



THE <sup>12M</sup>  
LITTLE  
CHERUB.

MUSIC BY  
IVAN CARYLL.

VOCAL SCORE 6/-net.

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145501

# THE LITTLE CHERUB.

New Musical Play in Three Acts.

BOOK BY

OWEN HALL.

LYRICS BY

ADRIAN ROSS.

MUSIC BY

IVAN CARYLL.

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CHAPPELL & CO., LTD.

50, NEW BOND STREET, LONDON, W., AND MELBOURNE, AUSTRALIA.

AGENTS—NEW YORK: BOOSEY & CO.—BERLIN S.W. 12: C. M. ROEHR.

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2



Produced by Mr. GEORGE EDWARDES at the Prince of Wales' Theatre.

# THE LITTLE CHERUB.

## DRAMATIS PERSONÆ.

EARL OF SANCTOBURY ... ..	MR. FRED KAYE.
ALGERNON SOUTHDOWN ... ..	MR. LENNON PAWLE.
SHINGLE ( <i>Lord Sanctobury's Valet</i> ) ... ..	MR. W. H. BERRY.
ETHELBERT ... ..	MR. GEORGE CARROLL.
CAPTAIN HEReward ... ..	MR. SPENCER TREVOR.
MR. GRIMBLE ( <i>Landlord of Hotel at Dunbridge</i> ) ... ..	MR. HENRY ADNES.
ALDERMAN BRIGGS ( <i>of Dunbridge</i> ) ... ..	MR. EDMUND COOPER.
CRUMM ( <i>Footman</i> ) ... ..	MR. FRED J. BLACKMAN.
SIR GEORGE MONTEITH ... ..	MR. FORD HAMILTON.
INTERPRETER TO THE GRAND DUKE ... ..	MR. VALENTINE O'CONNOR.
BRICKS ... ..	MR. ARTHUR HOPE.
AND	
HIS HIGHNESS THE GRAND DUKE OF BAKAVIA ... ..	MR. MAURICE FARKOA.
LADY ISOBEL CONGRESS ... } LADY DOROTHY CONGRESS ... } LADY AGNES CONGRESS ... } LADY ROSA CONGRESS ... }	( <i>Daughters of the Earl of Sanctobury</i> ) MISS ZENA DARE. MISS GABRIELLE RAY. MISS LILY ELSIE. MISS GRACE PINDER.
MRS. BRIGGS ... ..	MISS IDA LYTTON.
LETTY ( <i>Chambermaid at Hotel</i> ) ... ..	MISS ELSIE CLARE.
MISS CUCKOO VANBLANE ... } MISS KITTY CRANBOURNE ... } MISS MAUDI ROCHESTER ... } MISS MABEL DUCROSS ... } MISS MARY MACCLESFIELD ... } MISS OLIVÈ MANDERVILLE }	( <i>Actresses</i> ) MISS MILDRED DE VERE. MISS HILDA CORAL. MISS STELLA HAMMERSTEIN. MISS DAISY DENVILLE. MISS AMY WEBSTER. MISS BLANCHE THORPE.
AND	
MISS MOLLY MONTROSE ... ..	MISS EVIE GREENE.

## Synopsis of Scenery.

ACT I.—Room in Lord Sanctobury's Town House ... ..	W. TELBIN.
„ II.—Hotel at Dunbridge Baths ... ..	J. HARKER.
„ III.—Hall at Lord Sanctobury's ... ..	W. TELBIN.

STAGE DIRECTOR... ..	MR. J. A. E. MALONE.
STAGE MANAGER... ..	MR. SIDNEY WATSON.
MUSICAL DIRECTOR ... ..	MR. FRANK E. TOURS.

# THE LITTLE CHERUB.

## MUSICAL NUMBERS.

NO.		Act I.		PAGE
1.	OPENING CHORUS ... ..	"Rehearsing" ... ..	(We're rehearsing, we're rehearsing)	1
2.	CLASSICAL CHORUS ... ..	... ..	(We are little ladies of mythology) ...	17
3.	QUARTET ( <i>Ladies Isobel, Rosa, Agnes, and Dorothy</i> ) AND CHORUS ...	"A perfectly proper Papa" ...	(Although we're an Earl's four frivolous girls) ... ..	23
4.	SONG ( <i>Shingle</i> ) ... ..	"A Gentleman's Gentleman" ...	(Although I serve a lord) ... ..	28
5.	OCTET AND SOLO ( <i>Molly</i> ) ... ..	"Pas de Dieux" ... ..	(Oh, it's jolly when the gods go wrong)	34
6.	SONG ( <i>Duke</i> ) AND CHORUS ...	"It's the girls" ... ..	(I love to roam away from home) ...	43
7.	FINALE, ACT I. ... ..	"Off to Dunbridge" ... ..	(Off to Dunbridge—"on your own")	56

### Act II.

8.	OPENING CHORUS ... ..	"The Croquet Ball" ... ..	(In the town of Dunbridge Baths) ...	76
9.	DUET ( <i>Mrs. Briggs and Duke</i> ) AND CHORUS ... ..	"Invitation to the Waltz" ...	(Your Oriental Highness, if that's the term in use) ... ..	90
10.	DUET ( <i>Letty and Ethelbert</i> ) ...	"Couples" ... ..	(If I was the Honorable Miss Fitz-Jones) ... ..	96
11.	SONG ( <i>Lady Isobel</i> ) ... ..	"I should so love to be a boy"	(Girls have a rotten time) ... ..	106
12.	SONG ( <i>Duke</i> ) AND CHORUS ...	"The Supper Girl" ... ..	(Oh, the girl that you take out to luncheon) ... ..	114
13.	QUARTET ( <i>Ladies Isobel, Rosa, Dorothy, and Agnes</i> ) ... ..	"It's Papa" ... ..	(Oh, what an unexpected sight) ...	124
14.	SONG ( <i>Molly</i> ) AND CHORUS ...	"Experience" ... ..	(Auntie sent me marketing, on a morning in the spring) ... ..	134
15.	SONG ( <i>Alderman</i> ) AND CHORUS ...	"My wife will be My Lady" ...	(Although I started business in the small provision line) ... ..	145
16.	DUET ( <i>Molly and Duke</i> ) ... ..	"Pearls" ... ..	(Won't you take a pearl to make an earring?) ... ..	152
17.	FINALE, ACT II. ... ..	... ..	(Seize on the wretch breaking the peace) ... ..	157

### Act III.

18.	OPENING CHORUS ... ..	"Dress Rehearsal" ... ..	(It's our latest universal grand rehearsal) ... ..	180
19.	SONG ( <i>Shingle</i> ) AND CHORUS ...	"I wasn't engaged for that" ...	(I never was crusty or surly) ...	190
20.	SONG ( <i>Lady Dorothy</i> ) ... ..	"Cupid's Rifle Range" ...	(Young Cupid has dropped his arrows) ... ..	199
21.	SONG ( <i>Molly</i> ) ... ..	"The curtain's up" ... ..	(Life is a play, done in a day) ...	205
22.	SONG ( <i>Molly</i> ) ... ..	"Molly and Polly" ... ..	(When Molly marries Polly) ...	210
23.	FINALE ... ..	... ..	(So I shall be My Lady) ... ..	214

### ADDENDUM.

SONG ( <i>Duke</i> ) AND CHORUS ...	"Charlie, who's your friend?"	(A host of friends has Charlie Brown)	220
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# THE LITTLE CHERUB.

## Act I.

### No. 1.

### OPENING CHORUS.

"REHEARSING."

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL

*Allegro moderato.*

Piano.

First system of piano accompaniment. Treble clef, 2/4 time signature. Dynamics: *p* (piano), *cresc.* (crescendo).

Second system of piano accompaniment. Treble clef, 2/4 time signature. Dynamics: *mf* (mezzo-forte), *cresc.* (crescendo).

Third system of piano accompaniment. Treble clef, 2/4 time signature. Dynamics: *f* (forte), *rall.* (rallentando).

CHO.

SOPRANO. *f*

TENOR. We're re - hears\_ing, Work\_ing ve - ry, ve - ry hard! All per -

BASS. We're re\_hearsing, Work\_ing ve - ry, ve - ry hard! All per -

We're re\_hearsing, Work\_ing ve - ry, ve - ry hard! All per -

Fourth system of piano accompaniment. Treble clef, 2/4 time signature. Dynamics: *rit.* (ritardando), *f a tempo* (forte a tempo).

- forming like pro - fes - sion - als pre - cise - ly! So a moment for con - vers - ing Our re -  
 CHO. - forming like pro - fes - sion - als pre - cise - ly! So a moment for con - vers - ing Our re -  
 - forming like pro - fes - sion - als pre - cise - ly! So a moment for con - vers - ing Our re -

The first system consists of three staves. The top staff is a vocal line for the choir, the middle staff is a second vocal line for the choir, and the bottom staff is a piano accompaniment in bass clef. The lyrics are: "- forming like pro - fes - sion - als pre - cise - ly! So a moment for con - vers - ing Our re -".

- hears - al won't re - tard, For we're get - ting on at pres - ent ve - ry nice - ly! We are  
 CHO. - hears - al won't re - tard, For we're get - ting on at pres - ent ve - ry nice - ly!  
 - hears - al won't re - tard, For we're get - ting on at pres - ent ve - ry nice - ly!

The second system consists of three staves. The top staff is a vocal line for the choir, the middle staff is a second vocal line for the choir, and the bottom staff is a piano accompaniment in bass clef. The lyrics are: "- hears - al won't re - tard, For we're get - ting on at pres - ent ve - ry nice - ly! We are".



perfect to the let\_ter In the num\_bers 1 to 4,

CHO. And to - day we've *near\_ly* learnt an ex\_ it

And to - day we've *near\_ly* learnt an ex\_ it

*mf*

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second staff is labeled 'CHO.' and contains a vocal line with lyrics. The third staff is a piano accompaniment line with lyrics. The piano part begins with a mezzo-forte (*mf*) dynamic marking. The music is in a key with one sharp (F#) and a 4/4 time signature.

Though our bus\_ness will be bet\_ter When we've tried it once or more,

CHO. cho\_ rus; But we

cho\_ rus; But we

*mf*

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics. The second staff is labeled 'CHO.' and contains a vocal line with lyrics. The third staff is a piano accompaniment line with lyrics. The piano part continues with a mezzo-forte (*mf*) dynamic marking. The music continues in the same key and time signature as the first system.

CHO. We're re - hearsing, we're re - hearsing,  
 still have got a day or two be - fore us! Working  
 still have got a day or two be - fore us! Working

*mf*

CHO. We're re - hearsing, Working ve - ry, ve - ry hard! Working  
 ve - ry, ve - ry hard, We're rehearsing, Working ve - ry, ve - ry hard! Working  
 ve - ry, ve - ry hard, We're rehearsing, Working ve - ry, ve - ry hard! Working

*cresc.*

*f*

ve - ry, ve - ry, ve - ry, ve - ry hard, ve - ry, ve - ry hard!

ve - ry, ve - ry, ve - ry, ve - ry hard, ve - ry, ve - ry hard!

ve - ry, ve - ry, ve - ry, ve - ry hard, ve - ry, ve - ry hard!

*ff*

*f*

For we are pro-duc-ing a mod-ern burlesque, we

*dim.* *mf*

talented amateurs; We

CHO. *f* We are, we are, we are! We

*f* We are, we are, we are! We

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'talented amateurs; We'. The second and third staves are labeled 'CHO.' and contain lyrics 'We are, we are, we are! We'. The bottom two staves are a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). Dynamics include a forte (*f*) marking.

are, we are, we are! For char.i.ty's sake the ef.fort we make (Pro -

CHO. are, we are, we are!

are, we are, we are!

*mf*

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'are, we are, we are! For char.i.ty's sake the ef.fort we make (Pro -'. The second and third staves are labeled 'CHO.' and contain lyrics 'are, we are, we are!'. The bottom two staves are a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). Dynamics include a mezzo-forte (*mf*) marking.

CHO. *f* - vi - ded no hitch oc - curs! (Pro -

(Pro - vi - ded no hitch oc - curs!) (Pro -

(Pro - vi - ded no hitch oc - curs!) (Pro -

CHO. - vi - ded no hitch oc - curs!) The piece we're pre - sent - ing is

- vi - ded no hitch oc - curs!)

- vi - ded no hitch oc - curs!)

*mf*

most pic - tu - resque; Our friends, who in ma - ti - née hats sit, Will

CHO.

*rall.*

all be en - thrall'd by— what is it called?

CHO.

*a tempo*

“The lit - tle Che - rub,” “The

“The lit - tle Che - rub,” “The

*f a tempo*

CHO.

“The lit - tle Che - rub!” that’s it! “The  
lit - tle Che - rub!” Ah! “The  
lit - tle Che - rub!” Ah! “The

CHO.

lit - tle Che - rub!” that’s it!  
lit - tle Che - rub!” that’s it!  
lit - tle Che - rub!” that’s it!

Moderato. (well marked.)  
*f*

CHO.

*f* We're re - hears - ing, we're re - hears - ing, There is no - thing wrong with

*f* We're re - hears - ing, we're re - hears - ing, There is no - thing wrong with

*f* We're re - hears - ing, we're re - hears - ing, There is no - thing wrong with

CHO.

us, But the rhy - thm of the dance so full of faults is;

us, But the rhy - thm of the dance so full of faults is;

us, But the rhy - thm of the dance so full of faults is;



If we did for - get re - vers - ing - Well, you need - n't make a  
 If we did for - get re - vers - ing - Well, you need - n't make a  
 If we did for - get re - vers - ing - Well, you need - n't make a

CHO.

fuss - We could do it if you played the tunes as waltz - es! We are  
 fuss - We could do it if you played the tunes as waltz - es! We are  
 fuss - We could do it if you played the tunes as waltz - es! We are

CHO.

work - ing hard at pre - sent, And we soon shall get it quite, — For we

CHO. work - ing hard at pre - sent, And we soon shall get it quite, — For we

work - ing hard at pre - sent, And we soon shall get it quite, For we

don't re - quire your teach - ing us and nurs - ing — And it

CHO. don't re - quire your teach - ing us and nurs - ing — And it

don't re - quire your teach - ing us and nurs - ing — And it

is - nt ve - ry plea - sant To be told we're ne - ver right - In re -

CHO. is - nt ve - ry plea - sant To be told we're ne - ver right In re -

is - nt ve - ry plea - sant To be told we're ne - ver right - In re -

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "is - nt ve - ry plea - sant To be told we're ne - ver right - In re -". The middle staff is labeled "CHO." and contains the same lyrics: "is - nt ve - ry plea - sant To be told we're ne - ver right In re -". The bottom staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features chords and moving lines in both hands, with some notes marked with an 'x'.

- hears - ing, in re - hears - ing, in re - hears -

CHO. - hears - ing, in re - hears - ing, in re - hears -

- hears - ing, in re - hears - ing, in re - hears -

The second system of the musical score continues with three staves. The top staff is a vocal line with lyrics: "- hears - ing, in re - hears - ing, in re - hears -". The middle staff is labeled "CHO." and contains the same lyrics: "- hears - ing, in re - hears - ing, in re - hears -". The bottom staff is a piano accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4. The piano part continues with chords and moving lines, including some sustained notes and a final cadence.

CHO. - ing! For we are pro-duc-ing a mod-ern bur-lesque, We

CHO. ta\_lent-ed a - ma - teurs; \_\_\_\_\_ We

ta\_lent-ed a - ma - teurs; \_\_\_\_\_ We are, we are, we are, \_\_\_\_\_ we

ta\_lent-ed a - ma - teurs; \_\_\_\_\_ We are, we are, we are, \_\_\_\_\_ we

are, we are, we are! \_\_\_\_\_ For we are pro - duc - ing a

are, we are, we are! \_\_\_\_\_ For we are pro - duc - ing a

are, we are, we are! \_\_\_\_\_ For we are pro - duc - ing a

modern burlesque, "The lit - tle Che - rub!" that's it! "The

modern burlesque, "The lit - tle Che - rub!" that's it! "The

modern burlesque, "The lit - tle Che - rub!" that's it! "The

lit - tle Che\_rub!"that's it! "The lit - tle Che - rub!" you

lit - tle Che\_rub!"that's it! "The lit - tle Che - rub!" you

lit - tle Che\_rub!"that's it! "The lit - tle Che - rub!" you

*f*

This system contains the first musical phrase. It features a three-part choir (Soprano, Alto, and Bass) and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "lit - tle Che\_rub!"that's it! "The lit - tle Che - rub!" you. The piano part begins with a forte (*f*) dynamic. The first system ends with a double bar line.

know. \_\_\_\_\_

know. \_\_\_\_\_

know. \_\_\_\_\_

This system contains the second musical phrase. It features a three-part choir and piano accompaniment. The lyrics are: "know. \_\_\_\_\_". The piano part continues with a steady accompaniment. The second system ends with a double bar line.

