'.

BAR.

1. A snail once liv'd in - side a shell,— Right in - side a
 2. This snail was so ex - ceed - ing shy,— So ex - ceed - ing
 3. One day she met a gen - tle - man, Who came from sun - ny

The piano accompaniment for the first system continues the harmonic support for the vocal line, featuring a steady bass line and chords in the right hand.

BAR.

- shell! ——— She would - n't move. not ev - en if you
 shy! ——— Al - though she had a pair of them, she
 France! ——— I fan - cy that they got to know each

The piano accompaniment for the second system concludes the piece with a final chord and a few notes in the bass line.

BAR.

rang the front door bell, _____ The front door
 on - ly used *one* eye, _____ 'ly used *one*
 o - ther at a dance, _____ They did - n't

BAR.

bell! _____ For she was slow and sleep - y, and as
 eye! _____ One day she passed a gen - tle - man who
 dance! _____ He asked if he might be al - lowed to

BAR.

qui - et as a mouse, — Just like a To - ry
 raised his shin - y hat, She fixed that lit - tle
 come one day to tea, — Just think! as if he

BAR.

mem - ber in the House!
 eye on him, like *that!*
 real - ly want - ed *tea!*

REFRAIN.

BAR.

The snail _____ was pale, _____ And fear - ful - ly young and
 The snail _____ was pale, _____ And fear - ful - ly young and
 The snail _____ was pale, _____ And fear - ful - ly young and

BAR.

shy, _____ Such a frail _____ fe - male, _____ You'd
 shy, _____ Such a frail _____ fe - male, _____ You'd
 shy, _____ Such a frail _____ fe - male, _____ You'd

BAR.

think she was go - ing to die. But when she'd
 think she was go - ing to die. But when she
 think she was go - ing to die. "It's this," said

BAR.

dare A smok - ing - room tale to tell, 'Twas
 heard He'd two mil - lion pounds as well, 'Twas
 he, "One kiss I want, mad - moi - selle!" "A

BAR.

then, be - ware! That snail came out of her shell!
 then, my word! That snail rushed out of her shell!
 kiss!" cried she, "Oh! please step in - to my shell!"

BAR.

BAR.

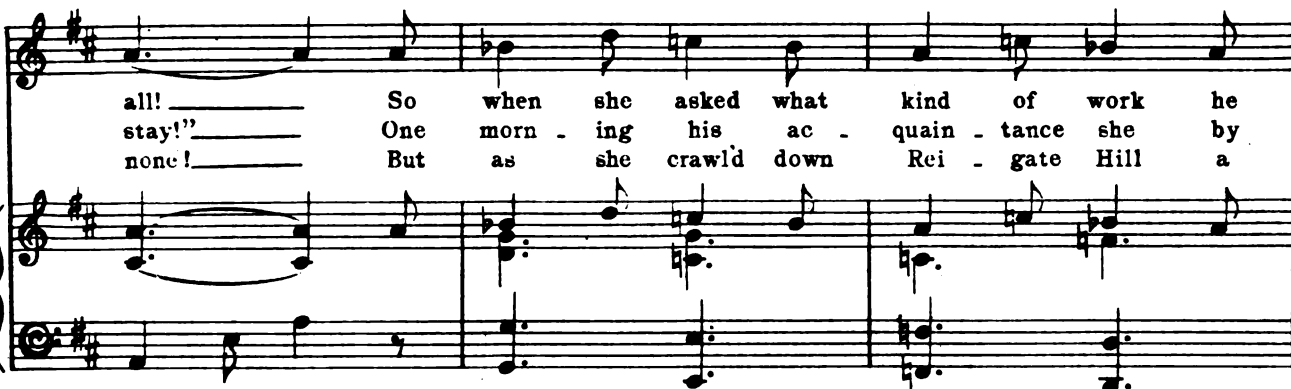
4. A friend of hers, - a War of - fice of - fi - cial, - came to
 5. A bach - e - lor young gen - tle - man ar - rived next door one
 6. Some - times the snail would take a run, - some - times take a

BAR.


call: _____ She did - n't care for Gov - ern - ment of -
 day, _____ She soft - ly said, "Oh, bach - e - lers don't
 run, _____ The snail - power used to move the shell was

BAR.