**No. 2.**

**CLASSICAL CHORUS.**

(Ladies Agnes, Rosa, Dorothy, Captain Hereward & Sir George Monteith.)

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Moderato.

Piano.

L.H. *p*

Lady R.

LADY ROSA.

1. We are lit - tle la - dies of my -  
2. We could do the dan - ces of an -

*mf*

Lady R.

- tho - lo - gy, Fa - mous in the fic - tion - ai - ry Of the clas - sic dic - tion - a - ry.  
- ti - qui - ty, But our mod - ern im - i - ta - tions Meet with mo - ral lim - i - ta - tions,

Lady A.

LADY AGNES.

And we feel we owe you an a - po - lo - gy  
Bi - shops would de - nounce us for in - i - qui - ty,

LADY ROSA.

Lady A.

That we are in-ac-cu-rate-ly dressed!  
If we were un-doubted-ly an-tique!

But perhaps the prudish would be  
In the cold-er air of north-ern

Lady B.

down on us,  
lat-i-tudes,

If we trod the sward in air-y  
Danc-ing o-ver-vig-or-ous-ly

Gau-zes ex-tra-ord-i-na-ry.  
Would be lookd on rig-or-ous-ly.

LADY DOROTHY.

Lady D.

Or ap-pear'd with just an i-vy crown on us,  
So we can't in-dulge in ma-ny at-ti-tudes,

And a pair of cym-bals,  
That were most ef-fect-ive,

Lady I.

And a pair of cym-bals,  
That were most ef-fect-ive,

Lady A.

And a pair of cym-bals,  
That were most ef-fect-ive,

Lady R.

And a pair of cym-bals,  
That were most ef-fect-ive,



LADIES D.I.A & R.  
CAPT. H. & SIR. G.

*rall:*

And a pair of cym.bals for the rest! For we are  
That were most ef . fect . ive in the Greek! So — the

CH0.

*rall:*

For they are  
So — the

*rall: f*

*a tempo*

ALL.  
sea - nymphs, tree - nymphs, Fan - ci - ful and free nymphs, Hill - nymphs, rill - nymphs,  
sea - nymphs, tree - nymphs, Can . not be too free nymphs, Hill - nymphs, rill - nymphs,

CH0.

*a tempo*

sea - nymphs, tree - nymphs, Fan - ci - ful and free nymphs, Hill - nymphs, rill - nymphs,  
sea - nymphs, tree - nymphs, Can . not be too free nymphs, Hill - nymphs, rill - nymphs,

*a tempo*

ALL.  
Up - to - date, but still nymphs; Nai - ads, dry - ads, Of the a - ges gone;  
Must be frock and frill nymphs; Nai - ads, dry - ads, Pro - per dress - es don;

CH0.

Up - to - date, but still nymphs; Nai - ads, dry - ads, Of the a - ges gone;  
Must be frock and frill nymphs; Nai - ads, dry - ads, Pro - per dress - es don;

ALL.  
 Nai - ads, dry - ads, Of the a - ges gone; For we're sea - nymphs, tree - nymphs,  
 Nai - ads, dry - ads, Pro per dress - es don, So the sea - nymphs, tree - nymphs,

CHO.  
 Nai - ads, dry - ads, Of the a - ges gone; For we're sea - nymphs, tree - nymphs,  
 Nai - ads, dry - ads, Pro per dress - es don, So the sea - nymphs, tree - nymphs,

*cres:* *f*

ALL.  
 Fan - ci - ful and free nymphs; Hill - nymphs, rill - nymphs, Of the a - ges gone; And we  
 Can - not be too free nymphs; Hill - nymphs, rill - nymphs, Pro - per dress - es don, For it's

CHO.  
 Fan - ci - ful and free nymphs; Hill - nymphs, rill - nymphs, Of the a - ges gone; And we  
 Can - not be too free nymphs; Hill - nymphs, rill - nymphs, Pro - per dress - es don, For it's

ALL.  
 should have shock'd our aunt - ies If we sang our lit - tle  
 ve - ry cer - tain that you Would - n't stand us dan - cing

CHO.  
 should have shock'd our aunt - ies If we sang our lit - tle  
 ve - ry cer - tain that you Would - n't stand us dan - cing

Ladies D.I. & Capt. H. chant - ies In the dress - es of Bac - chan - tes, Or with at you Like a liv - ing mar - ble sta - tue, Which has

Ladies A.R. & Sir G. chant - ies In the dress - es of Bac - chan - tes, Or with at you Like a liv - ing mar - ble sta - tue, Which has

CHO. chant - ies In the dress - es of Bac - chan - tes, Or with at you Like a liv - ing mar - ble sta - tue, Which has

Ladies D.I. next to noth - ing on! next to noth - ing on!

Ladies A.R. next to noth - ing on! next to noth - ing on!

Capt. H. & Sir G. next to noth - ing on! next to noth - ing on!

CHO. next to noth - ing on! next to noth - ing on!

DANCE.

1. 2.

*marcato*

*ff*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex texture with many beamed notes and chords, including some triplets. The piece concludes with a double bar line.

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 three flats. The music continues with similar complex textures. A dynamic marking of *f* (forte) is present in the lower staff towards the end of the system.

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 three flats. The music continues with similar complex textures.

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 three flats. The music continues with similar complex textures.

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 three flats. The music concludes with a double bar line.

**Nº 3. QUARTET.**— (Ladies Isobel, Rosa, Agnes and Dorothy) and CHORUS.

"A PERFECTLY PROPER PAPA."

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

*Allegro moderato.*

Piano.

The piano introduction consists of two systems of music. The first system is marked *f* and features a rhythmic accompaniment in the left hand with eighth notes and a melody in the right hand with quarter and eighth notes. The second system continues the accompaniment with similar rhythmic patterns.

Lady I.

LADY ISOBEL.

- 1. Al -
- 2. A
- 3. He

The first vocal line for Lady Isobel begins with a rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamic markings include *dim.* and *p*. A repeat sign is present in the middle of the system.

Lady I.

The second vocal line for Lady Isobel includes the following lyrics: "tho' we're an earl's four fri - vo - lous girls, And pop - u - lar song he looks on as wrong, A falls on the stage with Pur - i - tan rage, And". The piano accompaniment continues with a consistent eighth-note accompaniment and includes triplets in the right hand.

CHORUS.      LADY ROSA.

Lady I.  
 fond of the at - ri - cals      ra - ther - Yes ra - ther! The vir - tue aus - tere,      that's  
 dance as the dead - li - est      dan - ger - A dan - ger! When a - ny girl's waist      is  
 wish - es a Bill he could      car - ry - Could car - ry! Sup - press - ing by law,      both

LADY AGNES.

Lady R.  
 due from a peer      Is ful - ly dis - play'd by our fa - ther - Her fa - ther! When  
 al - most em - brac'd      By a - ny com - par - a - tive stranger - A stranger! He'd  
 Shakes - peare and Shaw,      And e - ven the in - no - cent Bar - rie - Poor Bar - rie! With

Lady A.  
 not in the Lords,      or sit - ting on boards,      For making us mor - al and  
 like us to wear      no wave in our hair,      And put something starchy and  
 an - ger he burns      at mu - sic hall turns,      He thinks a - ny sketches un -

CHORUS.      LADY DOROTHY.

Lady A.  
 Low Church - And Low Church! He's break - ing his heart for folks that are smart,      Who  
 stiff on - So stiff on! He groans when he meets ac - cor - di - on pleats,      And  
 - law - ful - Un - law - ful! And girls who make bets, and smoke cig - ar - ettes,      He

CHORUS.

Lady D.

go to a High Church or no Church - Or no Church!  
 char - it - y fails him at chif - fon - At chif - fon!  
 calls - well, its real - ly too aw - ful - Too aw - ful!

LADY ISOBEL.

Lady I.

It fright - ens us great - ly to know, If  
 To see the dress worn by our sex, He  
 He'd send that fast sort of a minx, With

Lady I.

he were a Czar or a Shah, He'd make us all call at  
 sighs out a hor - ri - fied "Ah!" He'd cov - er our necks with  
 - out e - ven time for ta - ta, To some - where, he thinks, all

Lady I.

Ex - e - ter Hall, Our per - fect - ly pro - per Pa - pa! Our  
 shawls in large checks, My per - fect - ly pro - per Pa - pa! My  
 smoke and no drinks, Would per - fect - ly pro - per Pa - pa! Would

ALL

Lady I.

per.fect.ly pro.per Pa - pa! It fright - ens us great.ly to know, If  
 per.fect.ly pro.per Pa - pa! To see the dress worn by our sex, He  
 per.fect.ly pro.per Pa - pa! He'd send that fast sort of a minx, With

ALL.

he were a Czar or a Shah, — He'd make us all call at Ex - e - ter Hall, Our  
 sighs out a hor - ri - fied "Ah!" — He'd cov - er our necks, with shawls in large checks. My  
 out e - ven time for ta - ta, — To somewhere, he thinks, all smoke and no drinks, Would

Ladies I.&R.

per.fect.ly pro.per Pa - pa! — Our per.fect.ly pro.per Pa - pa! — pa!  
 per.fect.ly pro.per Pa - pa! — Our per.fect.ly pro.per Pa - pa! — pa!  
 per.fect.ly pro.per Pa - pa! — Would per.fect.ly pro.per Pa - pa! — pa!

Ladies D & A.

per.fect.ly pro.per Pa - pa! — Our per.fect.ly pro.per Pa - pa! — pa!  
 per.fect.ly pro.per Pa - pa! — Our per.fect.ly pro.per Pa - pa! — pa!  
 per.fect.ly pro.per Pa - pa! — Would per.fect.ly pro.per Pa - pa! — pa!

CHOR.

per.fect.ly pro.per Pa - pa! — Her per.fect.ly pro.per Pa - pa! — pa!  
 per.fect.ly pro.per Pa - pa! — Her per.fect.ly pro.per Pa - pa! — pa!  
 per.fect.ly pro.per Pa - pa! — Her per.fect.ly pro.per Pa - pa! — pa!



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). The music begins with a piano introduction marked *pp subito*. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a steady accompaniment with eighth notes.

The second system continues the piece with two staves. The upper staff features a melodic line with a long slur over the first two measures. The bass line continues with a rhythmic accompaniment of eighth notes.

The third system of the piece consists of two staves. The upper staff has a melodic line with a slur and a dynamic marking of *f* (forte). The bass line continues with eighth-note accompaniment.

The fourth system consists of two staves. The upper staff has a melodic line with a slur. The bass line continues with eighth-note accompaniment. There is a change in the bass line's rhythm in the final measure of this system.

The fifth and final system of the piece consists of two staves. The upper staff has a melodic line with a slur. The bass line continues with eighth-note accompaniment, ending with a final cadence.

Nº 4.

SONG.—(Shingle.)

“A GENTLEMAN’S GENTLEMAN.”

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Moderato.

Piano.

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note A2, and a quarter note B2. The piece includes a repeat sign with a first ending and a second ending.

SHIN.

1. Al - tho' I serve a lord, A reg - u lar tip -  
2. If he should take a trip He spends a day and

The vocal line is in a soprano range. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are: "1. Al - tho' I serve a lord, A reg - u lar tip - 2. If he should take a trip He spends a day and".

SHIN.

- top - per. Yet I know he must be bored By  
night on, Then I seize my chance to slip A -

The vocal line continues with the lyrics: "- top - per. Yet I know he must be bored By night on, Then I seize my chance to slip A -". The piano accompaniment continues with chords and a bass line.

SHIN.

hav - ing to be pro - per! For if he should ev - er think Of  
- way to bree - zy Brigh - ton, Where I get from ev - 'ry girl Such

The vocal line concludes with the lyrics: "hav - ing to be pro - per! For if he should ev - er think Of - way to bree - zy Brigh - ton, Where I get from ev - 'ry girl Such". The piano accompaniment continues with chords and a bass line.

SHIN.

cut - ting harm - less ca - pers, He'd be down in black and pink In  
 glan - ces soft and ten - der, For they think I am the Earl, I'm

SHIN.

all the eve - ning pa - pers! If he were on - ly free Hed  
 such a swell week - end - er! I smoke Vil - lar Vil - lars, His

SHIN.

*REFRAIN.*

like to co - py me! For I take his suit out  
 lord - ship's best ci - gars! The la - dies blush be -

SHIN.

night - ly To all the mu - sic halls. Tho' his  
 - fore me, When stroll - ing down the pier, And I

SHIN.

gar . ments . might be a bit less tight When I'm sit - ting in the  
tell each maid on the es - pla - nade She's such a lit - tle

SHIN.

stalls! And - with an air that's spright - ly I  
dear! The wo - men all a - dore me, I'm

SHIN.

wear his as - tra - chan; And the prom - en - a - ders stare. At the  
such a Don Ju - an; For there's none has such a list Of the

SHIN.

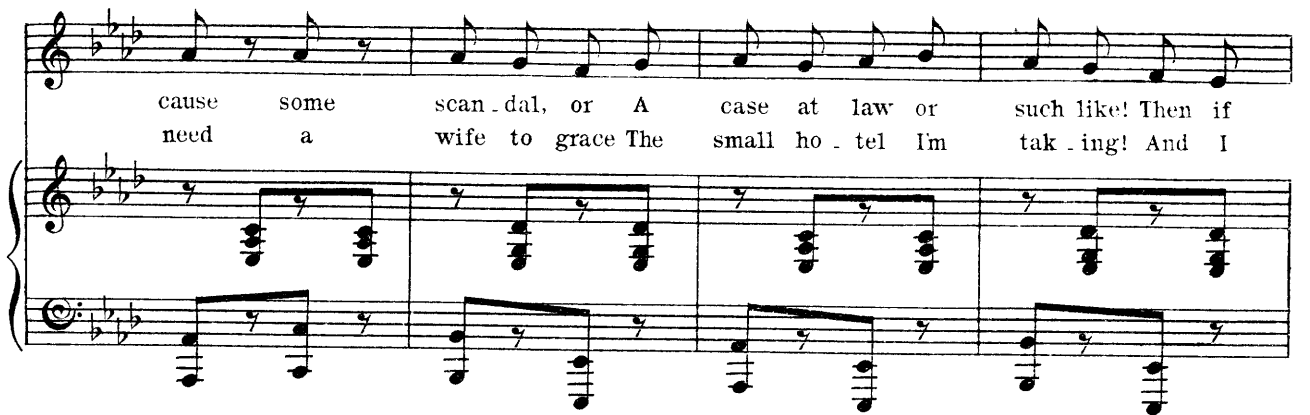
dia - mond so - li - taire. Of the Gen - tle - man's Gen - tle - man!  
girls that he has kissed As the Gen - tle - man's Gen - tle - man!

SHIN. 

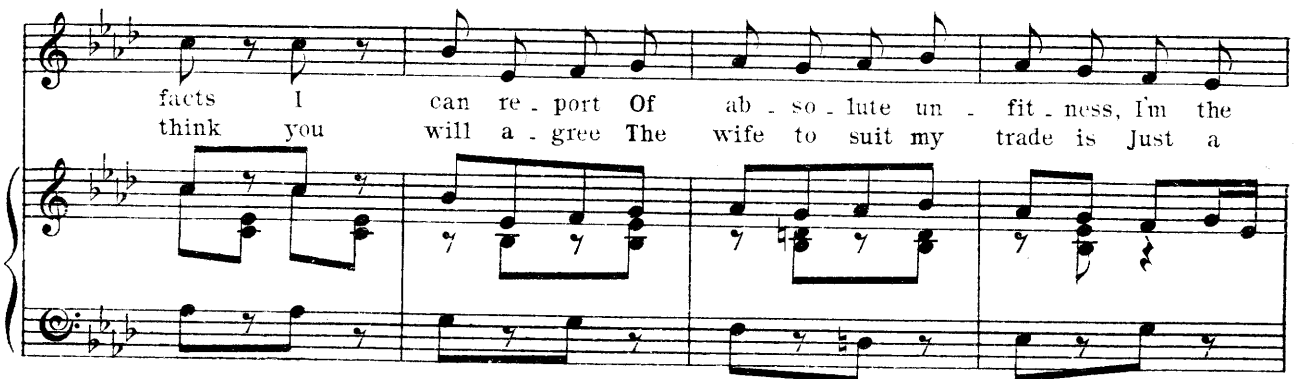
3. My  
4. And

SHIN. 