- fi - cials, not at all, _____ Oh! not at
 of - ten come my way; _____ I hope he'll
 what is known as "one," _____ Well al - most

BAR. 

all! _____ So when she asked what kind of work he
 stay!" _____ One morn - ing his ac - quain - tance she by
 none! _____ But as she crawld down Rei - gate Hill a

BAR. 

had to do all day, Of course he was too
 chance con - trived to make, She, walked in - to his
 police - man cried "Hul - lo!" You're go - ing thir - ty

BAR. 

much a - shamed to say!
 house quite by mis - take
 miles an hour or so!

REFRAIN

BAR. 

The snail _____ was pale, _____ And fear - ful - ly young and
 The snail _____ was pale, _____ And fear - ful - ly young and
 The snail _____ looked pale, _____ And fear - ful - ly young and

BAR.

shy, _____ Such a frail _____ fe - male, _____ You'd
 shy, _____ Such a frail _____ fe - male, _____ You'd
 shy, _____ Such a frail _____ fe - male, _____ You'd

BAR.

think she was go - ing to die. _____ He _____ cried, _____ "I
 think she was go - ing to die. _____ When he sighed _____ to
 think she was go - ing to die. _____ So next day _____ you

BAR.

fear, _____ My of - fice is in Pall Mall;" _____ She re -
 her, "There'd be room here for you as well;" _____ She re -
 see, _____ She bought an e - lec - tric bell _____ Now there's

BAR.

- plied, _____ "Oh dear! _____ That's twice as slow as my shell."
 - plied, (angrily) "Oh sir!" But she sold the lease of her shell!
 "A" _____ Twenty-three! On the front and back of her shell!

SONG (Andrew.) and CHORUS.

"SARAH PUT ON SPECTACLES."

Words by
PERCY PAUL.Music by
PAUL A. RUBENS.

Moderato.

Andrew.

AND.

1. Oh!
2. One
3. Now

AND.

Sar - ah was a girl you know, A lit - tle bit short-sight - ed, — Who
eve - ning Sar - ah hail'd a bus She wan - ted to get in it, — The
Sar - ah went to Kemp - ton Park, You see she meant to get on, — And

AND.

found the streets of Lon - don so ex - treme - ly bad - ly light - ed, — Her
rude con - duct or made a fuss, And bare - ly stopped a min - ute. — There's
Sar - ah thought it such a lark To have a lit - tle bet on. — She

AND.

eye - sight was ex - treme - ly bad Her way she of - ten missed, Un -
room in - side for one said he, And then he pull'd the bell! But
met a ve - ry vul - gar friend Who wore a shin - y hat, He

AND.

- til at length she real - ly had To see an oc - u - list And he
Sar - ah sat down sud - den - ly And some one gave a yell. And she
said to her "Now Sar - ah just You put your shirt on that!" But she

AND.

said "If you please you must put on these"
thought "What a treat, Is this nice soft seat!"
said "Oh! my hat! How can I do that?"

REFRAIN.

AND.

So Sar - ah put on spec - ta - cles.
 Then Sar - ah put on spec - ta - cles.
 So Sar - ah put on spec - ta - cles.

AND.

Nice big gold - rimm'd spec - ta - cles. When she
 Nice big gold - rimm'd spec - ta - cles. She was
 Nice big gold - rimm'd spec - ta - cles. If she'd

AND.

look'd in - to the glass She ex - claims "A - lack a - las!" Oh!
 sit - ting on the knick - ers, Of a cou - sin of the vi - cars Oh!
 done as she was told, Sar - ah would have caught a cold Oh!

CHORUS.

AND.

Sar - ah! What a spec - ta - cle! So
 Sar - ah! What a spec - ta - cle! The
 Sar - ah! What a spec - ta - cle! So

CHO.

Sar - ah put on spec - ta - cles.
 Sar - ah put on spec - ta - cles.
 Sar - ah put on spec - ta - cles.

CHO.

Nice big gold - rimm'd spec - ta - cles. When she
 Nice big gold - rimm'd spec - ta - cles. She was
 Nice big gold - rimm'd spec - ta - cles. If she d

CHO.

look'd in - to the glass She ex - claims "A - lack a - las!" Oh!
 sit - ting on the knick - ers, Of a cou - sin of the vi - cars, Oh!
 done as she was told, Sar - ah would have caught a cold Oh!

CHO.

Sar - ah! What a spec - ta - cle!
 Sar - ah! What a spec - ta - cle!
 Sar - ah! What a spec - ta - cle!

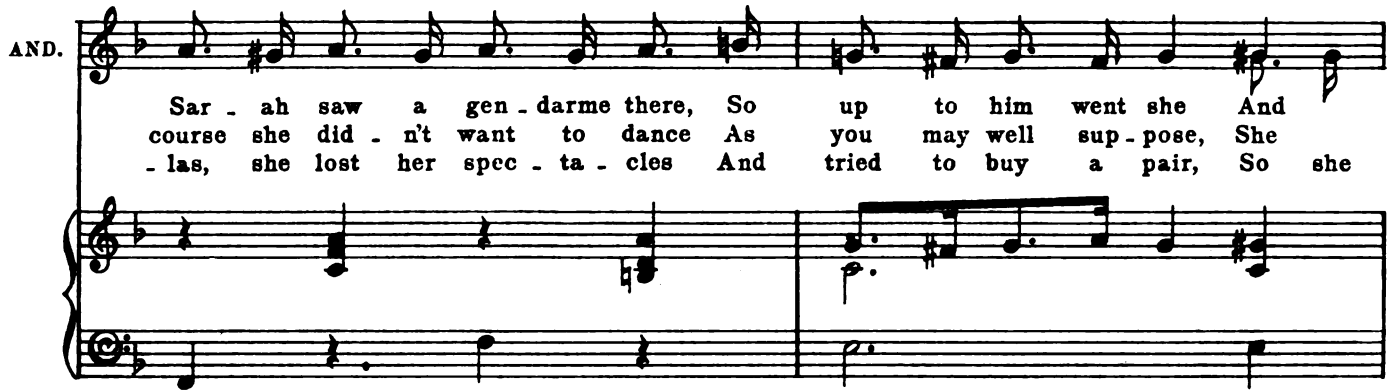
D. C.

ANDREW.

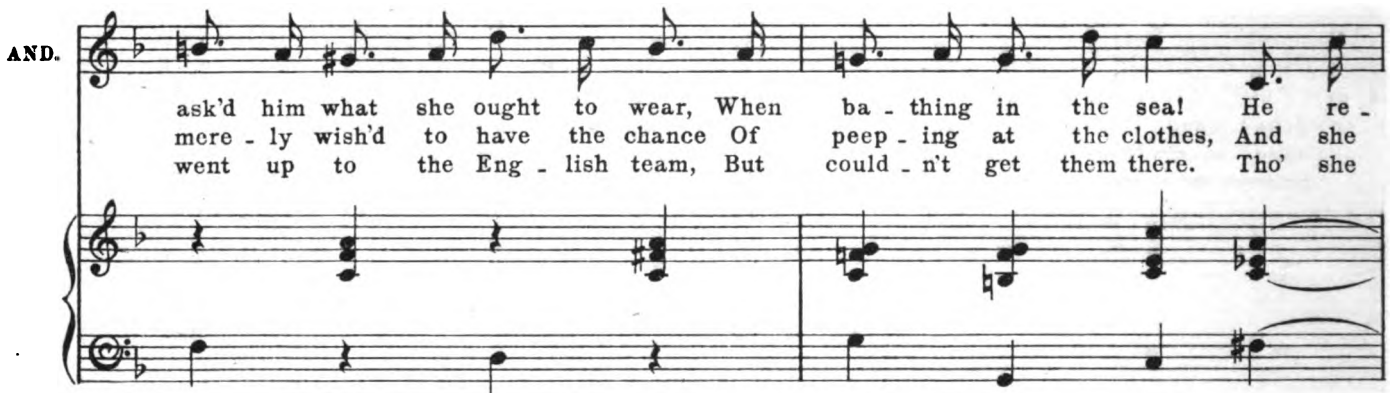
4. Now
5. Now
6. Now

AND. Sar - ah went to gay Os - tend, For no par - tic - 'lar rea - son, She
Sar - ah had to go one day And beg her lov - er's par - don, She
Sar - ah sail'd a - cross the sea, And land - ed in Aus - tra - lia, The

AND. went there with a charm - ing friend, To fin - ish up the sea - son! Now
told him in her girl - ish way She'd been to Cov - ent Gar - den. Of
crick - et team they said would be, The u - sual sort of fail - ure; A -

AND. 