Lord may wed once more, A step I shouldn't much like, It may  
when his Lordship's place Re - gret - ful - ly for - sak - ing I shall

SHIN. 

cause some scan - dal, or A case at law or such like! Then if  
need a wife to grace The small ho - tel I'm tak - ing! And I

SHIN. 

facts I can re - port Of ab - so - lute un - fit - ness, I'm the  
think you will a - gree The wife to suit my trade is Just a

SHIN.

dar - ling of the court—A most a - mus - ing wit - ness! The  
neat French maid for me, The best of la - dies' la - dies! The

SHIN.

things I shall dis - close Would turn the Pink 'Un rose! I  
men she will al - lure With "Ah! Che - ri! Bon - jour!" She'll

*REFRAIN.*

SHIN.

ban - dy play - ful jest - ing With learn - ed bar and  
help to lace the dress - es Of no - ble girls at

SHIN.

bench, As I light - ly hint what you could - n't print, With a  
night, She will dye their hair, when they want it fair And she'll

SHIN.

grace that is so French! When I get in - ter - est - ing Each  
 see the notes they write; She'll get them out of mess - es By

SHIN.

girl puts up her fan, For there's no one who can score At the  
 lend - ing what she can Oh there's nev - er such an aid As a

SHIN.

key-hole of a door Like the Gen - tle - man's Gen - tle - man!  
 dain - ty la - dy's maid For a Gen - tle - man's Gen - tle -

1.

SHIN.

- man!

2.

*mf*

Nº 5.

OCTET and SOLO. (Molly.)

"PAS DE DIEUX."

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Tempo di Polka.

Piano.

LADY ISOBEL.

1. Oh, it's jol-ly when the gods go wrong, We're

LADY ROSA.

Lady I.

worse than mor-tal man can! We can sing a naughty chic Greek song, And



LADY AGNES.

Lady R.

dance a clas - sic can - can! Let us keep it up the

LADY DOROTHY.

Lady A.

whole night long, For ev - 'ry ones a tri - er. Hang all et - i - quet - ty,

LADY ISOBEL.  
Meno mosso.

Lady D.

Shake you pet.ti.pet.ty Higher! Then wink and

high.er, high.er!

CHO.

high.er, high.er!

high.er, high.er!

*cres.* *ff* *p*

Lady I.  
 smile and kick up so! For that's a style for the gods, you

Lady I.  
 know! **MOLLY.** One, two, three,

*Allegro.*

MOL.  
 four! One, two, three, four! Then wink And smile And kick up

MOL.  
 so! For that's a style For the gods, you know! It may be low, But it's a

MOL. go- And what's the odds If we all are gods?

Then wink and

CH0. Then wink and

Then wink and

*cres:* *ff*

smile And kick up so! For that's a style For the gods, you

CH0. smile And kick up so! For that's a style For the gods, you

smile And kick up so! For that's a style For the gods, you

CHO.

know! It may be low, But it's a go— And what's the odds If we all are gods!

know! It may be low, But it's a go— And what's the odds If we all are gods!

know! It may be low, But it's a go— And what's the odds If we all are gods!

MOLLY.

2. We'll have nec-tar that is ex-tra sec, And

MOL.

bet on cha-riot ra-ces! We'll get dress-es with a

MOL.

nice low neck, All silk, chif-fon and la-ces!

MOL. *Though to - mor - row we may feel a wreck, To - night we're each a*

MOL. *fli - er - Dance on, wil - ly nil - ly, Kick your fril - ly - fril - ly*

MOL. *High - er, Then skip and* *meno mosso*

CHO. *high - er, high - er!*

*f* *ff* *mf*

MOL.

trip, And see the sights, For that's the tip For the gods at

MOL.

nights! We're wrong by rights In wear-ing tights, But what's the odds If we all are

*cres.*

MOL.

gods?

Then skip and trip, And see the sights, For that's the

CHO.

Then skip and trip, And see the sights, For that's the

Then skip and trip, And see the sights, For that's the

tip For the gods at nights! We're wrong by rights In wear - ing

CHO. tip For the gods at nights! We're wrong by rights In wear - ing

tip For the gods at nights! We're wrong by rights In wear - ing

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the top staff being the lead vocal line, the middle staff labeled 'CHO.' for the chorus, and the bottom staff being a lower vocal line. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: 'tip For the gods at nights! We're wrong by rights In wear - ing'. The music is in a minor key and 4/4 time.

tights, But what's the odds If we all are gods?

CHO. tights, But what's the odds If we all are gods?

tights, But what's the odds If we all are gods?

The second system of the musical score continues with three vocal staves and a piano accompaniment. The lyrics are: 'tights, But what's the odds If we all are gods?'. The piano accompaniment continues with chords and melodic lines. The overall structure and style are consistent with the first system.

DANCE.

The musical score is written for piano and treble clef. It consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat). The first system begins with a dynamic marking of *mf*. The second system continues the piece. The third system features a dynamic marking of *f* and a prominent melodic flourish in the right hand. The fourth system returns to a dynamic marking of *mf*. The fifth system includes a dynamic marking of *cres:* (crescendo) and a dynamic marking of *f*. The sixth system concludes the piece with a final cadence. The notation includes various rhythmic values, slurs, and accents throughout.



No. 6.

SONG—(Duke) and CHORUS.

“IT’S THE GIRLS.”

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Moderato.

Piano. *mf*

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Moderato' and the dynamic is 'mf'. A repeat sign is present at the beginning of the second measure.

DUKE.

1. I love to roam  
2. I've met with maids

The first vocal line for the Duke is on a single staff. It begins with a rest for four measures, followed by the lyrics. The piano accompaniment continues below, with a dynamic marking of 'p' (piano) appearing in the fifth measure.

DUKE.

A - way from home, A rest - less ro - ver  
Of va - ried shades, From cof - fee - ber - ry

The second vocal line for the Duke continues the melody. The piano accompaniment remains consistent, providing a steady harmonic background.

DUKE.

I've al - ways been! The East and West  
To moun - tain snow! But, dark or fair,

The third vocal line for the Duke concludes the phrase. The piano accompaniment continues with the same rhythmic and harmonic pattern.

DUKE.

— And all the rest I've wan-dered o-ver,  
 — I did not care, I had some ve-ry

DUKE.

— And what I've seen! Of all that I could  
 — Good fun, you know! Why was it, can you

DUKE.

see— What in-ter-est-ed me?  
 guess? Well, shall I tell you— yes?

Up - on the land or o - cean— We've  
 Why did you find it plea - sant? We

CHO.

Up - on the land or o cean— We've  
 Why did you find it plea - sant? We

Up - on the land or o - cean— We've  
 Why did you find it plea - sant? We

DUKE.

Well, if I'm al - ways tra - vel -  
In all the pla - ces where I

not the slight - est no - tion!  
give it up at pres - ent!

CHO.

not the slight - est no - tion!  
give it up at pres - ent!

not the slight - est no - tion!  
give it up at pres - ent!

DUKE.

*rit:* *a tempo* **REFRAIN.**

- ling, It's just to find one pret - ty thing! I've search'd the  
came, It was de - light - ful, just the same! I was in

DUKE.

whole world far and wide, Right up and  
Pa - ris all last week, The la - dies

DUKE.

down the oth - er side, I nev - er look for  
there are ve - ry chic, They talk so fast my

DUKE.

gold or pearls, But what I find - it's the  
poor head whirls, - But it is nice - it's the

DUKE:

girls! it's the girls! Some peo - ple tell tre - men - dous  
girls! it's the girls! I've met with maid - ens in Ja -

DUKE:

tales Of hunt - ing el - e - phants, or whales;  
pan, To talk with me they use a fan;

DUKE.

I'm af - ter game with gold - en curls, And what I  
 I peep a - bove it as it twirls, And what I

DUKE.

catch - it's the girls! it's the girls!  
 see - it's the girls! it's the girls!

CHO.

He's search'd the whole world far and  
 He was in Pa - ris all last

He's search'd the whole world far and  
 He was in Pa - ris all last

He's search'd the whole world far and  
 He was in Pa - ris all last

CHO.

wide, Right up and down the oth - er side, He nev - er  
 week, The la - dies there are ve - ry chic, They talk so

wide, Right up and down the oth - er side, He nev - er  
 week, The la - dies there are ve - ry chic, They talk so

wide, Right up and down the oth - er side, He nev - er  
 week, The la - dies there are ve - ry chic, They talk so

CHO.

looks for gold or pearls, But what he finds — it's the  
fast his poor head whirls But it is nice — it's the

looks for gold or pearls But what he finds — it's the  
fast his poor head whirls But it is nice — it's the

looks for gold or pearls But what he finds — it's the  
fast his poor head whirls But it is nice — it's the

CHO.

girls! it's the girls! Some peo - ple tell tre -  
girls! it's the girls! He's met with maid - ens

girls! it's the girls! Some peo - ple tell tre -  
girls! it's the girls! He's met with maid - ens

girls! it's the girls! Some peo - ple tell tre -  
girls! it's the girls! He's met with maid - ens

men - dous tales \_\_\_\_\_ Of hunt - ing el - e - phants, or  
 in Ja - pan, \_\_\_\_\_ To talk with him they use a

CHO.

men - dous tales \_\_\_\_\_ Of hunt - ing el - e - phants or  
 in Ja - pan, \_\_\_\_\_ To talk with him they use a

men - dous tales \_\_\_\_\_ Of hunt - ing el - e - phants or  
 in Ja - pan, \_\_\_\_\_ To talk with him they use a

whales; \_\_\_\_\_ He's af - ter game with gold - en curls, And  
 fan; \_\_\_\_\_ He peeps a - bove it as it twirls, And

CHO.

whales; \_\_\_\_\_ He's af - ter game with gold - en curls, And  
 fan; \_\_\_\_\_ He peeps a - bove it as it twirls, And

whales; \_\_\_\_\_ He's af - ter game with gold - en curls, And  
 fan; \_\_\_\_\_ He peeps a - bove it as it twirls, And

CHO.

what he catches, it's the girls! it's the girls!  
 what he sees, it's the girls! it's the girls!

what he catches, it's the girls! it's the girls!  
 what he sees, it's the girls! it's the girls!

*ff* *mf*

*Red.* \* *Red.* \*

DUKE.

3. I've had a time, \_\_\_\_\_ That is sub -

DUKE.

- lime, \_\_\_\_\_ I've scat.ter'd mon - ey \_\_\_\_\_ In roy - al style!



DUKE.

I don't re - pent, When it is spent,

DUKE.

It makes life fun - ny For just a while! What do I spend it

DUKE.

on? Where are my jew - els gone?

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE.

The choice is quite e - nor - mous! We

DUKE. In short, you know it ve - ry well. You can not  
wish you would in - form us!

CHO. wish you would in - form us!

wish you would in - form us!

DUKE. *rit.* guess? Then I will tell! *a tempo* **REFRAIN.** I've gone in yachts, or mo - tor -

*rit.* *a tempo* *p*

DUKE. - cars, ——— Some times with op - er - at - ic stars, ———

DUKE.

Some times with fam - i - lies of earls, I do not

DUKE.

mind, it's the girls! it's the girls! I've giv - en them such

DUKE.

pret - ty things, Ti - ar - as, ban - gles, brooch - es,

DUKE.

rings. They smile at me like rows of pearls, That's

DUKE.

all I want - it's the girls! it's the girls!

*ff*

CHO. He's gone in yachts, or mo - tor - cars, ——— Some-times with op - er -

He's gone in yachts, or mo - tor - cars, ——— Some-times with op - er -

He's gone in yachts, or mo - tor - cars, ——— Some-times with op - er -

CHO. - at - ic stars, ——— Some-times with fam - i - lies of earls, — He

- at - ic stars, ——— Some-times with fam - i - lies of earls, — He

- at - ic stars, ——— Some-times with fam - i - lies of earls, — He

CHO. does - 'nt mind — its the girls! its the girls! ——— He's giv - en

does - 'nt mind — its the girls! its the girls! ——— He's giv - en

does - 'nt mind — its the girls! its the girls! ——— He's giv - en

CHORUS

them such pret - ty things, Ti - ar - as, ban - gles brooch - es,  
 them such pret - ty things, Ti - ar - as, ban - gles brooch - es,  
 them such pret - ty things, Ti - ar - as, ban - gles brooch - es,

CHORUS

rings; They smile at him like rows of pearls. That's all he  
 rings; They smile at him like rows of pearls. That's all he  
 rings; They smile at him like rows of pearls. That's all he

CHORUS

wants - its the girls! its the girls!  
 wants - its the girls! its the girls!  
 wants - its the girls! its the girls!

N<sup>o</sup> 7.FINALE— ACT I.  
(Quartet and Chorus.)

"OFF TO DUNBRIDGE."

Words by  
W. H. RISQUE.Music by  
IVAN CARYLL.

Allegro moderato.

Piano.

The first system of the piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, accented with 'v' marks. The left hand starts with a bass clef and a dynamic marking of *ff* (fortissimo), playing a rhythmic accompaniment of eighth notes.

The second system continues the piano introduction. The right hand's melodic line moves across the system, maintaining the eighth-note pattern. The left hand's accompaniment remains consistent, with some chordal textures in the bass.

The third system of the piano introduction shows the right hand's melody continuing. The left hand provides a steady accompaniment, with some changes in chord voicings.

CHO.

The first system of the chorus introduction features three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics: "Off to Dun-bridge 'on your own,' All to see a play there,". The piano accompaniment provides a rhythmic and harmonic support.

Off to Dun-bridge "on your own," All to see a play there,

Off to Dun-bridge "on your own," All to see a play there,

Off to Dun-bridge "on your own," All to see a play there,

The piano accompaniment for the chorus continues with a similar rhythmic pattern to the introduction, ending with a dynamic marking of *sfz* (sforzando) and a fermata over the final chord.

CH0.

Four young la-dies all a-lone, Hope you'll find your way there!

Four young la-dies all a-lone, Hope you'll find your way there!

Four young la-dies all a-lone, Hope you'll find your way there!

CH0.

Hope you'll all get home all right, All un-known to fa-ther;

Hope you'll all get home all right, All un-known to fa-ther;

Hope you'll all get home all right, All un-known to fa-ther;

CH0.

If you miss the train at night, Won't you catch it?—ra-ther!

If you miss the train at night, Won't you catch it?—ra-ther!

If you miss the train at night, Won't you catch it?—ra-ther!

Moderato.

SHINGLE.

SHIN.

Are your minds—now, tell me tru . ly—

*f* *dim:* *p*

Detailed description: This block contains the first system of music. It features a vocal line for 'SHIN.' and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Are your minds—now, tell me tru . ly—'. The piano accompaniment starts with a forte (*f*) dynamic, then softens to a diminuendo (*dim:*) and finally to a piano (*p*) dynamic. The key signature has two sharps (F# and C#), and the time signature is 3/4.

SHIN.

ab . so . lute . ly made up?      Ab . so . lute . ly!      Ab . so . lute . ly!

LADY ISOBEL.      LADY DOROTHY.

Detailed description: This block contains the second system of music. The vocal line for 'SHIN.' continues with the lyrics 'ab . so . lute . ly made up?' followed by 'Ab . so . lute . ly!' and 'Ab . so . lute . ly!'. Above the vocal line, 'LADY ISOBEL.' and 'LADY DOROTHY.' are indicated. The piano accompaniment continues with the same dynamics as the first system.

LADY ROSA.      LADY AGNES.      SHINGLE.

Lady R

Ab . so . lute . ly!      Made up!      Con . se . quen . ces have you du . ly

Detailed description: This block contains the third system of music. It features a vocal line for 'Lady R' and a piano accompaniment. The vocal line has three parts: 'LADY ROSA.' with lyrics 'Ab . so . lute . ly!', 'LADY AGNES.' with 'Made up!', and 'SHINGLE.' with 'Con . se . quen . ces have you du . ly'. The piano accompaniment includes a piano (*p*) dynamic marking.

SHIN.

Ab . so . lute . ly weighed up?      Ab . so . lute . ly!      Ab . so . lute . ly!

LADY ISOBEL      LADY DOROTHY.

Detailed description: This block contains the fourth system of music. The vocal line for 'SHIN.' continues with 'Ab . so . lute . ly weighed up?' followed by 'Ab . so . lute . ly!' and 'Ab . so . lute . ly!'. Above the vocal line, 'LADY ISOBEL' and 'LADY DOROTHY.' are indicated. The piano accompaniment continues.

LADY ROSA.      LADY AGNES.      SHINGLE.

Lady R.

Ab . so . lute . ly!      Weighed up!      To the claims of no . ble birth re .

Detailed description: This block contains the fifth and final system of music. The vocal line for 'Lady R.' has three parts: 'LADY ROSA.' with 'Ab . so . lute . ly!', 'LADY AGNES.' with 'Weighed up!', and 'SHINGLE.' with 'To the claims of no . ble birth re .'. The piano accompaniment concludes with a piano (*p*) dynamic marking.



LADY ISOBEL.