Sar - ah saw a gen - darne there, So up to him went she And
 course she did - n't want to dance As you may well sup - pose, She
 - las, she lost her spec - ta - cles And tried to buy a pair, So she

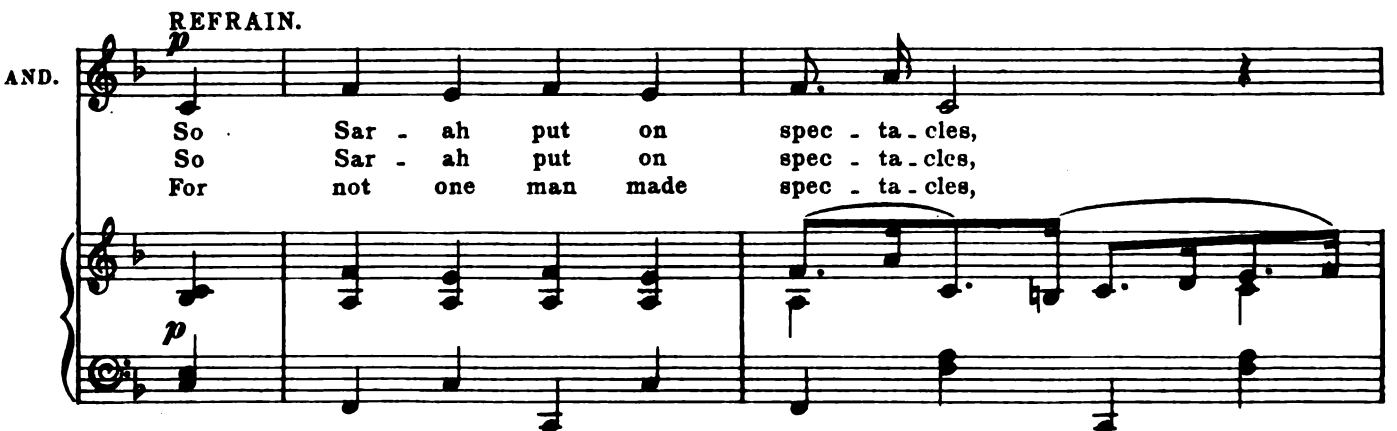
AND. 

ask'd him what she ought to wear, When ba - thing in the sea! He re -
 mere - ly wish'd to have the chance Of peep - ing at the clothes, And she
 went up to the Eng - lish team, But could - n't get them there. Tho' she

AND. 

- plied, "You can wear, An - y - thing you care!"
 search'd from the box For the fan - cy frocks!
 tried all a - round, Not a pair she found.—

REFRAIN.

AND. 

So Sar - ah put on spec - ta - cles,
 So Sar - ah put on spec - ta - cles,
 For not one man made spec - ta - cles,

AND.

Nice big gold - rimm'd spec - ta - cles, When the
 Nice big gold - rimm'd spec - ta - cles, And she
 They'd no use for spec - ta - cles, But in

AND.

John - nies on the shore Saw the kind of dress she wore, Oh!
 mur - mur'd "Now I can see, Why they call the dress - es fan - cy! Oh!
 spite of that she lost her Lit - tle heart to Mis - ter Fos - ter! Oh!

AND.

CHORUS.

Sar - ah! What a spec - ta - cle! So
 Sar - ah! What a spec - ta - cle! So
 Sar - ah! What a spec - ta - cle! For

CHO.

Sar - ah put on spec - ta - cles,
 Sar - ah put on spec - ta - cles,
 not one man made spec - ta - cles,

CHO.

Nice big gold - rimm'd spec - ta - cles, When the
 Nice big gold - rimm'd spec - ta - cles, And she
 They'd no use for spec - ta - cles, But in

CHO.

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CHO.

Sar - ah! What a spec - ta - cle!
 Sar - ah! What a spec - ta - cle!
 Sar - ah! What a spec - ta - cle!

DUET.—(Barbara and Andrew.)
"JACK AND JILL"

Words and Music by

PAUL A. RUBENS.

Allegretto.

Piano.

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting with a treble clef and a key signature of two flats. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Allegretto'.

SHE.

1. Jack and Jill went up the hill, the hill of mar - ried life, —
2. Jim and Jill went down the hill, and left poor Jack a - lone, —

The piano accompaniment for the 'SHE.' section features a rhythmic pattern of eighth notes in both hands, providing a steady accompaniment for the vocal line.

HE.

HE.

Quite a mo - del hus - band he, and she a per - fect
Off they went on mis - chief bent, with out a chap - er

The piano accompaniment continues with the same rhythmic eighth-note pattern as in the previous section, supporting the vocal line.

SHE.

HE. wife, _____ All went well un - til be - fell, a
 - one, _____ Jim was long and fat and strong, and

a tempo

SHE.

HE. se - quel dark and grim, _____ For half way up they
 Jack was short and slim, _____ So Jack went back and

HE.

stopp'd to sup and there fell in with Jim. _____
 fetch'd a stick and Jack ran af - ter Jim. _____

rall.