LADIES A.R.&D.

SHIN.

- mem.ber what is ow - ing! That, and that, for no - ble birth! And

SHINGLE.

Ladies A.R.D.

that for what is ow - ing! Is there not one way on earth of

LADY ISOBEL.

LADY DOROTHY.

SHIN.

keep - ing you from go - ing? Not an earth - ly - Not an earth - ly -

LADY ROSA.

LADY AGNES.

SHINGLE.

Not an earth.ly - Go.ing! Good.ness gra.cious! as I live, They in.tend to

*p più mosso*

SHIN.

do it! There is no al - ter - na - tive, I must see them through it.

*cres:*

*f*

Lady I. Just as sure as you're a - live, We in - tend to do it!

*f*

Lady A. Just as sure as you're a - live, We in - tend to do it!

*f*

Lady R. Just as sure as you're a - live, We in - tend to do it!

*f*

Lady D. Just as sure as you're a - live, We in - tend to do it!

*f*

SHIN. Just as sure as I'm a - live, They in - tend to do it!

*f*

Just as sure as he's a - live, They in - tend to do it!

*f*

CHO. Just as sure as he's a - live, They in - tend to do it!

*f*

Just as sure as he's a - live, They in - tend to do it!

Lady I.  
There is no al - ter - na - tive! You must see us through it!

Lady A.  
There is no al - ter - na - tive! You must see us through it!

Lady B.  
There is no al - ter - na - tive! You must see us through it!

Lady D.  
There is no al - ter - na - tive! You must see us through it!

SHIN.  
There is no al - ter - na - tive! I must see them through it!

There is no al - ter - na - tive! He must see them through it!

CHO.  
There is no al - ter - na - tive! He must see them through it!

There is no al - ter - na - tive! He must see them through it!

*cres.*

Lady I. Naugh-ty girls will have their way! There is noth-ing else to say.

Lady A. Naugh-ty girls will have their way! There is noth-ing else to say.

Lady B. Naugh-ty girls will have their way! There is noth-ing else to say.

Lady D. Naugh-ty girls will have their way! There is noth-ing else to say.

SHIN. Naugh-ty girls will have their way! There is noth-ing else to say.

Naugh-ty girls will have their way! There is noth-ing else to say.

CHO. Naugh-ty girls will have their way! There is noth-ing else to say.

Naugh-ty girls will have their way! There is noth-ing else to say.

Lady I. *f*  
All is set - tled now — and so! Let us go! let us

Lady A. *f*  
All is set - tled now — and so! Let us go! let us

Lady B. *f*  
All is set - tled now — and so! Let us go! let us

Lady D. *f*  
All is set - tled now — and so! Let us go! let us

SHIN. *f*  
All is set - tled now — and so! Let us go! let us

*f*  
All is set - tled now — and so! Let us go! let us

CHO. *f*  
All is set - tled now — and so! Let us go! let us

*f*  
All is set - tled now — and so! Let us go! let us

*dim:* *mf* *p* Più mosso.

Lady I.  
go! let us go! let us go! let us go! let us go!

Lady A.  
go! let us go! let us go! let us go! let us go!

Lady B.  
go! let us go! let us go! let us go! let us go!

Lady D.  
go! let us go! let us go! let us go! let us go!

SHIN.  
go! let us go! let us go! let us go! let us go!

*dim:* *mf* *p* Più mosso.

CHO.  
go! let us go! let us go! let us go! let us go!

*dim:* *mf* *p* Più mosso.

## Allegro vivo.

Lady I. *f* *p*  
Right a-way for Char-ing Cross— That's the rail-way sta-tion;

Lady A. *f* *p*  
Right a-way for Char-ing Cross— That's the rail-way sta-tion;

Lady R. *f* *p*  
Right a-way for Char-ing Cross— That's the rail-way sta-tion;

Lady D. *f* *p*  
Right a-way for Char-ing Cross— That's the rail-way sta-tion;

SHIN. *f* *p*  
Right a-way for Char-ing Cross— That's the rail-way sta-tion;

## Allegro vivo.

*f* *p*  
Right a-way for Char-ing Cross— That's the rail-way sta-tion;

CHO. *f* *p*  
Right a-way for Char-ing Cross— That's the rail-way sta-tion;

*f* *p*  
Right a-way for Char-ing Cross— That's the rail-way sta-tion;

## Allegro vivo.

*f* *p*

Lady I. *cres:* *f*  
 There ob.tain a speed.y train, For our des.ti.na.tion.

Lady A. *cres:* *f*  
 There ob.tain a speed.y train, For our des.ti.na.tion.

Lady R. *cres:* *f*  
 There ob.tain a speed.y train, For our des.ti.na.tion.

Lady D. *cres:* *f*  
 There ob.tain a speed.y train, For our des.ti.na.tion.

SHIN. *cres:* *f*  
 There ob.tain a speed.y train, For our des.ti.na.tion.

*cres:* *f*  
 There ob.tain a speed.y train, For their des.ti.na.tion.

CHO. *cres:* *f*  
 There ob.tain a speed.y train, For their des.ti.na.tion.

*cres:* *f*  
 There ob.tain a speed.y train, For their des.ti.na.tion.

*cres:* *f*



*p*

Lady I.  
On ar - ri - val we re - fresh Man and wo - man in - ner!

*p*

Lady A.  
On ar - ri - val we re - fresh Man and wo - man in - ner!

*p*

Lady R.  
On ar - ri - val we re - fresh Man and wo - man in - ner!

*p*

Lady D.  
On ar - ri - val we re - fresh Man and wo - man in - ner!

*p*

SHIN.  
On ar - ri - val we re - fresh Man and wo - man in - ner!

*p*

On ar - ri - val they re - fresh Man and wo - man in - ner!

*p*

CHO.  
On ar - ri - val they re - fresh Man and wo - man in - ner!

*p*

On ar - ri - val they re - fresh Man and wo - man in - ner!

ALL. *f* *ff*  
 Do us well in nice ho-tel. Jol-ly lit-tle din-ner! See "The Lit-tle

Do 'em well in nice ho-tel, Jol-ly lit-tle din-ner! See "The Lit-tle

CHO. *f* *ff*  
 Do 'em well in nice ho-tel, Jol-ly lit-tle din-ner! See "The Lit-tle

Do 'em well in nice ho-tel, Jol-ly lit-tle din-ner! See "The Lit-tle

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are arranged in two systems: the top two staves are labeled 'ALL.' and the bottom two are labeled 'CHO.'. Each vocal staff has lyrics underneath. The piano accompaniment is written in a grand staff (treble and bass clefs) with dynamic markings *f* and *ff* and includes articulation marks like accents and slurs.

ALL. *f* *ff*  
 Che-rub," then Sup-per in a hur-ry. Sprinting match the train to catch.

Che-rub," then Sup-per in a hur-ry. Sprinting match the train to catch,

CHO. *f* *ff*  
 Che-rub," then Sup-per in a hur-ry. Sprinting match the train to catch,

Che-rub," then Sup-per in a hur-ry. Sprinting match the train to catch,

The second system of music continues with four vocal staves and a piano accompaniment. The vocal parts are arranged in two systems: the top two staves are labeled 'ALL.' and the bottom two are labeled 'CHO.'. Each vocal staff has lyrics underneath. The piano accompaniment is written in a grand staff (treble and bass clefs) with dynamic markings *f* and *ff* and includes articulation marks like accents and slurs.

ALL.  
 Back a gain we scur - ry! Mean to have a good old time, Miss. is Grun.dy

CHO.  
 Back a gain they scur - ry! Mean to have a good old time, Miss. is Grun.dy

Back a gain they scur - ry! Mean to have a good old time, Miss. is Grun.dy

ALL.  
 scorn - ing, Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn - ing!

CHO.  
 scorn - ing, Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn - ing!

scorn - ing, Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn - ing!

Lady I. *ff*  
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

Lady A. *ff*  
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

Lady B. *ff*  
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

Lady D. *ff*  
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

SHIN. *ff*  
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

*ff*  
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

CHO. *ff*  
 Right a-way for Char-ing Cross— That's the rail-way sta-tion;

*ff*  
 Right a-way for Char-ing Cross, That's the rail-way sta-tion;

The musical score consists of seven vocal staves and a piano accompaniment. The vocal parts are labeled as follows:

- Lady I.
- Lady A.
- Lady R.
- Lady D.
- SHIN.
- CHO.
- There obtain a speedy train, For their des-ti-na-tion.

The lyrics for the first six parts are: "There obtain a speedy train, For our des-ti-na-tion." The lyrics for the seventh part are: "There obtain a speedy train, For their des-ti-na-tion." The piano accompaniment is located at the bottom of the page.

Lady I.  
On ar - ri - val we re - fresh Man and wo - man in - ner!

Lady A.  
On ar - ri - val we re - fresh Man and wo - man in - ner!

Lady B.  
On ar - ri - val we re - fresh Man and wo - man in - ner!

Lady D.  
On ar - ri - val we re - fresh Man and wo - man in - ner!

SHIN.  
On ar - ri - val we re - fresh Man and wo - man in - ner!

On ar - ri - val they re - fresh Man and wo - man in - ner!

CHO.  
On ar - ri - val they re - fresh Man and wo - man in - ner!

On ar - ri - val they re - fresh Man and wo - man in - ner!

Lady I.  
Do us well in nice ho-tel, Jol-ly lit-tle din-ner!

Lady A.  
Do us well in nice ho-tel, Jol-ly lit-tle din-ner!

Lady B.  
Do us well in nice ho-tel, Jol-ly lit-tle din-ner!

Lady D.  
Do us well in nice ho-tel, Jol-ly lit-tle din-ner!

SHIN.  
Do 'em well in nice ho-tel, Jol-ly lit-tle din-ner!

Do 'em well in nice ho-tel, Jol-ly lit-tle din-ner!

CHO.  
Do 'em well in nice ho-tel, Jol-ly lit-tle din-ner!

Do 'em well in nice ho-tel, Jol-ly lit-tle din-ner!

Lady I.    
 Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn .

Lady A.    
 Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn .

Lady B.    
 Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn .

Lady D.    
 Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn .

SHIN.    
 Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn .

   
 Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn .

CHO.    
 Go.ing out, go.ing out, go.ing out, go.ing out, Won't be home till morn .

   
 Go.ing out, go.ing out go.ing out, go.ing out, Won't be home till morn .





Lady I.  
- ing!

Lady A.  
- ing!

Lady R.  
- ing!

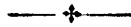
Lady D.  
- ing!

SHIN.  
- ing!

CHO  
- ing!

END OF ACT I.

# Act II.



## No 8.

## OPENING CHORUS.

Words by  
ADRIAN ROSS.

Music by  
FRANK E. TOURS.

Allegro.

Piano.

*sf*

*f*

*poco a poco cresc.*

*ff*

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes various note values, rests, and dynamic markings such as accents and slurs.

Second system of musical notation, continuing the piece with similar rhythmic and melodic patterns.

Third system of musical notation, showing a continuation of the musical theme with some longer note values and slurs.

Fourth system of musical notation, featuring a prominent bass line with slurs and dynamic markings.

Fifth system of musical notation, characterized by a complex bass line with many slurs and dynamic markings.

Sixth system of musical notation, concluding the page with a final melodic phrase and a complex bass line.

First system of piano accompaniment. The right hand features a melodic line with eighth notes and a final chord with a fermata. The left hand provides a steady bass line with eighth notes.

Second system of piano accompaniment. The right hand continues the melodic line with some chords. The left hand maintains the eighth-note bass line.

Third system of piano accompaniment. The right hand has a melodic line with a fermata on the final chord. The left hand has a bass line with a fermata on the final chord.

CHO.

Fourth system of music, including choir and piano accompaniment. The choir part consists of four staves with lyrics "In the" and "In the" repeated. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* and accents.

town of Dun-bridge Baths, \_\_\_\_\_ Famed for its won-der-ful well, \_\_\_\_\_ To -

CHO. town of Dun-bridge Baths, \_\_\_\_\_ Famed for its won-der-ful well, \_\_\_\_\_ To -

town of Dun-bridge Baths, \_\_\_\_\_ Famed for its won-der-ful well, \_\_\_\_\_ To -

- night all roads and paths \_\_\_\_\_ Lead to this loft - y, loft - y ho - tel, The

CHO. - night all roads and paths \_\_\_\_\_ Lead to this loft - y, loft - y ho - tel, The

- night all roads and paths \_\_\_\_\_ Lead to this loft - y, loft - y ho - tel, The

Co - li - seum Ho - tel! For banners with bla - zoned folds

CHO. Co - li - seum Ho - tel! For banners with bla - zoned folds

Co - li - seum Ho - tel! For banners with bla - zoned folds

The first system of the musical score includes a vocal line, a choral line labeled 'CHO.', and a piano accompaniment. The lyrics are: 'Co - li - seum Ho - tel! For banners with bla - zoned folds'. The piano part features a steady accompaniment with chords and moving lines in both hands.

Deck the mag - ni - fi - cent hall, Where the cream of Dunbridge holds The an - nu - al

CHO. Deck the mag - ni - fi - cent hall, Where the cream of Dunbridge holds The an - nu - al

Deck the mag - ni - fi - cent hall, Where the cream of Dunbridge holds The an - nu - al

The second system of the musical score continues with the vocal line, the choral line labeled 'CHO.', and the piano accompaniment. The lyrics are: 'Deck the mag - ni - fi - cent hall, Where the cream of Dunbridge holds The an - nu - al'. The piano part continues with its accompaniment, providing harmonic support for the vocalists.

Cro - quet Ball, \_\_\_\_\_ The an - nual Cro - quet Ball, \_\_\_\_\_ The

CHO. Cro - quet Ball, \_\_\_\_\_ The an - nual Cro - quet Ball, \_\_\_\_\_ The

Cro - quet Ball, \_\_\_\_\_ The an - nual Cro - quet Ball, \_\_\_\_\_ The

The score consists of four staves. The top three staves are for a three-part vocal choir (Soprano, Alto, and Tenor/Bass). The bottom staff is for piano accompaniment. The music is in a key with one flat (B-flat) and a 2/4 time signature. The lyrics are: "Cro - quet Ball, \_\_\_\_\_ The an - nual Cro - quet Ball, \_\_\_\_\_ The".

an - nual Cro - quet Ball! \_\_\_\_\_ The Croquet So - ci - e - ty's an - nu - al Cro - quet,

CHO. an - nual Cro - quet Ball! \_\_\_\_\_ The Croquet So - ci - e - ty's an - nu - al Cro - quet,

an - nual Cro - quet Ball! \_\_\_\_\_ The Croquet So - ci - e - ty's an - nu - al Cro - quet,

The score continues with four staves. The top three staves are for the vocal choir, and the bottom staff is for piano accompaniment. The lyrics are: "an - nual Cro - quet Ball! \_\_\_\_\_ The Croquet So - ci - e - ty's an - nu - al Cro - quet,". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Cro - quet Ball! In the town of Dun-bridge Baths, —

CHO. Cro - quet Ball! In the town of Dun-bridge Baths, —

Cro - quet Ball! In the town of Dun-bridge Baths, —

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "Cro - quet Ball! In the town of Dun-bridge Baths, —". The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The music is in a 4/4 time signature and features a simple harmonic accompaniment with some syncopation.

Famed for its won-der-ful well, To - night all roads and paths Lead to the

CHO. Famed for its won-der-ful well, To - night all roads and paths Lead to the

Famed for its won-der-ful well, To - night all roads and paths Lead to the

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Famed for its won-der-ful well, To - night all roads and paths Lead to the". The piano accompaniment continues with the same harmonic structure as the first system, providing a steady accompaniment for the vocal line. The overall mood is light and rhythmic.



Col - i - seum ——— Ho - - - tell!

CHO. Col - i - seum ——— Ho - - - tell

Col - i - seum ——— Ho - - - tell

R.H.

LADIES.

We

*mf*

*rall.*

Ladies. play no hock-ey or ten - nis, Too vi - o - lent forms of

Ladies. sport; The game for wo - men and men is Of a

Ladies. ve - ry much mild - er sort! Though golf - ers think it is

Ladies. po - ky, Our fav - our - ite game we play—

CHO.

Some of us call it *cro - quet*, And some of us say — *cro - quet!*

Some of us call it *cro - quet*, And some of us say — *cro - quet!*

Some of us call it *cro - quet*, And some of us say — *cro - quet!*

MEN.

The art - ists come with their pal - ettes, To

MEN.

paint our beau - ti - ful groups, En - gaged with balls and

MEN.

mal - lets, A - bout the sticks and hoops! From

MEN.

Lon - don drear - y and smo - ky We mo - tor down each day,

CHO.

All of us play - ing cró - quet, Which some of us call cro - quet!

All of us play - ing cró - quet, Which some of us call cro - quet!