REFRAIN.
BOTH.

Jack and Jill went up the hill, and all was love and
 Jim and Jill went down the hill, and all was love and

BOTH.

laugh - - - ter, Then came the spill - for Jim met Jill, And
 laugh - - - ter, Till Jack dealt blows on Jim's poor nose, And

And
And

BOTH.

Jim _____ went run - ning af - - -
that _____ went run - ning af - - -

Jim went run - ning af - ter run - ning af - - -
that went run - ning af - ter run - ning af - - -

a tempo

BOTH.

- ter. _____
 - ter. _____
 - ter. _____

D.S.

SHE.

3. Jack and Jill went up the hill, but Jill she hung her

SHE. HE.
head, — Jack he laughed and joked and chaffed, For

HE. SHE.
Jim was ill in bed! — Jack was brave and

SHE. HE.
he for - gave, and so the sto - ry goes, — That

a tempo

HE.
man and wife patched up their strife, and Jim patched up his

a tempo

REFRAIN.

BOTH.

HE. nose! Jack and Jill went up the hill and

BOTH. all was love and laugh - ter, For gal - lant Jack took

BOTH. young Jill back And all - was hap - py
 young Jill back And all was hap - py af - ter, hap - py

allegretto

BOTH. af - ter. af - ter.

SEXTET.

("CAVE?")

Words and Music by

PAUL A. RUBENS.

Briskly.

Mistigrette.

Piano.

(MISTIGRETTE)

Oh!

pp

(LEONARD.)

M what a luck . y thing it is that old Mac Sher . ry's gone! Hush! I

mf

(PEPITA.)

L.

think the time has come to put our ev - 'ning dres - ses on. Hush! So

P.

gen - tly we will go a - way, But mind you on tip - toe a - way, We

P.

must - n't make the ve - ry slight - est sound, Don't make a noise! We'll

A.

drive a - way in cabs and it will not be ve - ry long Hush! Be -

(JOSEPH.)

A. fore we get some sup - per at the near - est rest - au - rant Hush! No

(ALL.)

JOS. one will be the wis - er Sher - ry's not an ear - ly ris - er And at

ALL. break - fast time we'll all of us be found. What's that

Bell.

accel - er - an - do

SOLO. I'll keep ca - ve I'll keep ca - ve ca - ve ca - ve

CHO. Who'll keep ca - ve ca - ve ea - ve

sempre staccato

SOLO. Who's that ring - ing trou - ble bring - ing On us all the sil - ly fool oh!

CHO. ca - ve ca - ve ca - ve ca - ve ca - ve ca - ve ca - ve ca - ve

SOLO. I'll keep ca - ve It was prob - ab - ly the sla - vey,

CHO. Who'll keep ca - ve ca - ve ca - ve ca - ve

SOLO. I'll keep ca - ve ca - ve ca - ve You keep calm and cool.

CHO. ca - ve ca - ve ca - ve ca - ve We'll keep calm and cool.

(MISTIGRETTE.)

There sure - ly can't be a - ny - bo - dy up, In the ho -

-LEONARD.

M. .tel, Hush! And yet it's ve - ry ob - vi - ous that

(PEPITA.)

L. some - one rang a bell. Hush! Al - though it's most ab - surd, it is a

P. (BARBARA.)

sim - ple fact we heard it; So there's real - ly no de -

B. (ANDREW.)

- ny - ing that at all, Don't make a noise! I

p *sf >*

A.

dont be - lieve in spooks or I should think it was a

A.

ghost, Hush! I've nev - er seen one yet, but still I hard - ly like to

(PEPITA.)

A. 

(ALL.)

J. 

ALL. 



SOLO. I'll keep ca - ve I'll keep ca - ve ca - ve ca - ve

CHO. Who'll keep ca - ve ca - ve ca - ve

sempre staccato

SOLO. Who's that ring - ing, trou - ble bring - ing On us all the sil - ly fool, oh!

CHO. ca - ve ca - ve ca - ve ca - ve ca - ve ca - ve ca - ve ca - ve

SOLO. I'll keep ca - ve It was prob - ab - ly the sla - vey,

CHO. Who'll keep ca - ve ca - ve ca - ve ca - ve ca - ve

SOLO. I'll keep ca - ve ca - ve ca - ve You keep calm and cool.

CHO. ca - ve ca - ve ca - ve ca - ve We'll keep calm and cool.