All of us play - ing cró - quet, Which some of us call cro - quet!

CHO. All of us play - ing cró - quet, Which some of us call cro - quet! In the

All of us play - ing cró - quet, Which some of us call cro - quet! In the

All of us play - ing cró - quet, Which some of us call cro - quet! In the

*ff*

CHO. town of Dun-bridge Baths, Famed for its won-der-ful well, To -

town of Dun-bridge Baths, Famed for its won-der-ful well, To -

town of Dun-bridge Baths, Famed for its won-der-ful well, To -

CHO.

- night all roads and paths, To - night all roads and paths Lead to this

- night all roads and paths, To - night all roads and paths, To -

- night all roads and paths, To - night all roads and paths, To -

CHO.

loft - - - - - y - - - - - ho -

- night all roads and paths Lead to this loft - - - - - y - - - - - ho -

- night all roads and paths Lead to this loft - - - - - y - - - - - ho -

CHO.

- tell

- tell

- tell

CHO.

8va

*Ad*

\*

N<sup>o</sup> 9DUET.— (M<sup>RS</sup> Briggs and Duke.) and CHORUS.

## "INVITATION TO THE WALTZ."

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Tempo di Valse.

M<sup>RS</sup> Briggs.

(M<sup>RS</sup> B.) 1. Your Au - to - cra - tic High - ness, — If  
(DUKE) 2. I find it ra - ther tir - ing, — Sup -

Piano.

that's the term in use, — In spite of na - tive  
- pose we go and sit! — (M<sup>RS</sup> B.) The waltz is quite in -

shy - ness, — My - self I'll in - tro - duce. — (DUKE) I'm  
- spir - ing, — I am not tired a bit! — (DUKE) In



charm'd to meet a girl so sweet, Wife of an al - der -  
my own land you un - der - stand. We dance the min - u -

*p*

mant! (MRS B.) If you per - mit we'll waltz a bit! (DUKE) I  
et, (MRS B.) Oh, tell me how you do it, now - I

*rall:*  
*dim: rall:*

REFRAIN.

do not think I can! Ah! (MRS B.) Wont you waltz?  
nev - er saw it yet! Ah! Wont you waltz?

*p*  
*rit:*  
*a tempo*

wont you waltz? (DUKE) I am a - fraid of com - mit - ting faults!  
wont you waltz? Dancing's so slow if one stops and halts!

(MRS B.) Just a turn! just a turn! I'll show you how; and you're  
 (DUKE.) Just a turn! just a turn! Then I re - gret that I

sure to learn! (DUKE.) Well, I'll try, well, I'll  
 must ad - journ! (MRS B.) Do not go! do not

try; If you'll dis - pense with me by and bye  
 go! We dance to - geth - er so well, you know

*cres:*

(MRS B.) I don't mean to let go such a chance As a } waltz, waltz,  
 (DUKE.) I sup - pose I am in for a dance So I'll }  
 (DUKE.) I am sor - ry to say Au re - voir Till a - no - ther

*f*

*cres:* *mf* *p subito*

(BOTH.) waltz!  
(DUKE.) waltz!

*p*

Wont you waltz? wont you waltz?  
Wont you waltz? wont you waltz?

*p*

Wont you waltz? wont you waltz?  
Wont you waltz? wont you waltz?

*p*

Wont you waltz? wont you waltz?  
Wont you waltz? wont you waltz?

Don't be a - fraid of com - mit - ting faults! Just a turn!  
We will not stop till the mu - sic halts! Just a turn!

Don't be a - fraid of com - mit - ting faults! Just a turn!  
We will not stop till the mu - sic halts! Just a turn!

Don't be a - fraid of com - mit - ting faults! Just a turn!  
We will not stop till the mu - sic halts! Just a turn!

CHO.

Just a turn! If you don't know it, you soon will learn! Yes, you'll  
 Just a turn! Un. der the glow of the lamps that burn! Off we

Just a turn! If you don't know it, you soon will learn! Yes, you'll  
 Just a turn! Un. der the glow of the lamps that burn! Off we

Just a turn! If you don't know it, you soon will learn! Yes, you'll  
 Just a turn! Un. der the glow of the lamps that burn! Off we

CHO.

try, Yes, you'll try; You will be fond of it by and by  
 go! Off we go! We do not care if it's late or no!

try, Yes, you'll try; You will be fond of it by and by  
 go! Off we go! We do not care if it's late or no!

try, Yes, you'll try; You will be fond of it by and by  
 go! Off we go! We do not care if it's late or no!

*ff*

CH0. *ff*

No - thing else is so ea - sy to dance As the waltz, waltz,  
 Round and round we will go to the time Of the waltz, waltz,

*ff*

No - thing else is so ea - sy to dance As the waltz, waltz,  
 Round and round we will go to the time Of the waltz, waltz,

*ff*

No - thing else is so ea - sy to dance As the waltz, waltz,  
 Round and round we will go to the time Of the waltz, waltz,

*meno ff* *rall:*

1. 2.

CH0. waltz! \_\_\_\_\_ waltz! \_\_\_\_\_

waltz! \_\_\_\_\_ waltz! \_\_\_\_\_

waltz! \_\_\_\_\_ waltz! \_\_\_\_\_

1. 2. Allegro vivo.

8

Nº 10.

DUET.—(Letty and Ethelbert.)

"COUPLES"

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Allegro moderato.

Letty.

Piano.

LETTY.

ETHELBERT.

1. If I was the Hon - or - a - ble Miss Fitz - Jones, And

LETTY.

ETH.

I was her friend Lord Ar - ty, Wed sit and wed chat - ter in our

ETHELBERT.

loud - est tones, And say, "What a rot - ten par - ty!" I'd

ETH. say that my an - nual ten - ants' ball, Would give such a place as

ETH. this fits — If I was Lord Ar - thur, dash it all! And

LETTY.

LETT. I was the no - ble Miss Fitz! May I

Tempo di Valse. ETHELBERT.

ETH. take a turn with you? Well, I dont care if I do!

LETTY.

LETTY. BOTH.

ETH. Rot - ten floor! Beast - ly band! Al - most more than

This system contains the first line of music. It features a vocal line for 'LETTY.' and 'BOTH.' with lyrics: 'Rot - ten floor! Beast - ly band! Al - most more than'. Below the vocal line is a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The key signature has one sharp (F#) and the time signature is 2/4.

ETHELBERT. LETTY.

BOTH. one can stand! Queer sort of crowd at lo - cal hops -

This system contains the second line of music. It features a vocal line for 'BOTH.' and 'LETTY.' with lyrics: 'one can stand! Queer sort of crowd at lo - cal hops -'. Below the vocal line is a piano accompaniment. The piano part includes some slurs and dynamic markings like 'p' and 'mf'.

ETHELBERT.

LET. Law - yers, and clerks, and girls from shops. Lets' turn it up, Go

This system contains the third line of music. It features a vocal line for 'LET.' with lyrics: 'Law - yers, and clerks, and girls from shops. Lets' turn it up, Go'. Below the vocal line is a piano accompaniment with various slurs and dynamic markings.

LETTY. BOTH.

ETH. in and sup! Too beast - ly hot! eh what? Such rot!

This system contains the fourth line of music. It features a vocal line for 'LETTY.' and 'BOTH.' with lyrics: 'in and sup! Too beast - ly hot! eh what? Such rot!'. Below the vocal line is a piano accompaniment. The system ends with a double bar line and a change in time signature to 2/4.



ETHELBERT. LETTY.

2. If I was an Al - der - man, or some - thing such, And

*p*

LET. ETHELBERT.

I was the May - ors Mis - sis, I'd dance for a lit - tle for I

ETH. LETTY. ETHELBERT.

can't stand much, I'd say, "What a nice band this is!" I

ETH.

say, you 'ave got a love - ly dress, Red vel - vet and yel - low

LETTY.

ETH.

fril - lings! It cost eight - and - four a yard, no less, The

LET.

ma - kin' was thir - ty shil - lings!

*sfz* *ff*

ETHELBERT.

ETH.

May I take you round a bit?

*sfz* *p*

ETHELBERT. LETTY.

LET. I'm so 'ot, I would like to sit! Just one round—Well, on - ly

The first system of music shows Letty's vocal line starting with a treble clef and a key signature of one sharp (F#). The lyrics are "I'm so 'ot, I would like to sit! Just one round—Well, on - ly". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef, both with a key signature of one sharp. The music is in a simple, rhythmic style.

ETHELBERT.

LET. one! Come to sup - per when it's done!

The second system continues the scene. Letty's vocal line has the lyrics "one! Come to sup - per when it's done!". The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano) alternating between measures. The music maintains the same key signature and rhythmic pattern.

LETTY. ETHELBERT.

LET. Oh! you've trod up - on my skirt! Sor - ry 'ope I—

The third system shows Letty's vocal line with the lyrics "Oh! you've trod up - on my skirt! Sor - ry 'ope I—". Ethelbert's vocal line begins in the second measure with the lyrics "Sor - ry 'ope I—". The piano accompaniment continues with the same key signature and includes some grace notes.

ETH.

ETH. did - n't 'urt! Let me fix it with a pin!

The fourth system features Ethelbert's vocal line with the lyrics "did - n't 'urt! Let me fix it with a pin!". The piano accompaniment includes a key signature change to two sharps (F# and C#) in the second measure, indicating a modulation.

LET. LETTY.

Ow! you're stick - ing of it in! Get a chair, or

LET. BOTH.

I shall fall! Well, this is a love - ly ball!

*cres:*

ETH. ETHELBERT.

3. If

*f* *p*

ETH. LETTY.

I was a dash - ing lit - tle Line ca - det - And I had a sol - dier fa - ther - I'd

LET.

say "What a com.mon, low ci - vi - lian set!" And have - nt they man - ners,

ETHELBERT.

LET.

ra - ther! I just met my bank - er, dont' you know, The

ETH.

LETTY.

beg - gar pre - sum'd to snig - ger! We'll walk thro' the "Lan - cers,"

LET.

then we'll go; They're play - ing the fi - nal fi - gure!

*Segue.*

Lancers.

The first system of music for 'Lancers' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a forte (*f*) dynamic marking. The melody features eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and rests.

The second system continues the piece. The upper staff maintains the melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the fifth measure. The lower staff continues the accompaniment with chords and rests.

The third system shows the continuation of the melody and accompaniment. The upper staff features a mix of eighth and sixteenth notes. The lower staff provides harmonic support with chords and rests.

The fourth system introduces a fortissimo (*ff*) dynamic marking. The upper staff continues with eighth and sixteenth notes. The lower staff features a more active accompaniment with dotted rhythms and chords.

The fifth system continues the piece. The upper staff features eighth and sixteenth notes. The lower staff provides harmonic support with chords and rests.

The sixth system concludes the piece. The upper staff features eighth and sixteenth notes, ending with a double bar line. The lower staff provides harmonic support with chords and rests, also ending with a double bar line.

First system of musical notation, featuring a treble and bass clef with a 2/4 time signature. The music begins with a repeat sign and a forte (*ff*) dynamic marking. The right hand plays a series of eighth-note chords, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand features a triplet of eighth notes and a 9-measure phrase. The left hand continues with eighth-note accompaniment.

Third system of musical notation, continuing the piece with similar rhythmic patterns in both hands.

Fourth system of musical notation, concluding with a *Fine.* marking. The right hand has a 9-measure phrase, and the left hand has a 9-measure phrase.

Fifth system of musical notation, featuring a triplet of eighth notes in the right hand and eighth-note accompaniment in the left hand.

Sixth system of musical notation, ending with a repeat sign. The right hand has a triplet of eighth notes, and the left hand has eighth-note accompaniment.

No. 11.

SONG. (Lady Isobel.)

"I SHOULD SO LOVE TO BE A BOY."

Words by  
C. H. BOVILL.

Music by  
FRANK E. TOURS.

Moderato.

Lady Isobel.

Piano.

Lady I.

1. Girls have a rot - ten time!— There's  
2. No girl can hope to be A

Lady I.

not the slight - est doubt of it! Boys have sport Of  
crick - et - er ad - ven - tu - ry, Who makes the catch Which



Lady I.

ev - 'ry sort, But we are al - ways out of it! A  
wins the match, Or scores a love - ly cen - tu - ry. No

Lady I.

tree we can - not climb, The stream we may not  
wo - man will you see Who rides in stee - ple -

Lady I.

swim in, That is, un - less We wear a dress, Be -  
- cha - ses, And girls in frocks Can hard - ly box, Or

Lady I.

- cause we're lit - tle wo - men! I  
row at Hen - ley ra - ces. I

L. H.

REFRAIN.

Lady I.

should so love to be a boy! For, in a  
 should so love to be a boy! To get my

*mf*

Lady I.

skirt One's so in - ert, I'd  
 "blue" At Ox - ford, too. I'd

Lady I.

like to be Just six - foot - three, And  
 al - so get Deep in - to - debt, And

*Red.*

Lady I.

po - lo I should like to play! I  
 poor pa - pa would have to pay! I

*f*

Lady I.

should so love to be a boy! I'd wear check  
 should so love to be a boy! I'd be a

Lady I.

suits, And big brown boots, Then  
 "blood," And keep a stud, And

Lady I.

I could ride like A horse a - stride, If  
 match - es like A man I'd strike, If

*Ad.* \* *Ad.* \*

Lady I.

on - ly I were built that way! I way!  
 on - ly I were built that way! I way!

1. 2.

Lady I.

3. No girl who has to wear A

Lady I.

cor - set to sup - port her back, Can

Lady I.

hope to play At "foot - er," eh? And

Lady I.

be a great three - quar - ter back! She

The first system of music features a vocal line for 'Lady I.' and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics 'be a great three - quar - ter back! She'. The piano accompaniment consists of chords and moving lines in both the right and left hands.

Lady I.

cant dodge here and there, Or wrig - gle like an

The second system continues the musical piece. The vocal line has the lyrics 'cant dodge here and there, Or wrig - gle like an'. The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning. The notation shows a mix of chords and melodic fragments.

Lady I.

eel, and A - midst a roar Dash in to score A

The third system shows the vocal line with lyrics 'eel, and A - midst a roar Dash in to score A'. The piano accompaniment features a more active bass line with some slurs and accents. The key signature and time signature remain consistent.

Lady I.

"try" a - gainst New Zea - land! I

The fourth system concludes the page with the vocal line lyrics '"try" a - gainst New Zea - land! I'. The piano accompaniment includes a dynamic marking of *L.H.* (left hand) and ends with a double bar line. The key signature and time signature are maintained throughout.

## REFRAIN.

Lady I.

should so love to be a boy! ————— Like one that

Lady I.

hails ————— From gal - lant Wales! Then

Lady I.

I'd make tracks, Through those "All Blacks," And

Lady I.

be the he - ro of the day! I

Lady I. should so love to be a boy! 'Twould thrill my

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "should so love to be a boy! 'Twould thrill my". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

Lady I. soul To kick a goal, And

The second system continues the vocal line and piano accompaniment. The lyrics are "soul To kick a goal, And". The piano accompaniment includes some grace notes and slurs.

Lady I. ev - 'ry foe I'd "col - lar low," If

The third system continues the vocal line and piano accompaniment. The lyrics are "ev - 'ry foe I'd 'col - lar low,' If". Below the piano part, there are performance markings: "Ad." (Ad libitum) and asterisks (\*) indicating specific points in the accompaniment.

Lady I. on - ly I were built that way! I way!

The fourth system concludes the piece with two endings. The lyrics are "on - ly I were built that way! I way!". The first ending leads back to an earlier part of the piece, and the second ending provides a final resolution. The piano accompaniment features various chords and melodic lines.

Nº 12.

## SONG.—(Duke) and CHORUS.

"THE SUPPER GIRL."

Words by  
GEO. GROSSMITH, JUNRMusic by  
IVAN CARYLL.

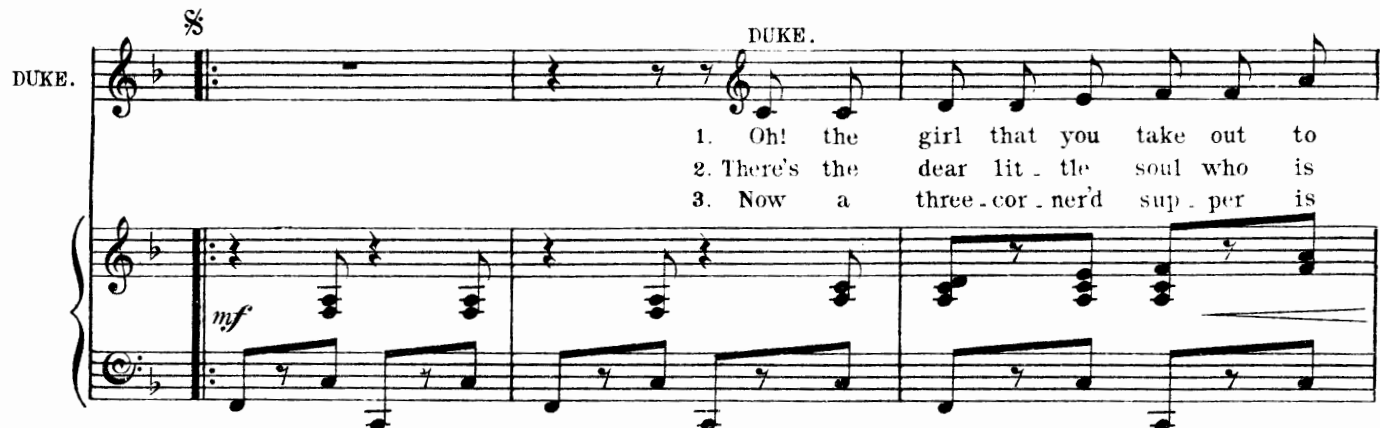
Moderato.

Piano.

The musical score is a piano accompaniment for a song. It is written in 6/8 time and the key signature has one flat (B-flat). The tempo is marked 'Moderato'. The score is divided into four systems, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *mf*. The music features a steady bass line with chords and a more active treble line with chords and some melodic movement. The piece concludes with a double bar line and repeat dots.



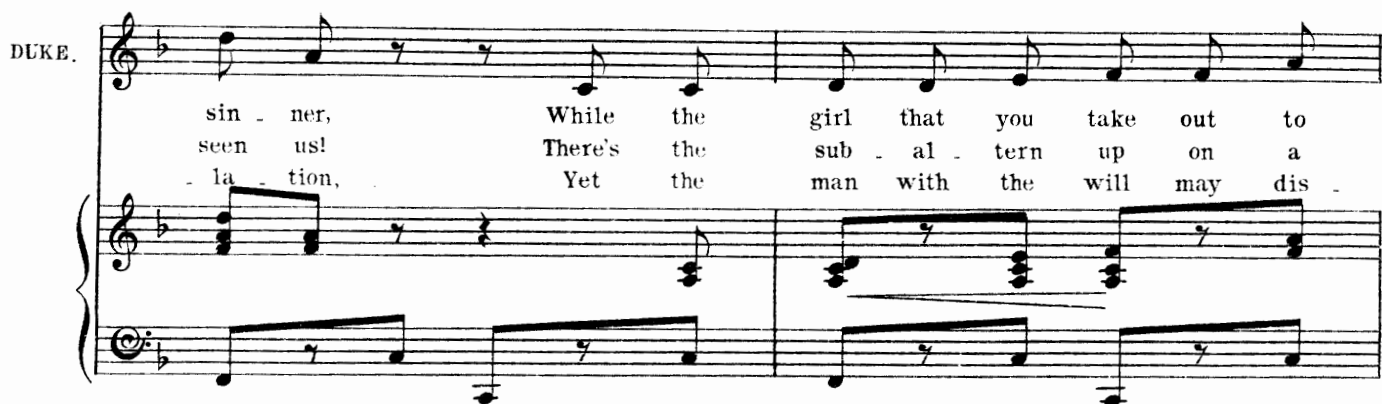
## DUKE.

DUKE. 

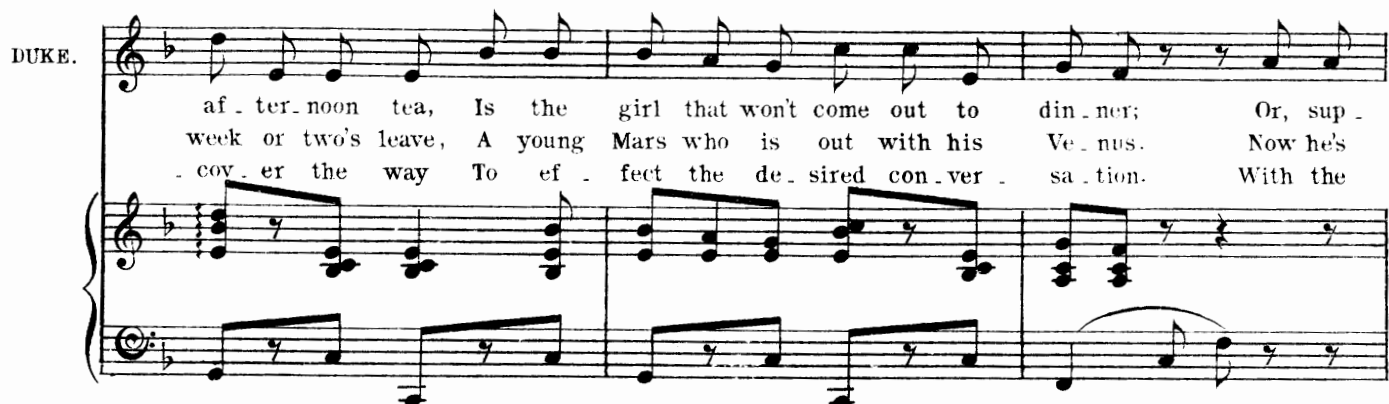
1. Oh! the girl that you take out to  
 2. There's the dear lit - tle soul who is  
 3. Now a three - cor - ner'd sup - per is

DUKE. 

lunch - eon, may be A saint or a dear lit - tle  
 on the *qui vive*, She's so fright - end - lest a - ny have  
 nev - er too gay, Tho' it may be a charm - ing col -

DUKE. 

sin - ner, While the girl that you take out to  
 seen us! There's the sub - al - tern up on a  
 - la - tion, Yet the man with the will may dis -

DUKE. 

af - ter - noon tea, Is the girl that won't come out to din - ner; Or, sup -  
 week or two's leave, A young Mars who is out with his Ve - nus. Now he's  
 - cov - er the way To ef - fect the de - sired con - ver - sa - tion. With the

DUKE.

- pos - sing she will come, she must - nt be late, And it's  
 just a bit jea - lous, that in - no - cent boy, And he  
 dear lit - tle soul who is well chap - er - oned By her

DUKE.

"Thanks, ve - ry much all the same," too; But the girl that you take out to  
 feels that there is - n't much fun there, When his Ve - nus he takes to the  
 sis - ter, who hints, not too dark - ly, That "it would be so nice, if dear

DUKE.

sup tete - à - tete, Is the girl you would tell your real  
 crowd - ed Sa - voy, And she seems to know ev - er - y -  
 George tel - e - phoned For a ta - ble for three at the

REFRAIN.

DUKE.

name to. ——— For  
 - one there! ——— Oh! the girl you take out to sup - per Is the  
 Berke.ley" ——— Oh!

DUKE.

girl that you love the best, She be . lieves it true, for you tell her, too, She is

DUKE.

pret . tier than the rest! Oh! she flirts a . while, And she

DUKE.

smiles a smile, As she sips the spark . ling cup; — Then her eyes grow bright. And you

DUKE.

dream all night Of the girl you took out to sup! For the

CHORUS.

*ff*

CHO.  girl you take out to sup-er, Is the girl that you love the best; She be -

CHO.  - lieves it true, For you tell her, too, She is pret - tier than the rest! Oh! she

CHO.  flirts a while, And she smiles a smile, As she sips the spark - ling cup; — Then her

CHO.  eyes grow bright, And you dream all night Of the girl you took out to sup!

DUKE. DUKE.

4. There's one dear lit - tle soul that you  
5. There is one for whose pres - ence at

DUKE.

can't un - der - stand, When you pour out your pas - sion in -  
sup - per I pine, Her charms al - ways ren - der me

DUKE.

- tent - ly, She sends for the wait - er and  
fran - tic; She's cute and she's cun - ning, her

DUKE.

or - ders the band To start play - ing "Please go gent - ly." Of her  
figure's di - vine, And you'll find her a - cross the At - lan - tic. It's a

DUKE.

out - ing she says her Mam - ma's un - a - ware, There's a  
sweet lit - tle nose she ar - tic - u - lates through, While her

DUKE.

doubt ev - en wheth - er Pa - pa knows; But there's  
lips are like o - ver - ripe cher - ries, And she'll

DUKE.

none so a - mus - ing, de - lic - ious, or fair As the  
beat a - ny band when she chat - ters to you At Del -

## REFRAIN.

DUKE.

girl you take out to Ro - man - o's. Oh! the  
- mon - i - co's, Rec - tor's, or Sher - ry's.

DUKE.



girl you take out to sup - per Is the girl that you love the

The first system of music features a vocal line for the Duke and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, a treble and a bass clef. The lyrics are: "girl you take out to sup - per Is the girl that you love the".

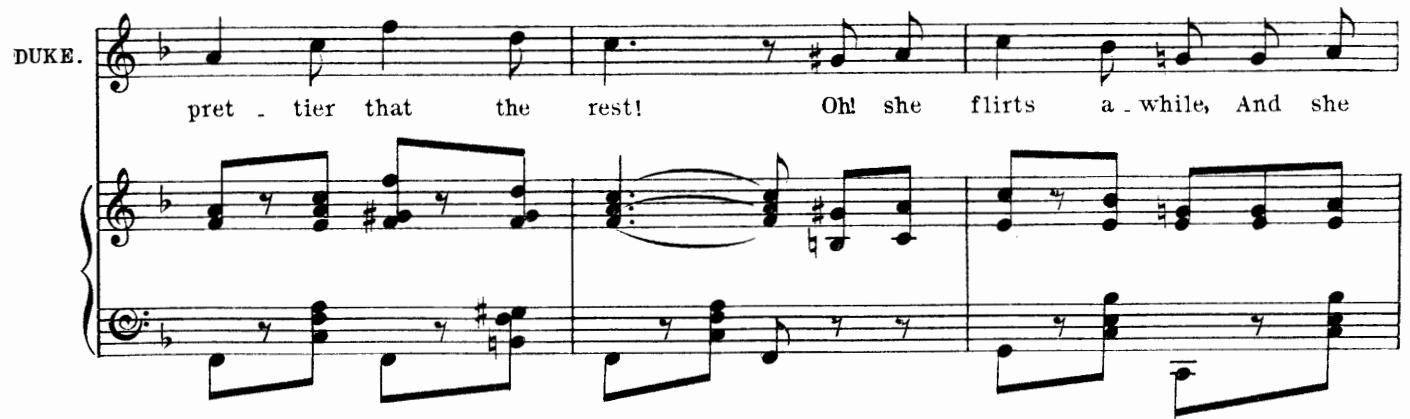
DUKE.



best, She be - lieves it true, For you tell her, too, She is

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "best, She be - lieves it true, For you tell her, too, She is".

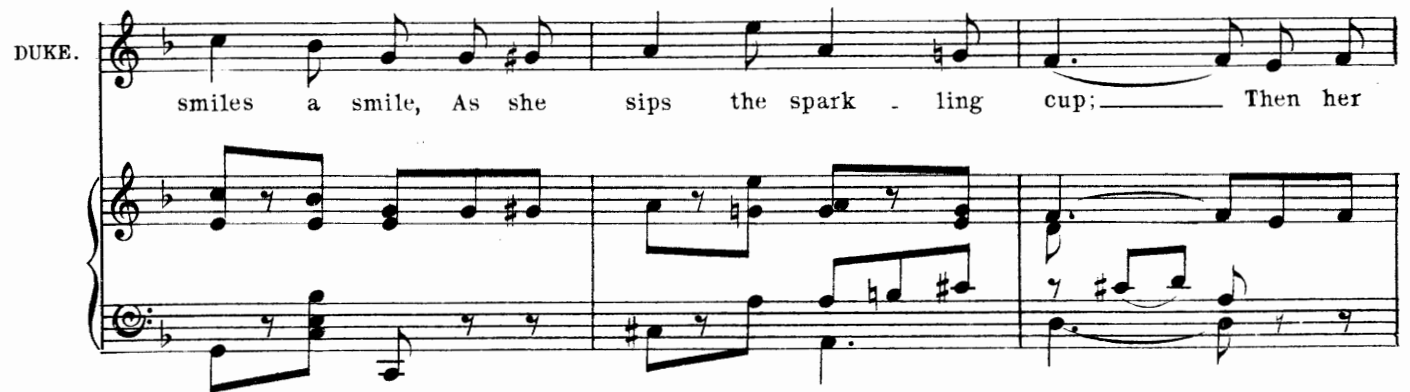
DUKE.



pret - tier that the rest! Oh! she flirts a - while, And she

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "pret - tier that the rest! Oh! she flirts a - while, And she".

DUKE.



smiles a smile, As she sips the spark - ling cup; Then her

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "smiles a smile, As she sips the spark - ling cup; Then her".

DUKE.

eyes grow bright, And you dream all night Of the girl you took out to

DUKE. *ff* CHORUS.

supl For the girl you take out to sup - per. Is the

CHO.

girl that you love the best. She be - lieves it true, For you

CHO.

tell her, too, She is pret - tier than the rest! Oh! she



CHO. flirts a while, And she smiles a smile, As she sips the sparkling cup; — Then her



The first system of music features a vocal line for a choir (labeled 'CHO.') and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "flirts a while, And she smiles a smile, As she sips the sparkling cup; — Then her". The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both with a key signature of one flat. The music is in a 4/4 time signature and includes various rhythmic patterns and chord progressions.

CHO. eyes grow bright, And you dream all night Of the girl you took out to sup!



The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "eyes grow bright, And you dream all night Of the girl you took out to sup!". The piano accompaniment continues with similar rhythmic and harmonic patterns. A repeat sign is visible at the end of the system.

*mf*



This system shows the piano accompaniment for the third system, starting with a mezzo-forte (*mf*) dynamic marking. It features a right-hand treble staff and a left-hand bass staff, both with a key signature of one flat. The music includes various rhythmic patterns and chord progressions.



This system shows the piano accompaniment for the fourth system, continuing the right-hand treble and left-hand bass staves. It includes various rhythmic patterns and chord progressions, ending with a fermata over the final chord.

No. 13.

QUARTET. (Ladies Isobel, Rosa, Dorothy and Agnes.)

"IT'S PAPA!"

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

*Allegro moderato.*

Piano.

Musical score for the piano introduction, consisting of two systems of grand staff notation (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The first system begins with a forte (*f*) dynamic. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

LADY ISOBEL.

Lady I.

1. Oh! what an un - ex - pect - ed sight, Pa - pa has something ve - ry


Musical notation for the first vocal line, including a grand staff accompaniment. The key signature is two sharps and the time signature is 2/4. The piano accompaniment starts with a piano (*p*) dynamic.

wrong with him! LADY ROSA.

Lady R.

For he is sup - ping here to - night, And half - a -


Musical notation for the second vocal line, including a grand staff accompaniment. The key signature is two sharps and the time signature is 2/4.

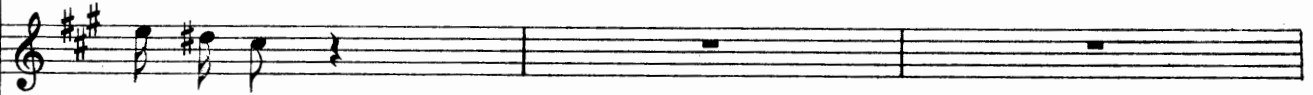
Lady R.  - do - zen girls a - long with him!

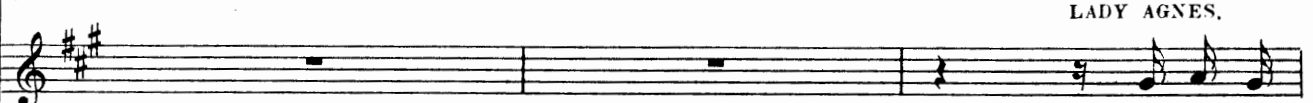
Lady D.  **LADY DOROTHY.**  
He ne - ver let us know one



Lady I.  **LADY ISOBEL.**  
It's a sen - sa - tion, A re - ve - la - tion!

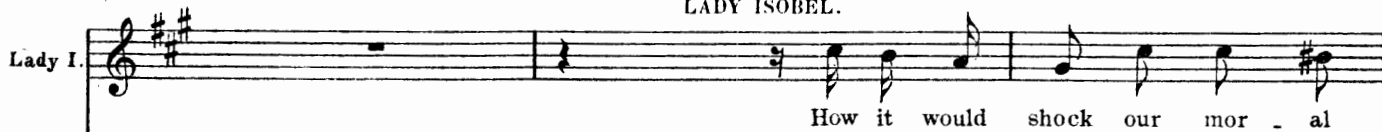
Lady R.  It's a sen - sa - tion, A re - ve - la - tion!

Lady D.  word of it!

Lady A.  **LADY AGNES.**  
There would be



LADY ISOBEL.

Lady I. 

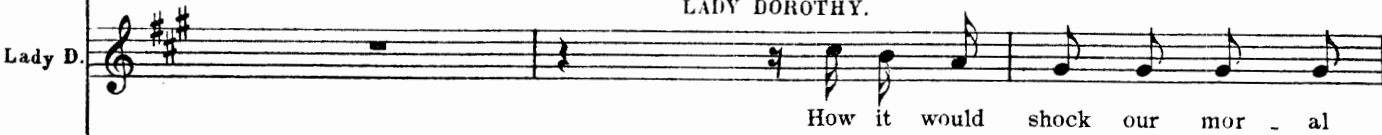
How it would shock our mor - al

LADY ROSA.

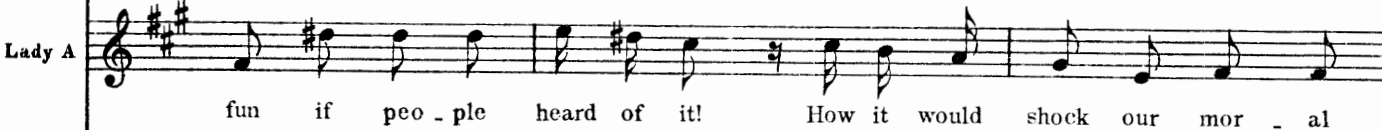
Lady R. 

How it would shock our mor - al

LADY DOROTHY.

Lady D. 

How it would shock our mor - al

Lady A. 

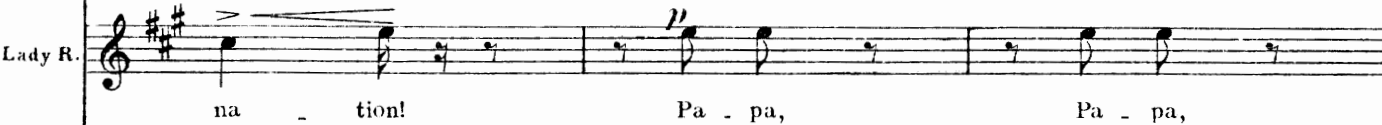
fun if peo - ple heard of it! How it would shock our mor - al



*mf* *cresc.*

Lady I. 

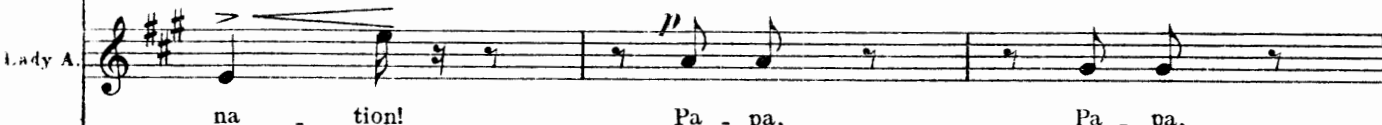
na - tion! It's sad to find Pa - pa, Our ve - ry kind Pa - pa, The good and

Lady R. 

na - tion! Pa - pa, Pa - pa,

Lady D. 

na - tion! Pa - pa, Pa - pa,

Lady A. 

na - tion! Pa - pa, Pa - pa,



*p*

Lady I. grey Pa - pa, Be - come a gay Pa - pa! And la - dies near Pa - pa, That our aus -

Lady R. Pa - pa, Pa - pa! Pa - pa,

Lady D. Pa - pa, Pa - pa! Pa - pa,

Lady A. Pa - pa, Pa - pa! Pa - pa,

Lady I. *cresc.* - tere Pa - pa, Does not re - gard with the af - fec - tion of a mere Pa - pa!

Lady R. *cresc.* Pa - pa, He's no mere Pa - pa!

Lady D. *cresc.* Pa - pa, He's no mere Pa - pa!

Lady A. *cresc.* Pa - pa, He's no mere Pa - pa!

*cresc.*

Lady I. **LADY ISOBEL.**  
 2. If there is a - ny - thing we need, Pa - pa must

Lady I. do what we de - mand of him!

Lady R. **LADY ROSA.**  
 For it is ve - ry plain in -

Lady R. - deed We have the ab - so - lute whip hand of him.

Lady D. **LADY DOROTHY.**  
 We'll say a

LADY ISOBEL.

Lady I.

Per-haps a wai - ter Betrayed the

LADY ROSA.

Lady R.

Per-haps a wai - ter Betrayed the

Lady D.

lit - tle bird told us of it,

Lady I.

Pa - ter!

It would be

Lady R.

Pa - ter!

It would be

Lady D.

It would be

LADY AGNES.

Lady A.

Of course we wish to make no fuss of it - It would be

Lady I. *p*  
 so un - plea - sant la - ter! If lec - tured by Pa - pa, We'll say, "You

Lady R. *p*  
 so un - plea - sant la - ter! Pa - pa,

Lady D. *p*  
 so un - plea - sant la - ter! Pa - pa,

Lady A. *p*  
 so un - plea - sant la - ter! Pa - pa,

*cresc.* *p*

Lady I.  
 sly Pa - pa! Where did you go, Pa - pa, The night you know, Pa - pa? You are our

Lady R.  
 Pa - pa! Pa - pa, Pa - pa?

Lady D.  
 Pa - pa! Pa - pa, Pa - pa?

Lady A.  
 Pa - pa! Pa - pa, Pa - pa?



*cresc.*

Lady I. true Pa - pa, And what we do, Pa - pa, Is not so naugh-ty as is of-ten done by

*cresc.*

Lady R. Pa - pa, Pa - pa, Not like

*cresc.*

Lady D. Pa - pa, Pa - pa, Not like

*cresc.*

Lady A. Pa - pa, Pa - pa, Not like

*cresc.*

Lady I. *f* you, Pa - pa! Oh, what a lark, *p* Pa - pa! We'll keep it dark, Pa - pa! And ne-ver

Lady R. *f* you, Pa - pa! Oh, what a lark, *p* Pa - pa! We'll keep it dark, Pa - pa! And ne-ver

Lady D. *f* you, Pa - pa! Oh, what a lark, *p* Pa - pa! We'll keep it dark, Pa - pa! And ne-ver

Lady A. *f* you, Pa - pa! Oh, what a lark, *p* Pa - pa! We'll keep it dark, Pa - pa! And ne-ver

*f* *mf*

Lady I. let Pa - pa Suppose we met Pa - pa! No word a - bout Pa - pa, That we found

Lady R. let Pa - pa Suppose we met Pa - pa! No word a - bout Pa - pa, That we found

Lady D. let Pa - pa Suppose we met Pa - pa! No word a - bout Pa - pa, That we found

Lady A. let Pa - pa Suppose we met Pa - pa! No word a - bout Pa - pa, That we found

Lady I. out Pa - pa, Until we drop up - on and ab - so - lute - ly rout Pa - pa!

Lady R. out Pa - pa, Until we drop up - on and ab - so - lute - ly rout Pa - pa!

Lady D. out Pa - pa, Until we drop up - on and ab - so - lute - ly rout Pa - pa!

Lady A. out Pa - pa, Until we drop up - on and ab - so - lute - ly rout Pa - pa!

*CRSC.*

DANCE.

The musical score consists of six systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is G major (one sharp). The first system features a melodic line in the right hand with a long note in the second measure. The second system is similar to the first. The third system includes dynamic markings *mf* and *p*. The fourth system includes *cresc.* and *pp*. The fifth system continues the melodic and harmonic development. The sixth system includes *cresc.* and *f*, ending with a fermata on the final chord.

No. 14.

SONG (Molly.) and CHORUS.

"EXPERIENCE."

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Moderato.

Molly.

Piano.

MOL.

MOL.

1. Aunt - ie sent me mar - ket - ing  
2. On the road we stopped a - while,

*ff*

*f*

*dim.*

*mf*

MOL.

On a morn-ing in the spring, Birds were twit-ter-ing- tra - la - la!  
 Rest-ing on a way-side stile, Birds were twit-ter-ing- tra - la - la!

MOL.

SOP. "Go, my child," she  
 He was sit - ting

TEN. Gai - ly twit - ter - ing- tra - la - la!  
 Gai - ly twit - ter - ing- tra - la - la!

CHO. Gai - ly twit - ter - ing- tra - la - la!  
 Gai - ly twit - ter - ing- tra - la - la!

BASS. Gai - ly twit - ter - ing- tra - la - la!  
 Gai - ly twit - ter - ing- tra - la - la!

MOL.

said, "and get Eggs to make an om - el - ette,  
 at my feet, Said my an - kles were so neat-

MOL. And some cab\_ba\_ges- tra - la - la!  
That was flat\_ter\_y- tra - la - la!

CHO. Nice green cab\_ba\_ges- tra - la - la!  
Art\_ ful flat\_ter\_y- tra - la - la!

Nice green cab\_ba\_ges- tra - la - la!  
Art\_ ful flat\_ter\_y- tra - la - la!

Nice green cab\_ba\_ges- tra - la - la!  
Art\_ ful flat\_ter\_y- tra - la - la!

MOL. "If you're spo\_ ken to by\_ men You must ne\_ ver  
Close be\_ side me then he\_ sat, Put his arm a\_

MOL. an\_ swer\_ then!" I had hard\_ ly gone on my way When  
\_ round like\_ that- And he said he want\_ ed to see What

MOL.

some - bo - dy said, "Good - day!" He said it twice, and looked so  
 co - lour my eyes might be! He had to go so near, you

MOL.

nice!  
 know!

Ah! \_\_\_\_\_  
 Ah! \_\_\_\_\_

CHO.

Tra - la - la - la, tra - la - la - la!  
 Tra - la - la - la, tra - la - la - la!

Tra - la - la - la, tra - la - la - la!  
 Tra - la - la - la, tra - la - la - la!

Tra - la - la - la, tra - la - la - la!  
 Tra - la - la - la, tra - la - la - la!

*ff*

MOL.

— Said he, "My dear, Your shoe, I fear, Will trip you on your  
 — Said he, "My love, The sun's a - bove, And in an o - pen

*rit.* *a tempo*

*mf* *p*

MOL.

face. I see the lace Com-ing down-will you, will you Let  
spot We shall be hot, Do you think we could, we could Go

*mf*

MOL.

me tie up your shoe?" Said I, "Young man, I'd say you  
walk - ing in the wood?" Said I, "Young man, I like the

*p*

MOL.

can, But aunt - ie told me I Must not re - ply. She has such good  
plan, But I am sure my aunt Would say "You shan't?" She would take of -

*mf*

MOL.

sense, good sense, For she's had ex-pe-ri - ence!" Said he, "My - ence!"  
- fence, of - fence, For she's had ex-pe-ri - ence!" Said he, "My - ence!"

*rit.*  
1. CHORUS. 2.

*cresc.* *rit.* *sfz*



MOL.

3. When we wan - dered home a - gain,

MOL.

How he kissed me in the lane! Birds were twit\_ter\_ing- tra - la - la!

MOL.

Aunt - ie met me at the gate,

Gai - ly twit\_ter\_ing- tra - la - la!

CHO.

Gai - ly twit\_ter\_ing- tra - la - la!

Gai - ly twit\_ter\_ing- tra - la - la!

MOL.

Said, "My child, you're ve - ry late! What! no cab - ba - ges? - tra - la - la!"

MOL.

"What's the mean - ing, pray, of - this?"

CHO.

No, no cab - ba - ges tra - la - la!

No, no cab - ba - ges tra - la - la!

No, no cab - ba - ges tra - la - la!

*ff* *p*

MOL.

Did I hear just now a - kiss? "Aunt - ie, that you could - n't have heard, It

MOL. must have been just a bird; They chirp like me tweet-tweet-tweet-

MOL. -tweet!" Ah!

They chirp like this, tweet-tweet-twee - kiss!

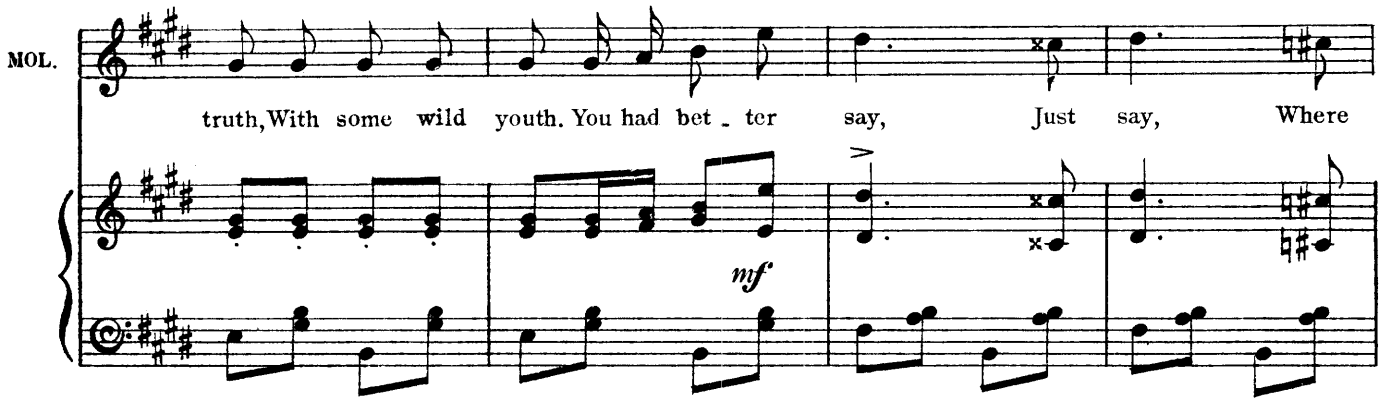
CHO. They chirp like this, tweet-tweet-twee - kiss!

They chirp like this, tweet-tweet-twee - kiss!

*ff*

MOL. — Said she, "My dear, I sad - ly fear That you have been, in

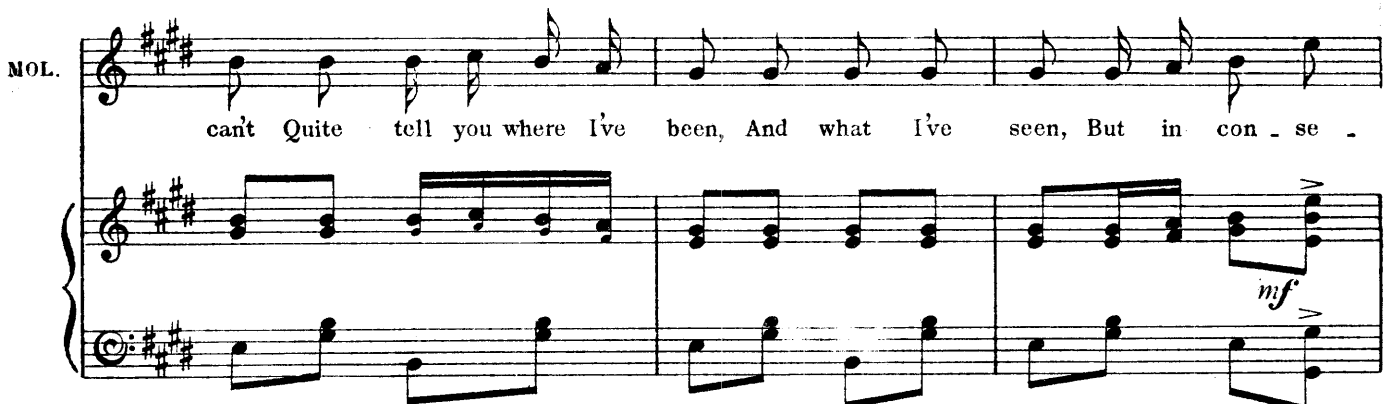
*rit.* *a tempo*  
*mf* *p*

MOL.  *mf*

truth, With some wild youth. You had bet - ter say, Just say, Where

MOL.  *p*

you have been to - day!" Said I, "Dear Aunt, I fear I

MOL.  *mf*

can't Quite tell you where I've been, And what I've seen, But in con - se -

MOL.  *cresc.*

- quence, - se - quence, Well, I've had ex - per - i -

MOL. *- ence!*"

Said she, "My Dear, I sad\_ly fear That you have been, in truth, With some wild youth. You had better

CHO. Said she, "My Dear, I sad\_ly fear That you have been, in truth, With some wild youth. You had better

Said she, "My Dear, I sad\_ly fear That you have been, in truth, With some wild youth. You had better

*ff*

say, Just say, Where you have been to \_ day! Said I, "Dear Aunt, I fear I

CHO. say, Just say, Where you have been to \_ day! Said I, "Dear Aunt, I fear I

say, Just say, Where you have been to \_ day! Said I, "Dear Aunt, I fear I

cant Quite tell you where Ive been, And what Ive seen, But in con - se - quence, - se -

CHO. cant Quite tell you where Ive been, And what Ive seen, But in con - se - quence, - se -

cant Quite tell you where Ive been, And what Ive seen, But in con - se - quence, - se -

MOL. Well, Ive had ex - per - i - ence!"

- quence, Well, Ive had ex - per - i - ence!"

CHO. - quence, Well, Ive had ex - per - i - ence!"

- quence, Well, Ive had ex - per - i - ence!"

Nº15

## SONG.— (Alderman) and CHORUS.

"MY WIFE WILL BE MY LADY."

Words by  
ADRIAN ROSS.Music by  
IVAN CARYLL.

Allegro moderato.

Piano.

ALDERMAN.

1. Al - though I start - ed  
2. I'll o - pen baths and  
3. I'm go - ing in - to

ALD.

bus' - ness in the small pro - vis - ion line, Ca -  
drink - ing troughs for wea - ry horse and man, The  
Par - lia - ment as ear - ly as I can. The

ALD.

na - dian Ched - dar cheese, — And one and four - pence  
 crowd will cheer and clap — As I turn on the  
 Cab - in - et will find — I have an o - pen

ALD.

teas, — I do not see why rank and ti - tle  
 tap! — I'll start e - lec - tric light - ing on a  
 mind, — I won't be bound to Ar - thur, Joe, or

ALD.

should - n't yet be mine. — I think that I can  
 most col - os - sal plan. — The rates may rise a  
 Camp - bell - Ban - ner - man. — I see in ma - ny

ALD.

claim — A han - dle to my name. — My  
 bit, — But who will care for it? — My  
 ways — That in - de - pen - dence pays! — My



ALD.

wife, she says to me, ——— "Why Mis - ter Briggs," says  
 wife, she says to me, ——— "Why Mis - ter Briggs," says  
 wife, she says to me, ——— "Why Mis - ter Briggs," says

ALD.

she, ——— "You should have got a knight - hood at the  
 she, ——— "You get some Yan - kee to pro - vide a  
 she, ——— "Don't choose the side to stick to till you

ALD.

Dia - mond Ju - bi - lee ——— You're rich e - nough for  
 nice free li - bra - ry!" ——— And if I'm on - ly  
 know what you're to be!" ——— And then when they have

ALD.

two; ——— So what I say to you ——— Is,  
 smart, ——— And use a lit - tle art, ——— We'll  
 scored, ——— I'll get my due re - ward, ——— And

ALD.

go in strong for hon - ours!<sup>12</sup> and it's what I mean to  
 have a Prince to o - pen it, and I'll be made a  
 she will be My La - dy then, and I will be My

ALD.

do! \_\_\_\_\_ My wife will be My La - dy, My  
 Bart! \_\_\_\_\_ My wife will be My La - dy, My  
 Lord! \_\_\_\_\_ My wife will be My La - dy, My.

ALD.

wife will be My La - dy, And I will drop the  
 wife will be My La - dy, And we shall trace our  
 wife will be My La - dy. And I may get a

ALD.

gro - cer's shop, And ev - ry - thing that's sha - dy! No  
 no - ble race To, say, a thou - sand A. D! I'll  
 Peer - age yet, By nine - teen thir - ty A. D! It

ALD.

more I'll sell you parcels of sugar, rice, and figs, — When  
 get some proud fore-fathers, in armour and in wigs, — When  
 may be from the Tories, it may be from the Whigs, — But

ALD.

I be - come with Miss - is Briggs, Sir Ben - ja - min and  
 I be - come, with Miss - is Briggs, The Bar - o - net and  
 I'll be - come, with Miss - is Briggs, The Lord de Briggs and

ALD.

La - dy! My wife will be My La - dy! My  
 La - dy! My wife will be My La - dy! My  
 La - dy! My wife will be My La - dy! My

His wife will be My La - dy! His  
 His wife will be My La - dy! His  
 His wife will be My La - dy! His

CHO.

His wife will be My La - dy! His  
 His wife will be My La - dy! His  
 His wife will be My La - dy! His

*ff*

ALD.

wife will be My La - dy! And I will drop the gro - cer's shop And  
 wife will be My La - dy! And we shall trace our no - ble race To,  
 wife will be My La - dy! And I may get a Peer - age yet, By

CHO.

wife will be My La - dy! And he will drop the gro - cer's shop And  
 wife will be My La - dy! And they will trace their no - ble race To,  
 wife will be My La - dy! And he may get a Peer - age yet, By

wife will be My La - dy! And he will drop the gro - cer's shop And  
 wife will be My La - dy! And they will trace their no - ble race To,  
 wife will be My La - dy! And he may get a Peer - age yet, By

ALD.

ev - ry thing that's sha - dy! No more I'll sell you par - cels of  
 say, a thou - sand A. D! I'll get some proud fore - fa - thers, in  
 nine - teen thir - ty A. D! It may be from the Tor - ies, it

CHO.

ev - ry thing that's sha - dy! No more he'll sell you par - cels of  
 say, a thou - sand A. D! He'll get some proud fore - fa - thers, in  
 nine - teen thir - ty A. D! It may be from the Tor - ies, it

ev - ry thing that's sha - dy! No more he'll sell you par - cels of  
 say, a thou - sand A. D! He'll get some proud fore - fa - thers, in  
 nine - teen thir - ty A. D! It may be from the Tor - ies, it

ALD.

su - gar, rice, and figs, When I be - come with  
 ar - mour and in wigs, When I be - come, with  
 may be from the Whigs, But I'll be - come, with

CHO.

su - gar, rice, and figs, When he be - comes with  
 ar - mour and in wigs, When he be - comes, with  
 may be from the Whigs, But he'll be - come, with

ALD.

Miss - is Briggs, Sir Ben - ja - min and La - dy!  
 Miss - is Briggs, The Bar - o - net and La - dy!  
 Miss - is Briggs, The Lord de Briggs and La - dy!

CHO.

Miss - is Briggs, Sir Ben - ja - min and La - dy!  
 Miss - is Briggs, The Bar - o - net and La - dy!  
 Miss - is Briggs, The Lord de Briggs and La - dy!

Nº 16.

DUET. (Molly and Duke.)

"PEARLS."

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

§ Andantino.

Piano.

(DUKE.) 1. Won't you take a pearl to make an ear-ring,  
(MOL.) 2. Well, for just a moment I will take them—

Or per-haps to deck Your pret-ty neck?  
On-ly in my hand, You un-der-stand!

(MOL.) It's the risk of scan - dal I am fear - ing;  
 (DUKE.) They will fade a - way if you for - sake them;

*p.*

Though the gem is fine, I must de - cline!  
 Pearls are on - ly white When in the light!

*p.*

(DUKE.) You could have a pen - dant or a clus - ter,  
 (MOL.) What a string, and how ex - treme - ly hand - some!

*p.*

Two, or three, or four, or five, or more!  
 But they would be dear, I sad - ly fear!

*p.*

(MOL.) Though they are un - pa - ral - leled for lus - tre,  
 (DUKE.) It's a neck - lace worth a prin - ce's ran - som,

*p* R.H.

Take your pearl a - gain, It is in vain! \_\_\_\_\_  
 But I'll give you this For just a kiss! \_\_\_\_\_

REFRAIN.

MOL. Pearls are the treasure that the In - di - ans go for Down in the East - ern  
 Pearls are for sor - row and for tears that come af - ter, That is what peo - ple

DUKE. Pearls are the gift of the  
 Pearls are for tears, peo - ple

*p*



MOL.  
sea; If they are jew-els I must stoop ve-ry low for-  
say; They may be luck-y if they're put on with laugh-ter,

DUKE.  
sea, Will you not  
say; We will have

L.H.

MOL.  
No pret-ty pearls for me! Plen - ty of la-dies will be  
So let us laugh to - day! Pearls are for kiss-es, I was

DUKE.  
take them of me? You  
laugh - ter to - day! One

L.H.

MOL.  
rea-dy to share them; Keep them for o - ther girls!  
told by my mo - ther, That's what they win from girls!

DUKE.  
are the queen of the girls! On - ly take and wear them!  
kiss, my queen of the girls! Kiss me as a bro - ther!

L.H.

MOL. No, you can not spare them! Here is your string of pearls! pearls!  
No, you'd take an - o - ther! Here is your string of pearls! pearls!

DUKE. Here is your string of pearls! pearls!  
There's for my string of

DANCE.

No. 17.

FINALE—ACT II.

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Allegro.

Piano. *ff*

SOPRANO.

*ff*

Seize on the wretch Break-ing the peace! Some - bo - dy fetch In the po - lice!

*ff* TENOR.

Seize on the wretch Break-ing the peace! Some - bo - dy fetch In the po - lice!

*ff* BASS.

Seize on the wretch Break-ing the peace! Some - bo - dy fetch In the po - lice!

CHO.

For his in\_tent, Fa - ted to fail, Let him be sent Off to the jail!

CHO. For his in\_tent, Fa - ted to fail, Let him be sent Off to the jail!

For his in\_tent, Fa - ted to fail, Let him be sent Off to the jail!

Detailed description: This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "For his in\_tent, Fa - ted to fail, Let him be sent Off to the jail!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

To the jail! To the jail!

CHO. Let him be sent Off to the jail! Let him be sent Off to the jail!

Let him be sent Off to the jail! Let him be sent Off to the jail!

Detailed description: This system contains the next four measures. The vocal parts continue with the lyrics: "To the jail! To the jail!" and "Let him be sent Off to the jail! Let him be sent Off to the jail!". The piano accompaniment continues with similar chordal textures and a steady bass line.

Seize on the wretch Break-ing the peace! Some-bo-dy fetch In the po-lice!

CHO. Seize on the wretch Break-ing the peace! Some-bo-dy fetch In the po-lice!

Seize on the wretch Break-ing the peace! Some-bo-dy fetch In the po-lice!

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Seize on the wretch Break-ing the peace! Some-bo-dy fetch In the po-lice!". The middle staff is labeled "CHO." and has identical lyrics. The bottom staff is a piano accompaniment in G major, 4/4 time, with a bass line of quarter notes and a treble line of eighth-note chords.

Let him be sent To the jail! Let him be sent To the jail!

CHO. Let him be sent To the jail! Let him be sent To the jail!

Let him be sent To the jail! Let him be sent To the jail!

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Let him be sent To the jail! Let him be sent To the jail!". The middle staff is labeled "CHO." and has identical lyrics. The bottom staff is a piano accompaniment in G major, 4/4 time, with a bass line of quarter notes and a treble line of chords, including some triplets.

CHO.

Ahl... Off to the jail! off to the

Ahl... Off to the jail! off to the

Ahl... Off to the jail! off to the

Meno mosso.  
ALDERMAN.

ALD.

Here, con - sta - bles, that man you see I give him in - to cus - to -

jail!

CHO.

jail!

jail!

Meno mosso.

*sf*

*mf*

*rit.*

*cresc.*

ALD. *POLICE. f*

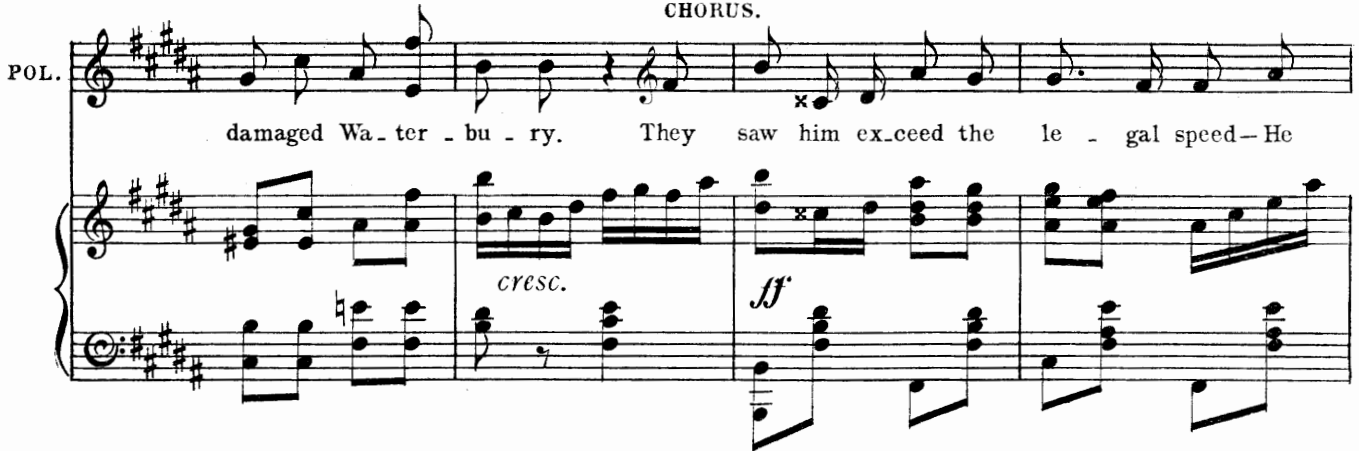
- dy. We saw him ex\_ceed The le - gal speed—He

POL. put on ex - tra pow - er, And drove his car At a rate of far O - ver

POL. eight - y miles an hou - r. When asked to - stay He rode a - way— He was

POL. ve - ry art - ful— ve - ry! But we proved the case By tim - ing his pace With a

## CHORUS.

POL.  *damaged Wa - ter - bu - ry. They saw him ex - ceed the le - gal speed - He*

*cresc.* *ff*

CHO.  *put on ex - tra pow - er, And drove his car At a*

CHO.  *rate of far O - ver eight - y miles an hou - r. When*

CHO.  *asked to stay He rode a - way - He was ve - ry art - ful - ve - ry, But they*



proved the case By tim-ing his pace With a damaged Wa-ter - bu-ry.

CHO.

proved the case By tim-ing his pace With a damaged Wa-ter - bu-ry.

proved the case By tim-ing his pace With a damaged Wa-ter - bu-ry.

ALDERMAN. LORD SANCTOBURY.

No, no! his car is not at fault - He's charged with vi - o - lent as-sault! Let me ex -

ALDERMAN. LORD SANCTOBURY. ALDERMAN.

Lord S. - plain! Don't speak a - gain! But just a word! You can't be heard! You'd best be

ALD. still, I give you warn.ing; ill hear your case to-mor - row morn.ing!

CHO. To-mor - row

To-mor - row

To-mor - row

*mf* *f*

ALD. *Allegro moderato.*

Re - move him!

CHO. *Allegro moderato.*

morn - ing! Re-move him! And pri - son may im - prove

morn - ing! Re-move him! And pri - son may im - prove

morn - ing! Re-move him! And pri - son may im - prove

*accel.* *ff*

him! And pri - son may im - prove him! Don't hear, don't hear his tale,

CHO.

him! And pri - son may im - prove him! Don't hear, don't hear his tale,

him! And pri - son may im - prove him! Don't hear, don't hear his tale,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are for a choir, with the first staff labeled 'CHO.'. The lyrics are: 'him! And pri - son may im - prove him! Don't hear, don't hear his tale,'. The piano accompaniment is written in two staves (treble and bass clef) and features a rhythmic pattern of eighth and sixteenth notes.

Send him, send him to jail! Ah! \_\_\_\_\_ off to the

CHO.

Send him, send him to jail! Ah! \_\_\_\_\_ off to the

Send him, send him to jail! Ah! \_\_\_\_\_ off to the

The second system of the musical score continues with the choir and piano accompaniment. The lyrics are: 'Send him, send him to jail! Ah! \_\_\_\_\_ off to the'. The piano accompaniment continues with a similar rhythmic pattern, and there are some dynamic markings like 'V' (fortissimo) visible.

CHO.

jail! off to the jail!

jail! off to the jail!

jail! off to the jail!

MOLLY.

Meno mosso.

Dear Duke of what-d'ye - call it, There was no row at all, it Was

*dim.* *mf*

MOL.

all mis - un - der - stand - ing, as I know! We

MOL.

must not give a han.dle To gos - sip and to scan - dal! Do kind - ly tell our

MOL.

friends to let him go! Love - ly la - dy,

DUKE.

DUKE.

I would do An - y - thing on earth for you! Al - der - man, - re - lease the

Moderato.

DUKE.

brute! For I de - cline to pro - se - cute!

*ff*

For he de-clines to pro-se-cute! Three cheers for the gal-lant.

CHO. *ff*

For he de-clines to pro-se-cute! Three cheers for the gal-lant

*ff*

For he de-clines to pro-se-cute! Three cheers for the gal-lant

*Spoken.*  
ALGY. I

Earl of Sanc-to-bu-ry! Three cheers for His Highness and Lord Sanc-to-bu-ry!

CHO. Earl of Sanc-to-bu-ry! Three cheers for His Highness and Lord Sanc-to-bu-ry!

Earl of Sanc-to-bu-ry! Three cheers for His Highness and Lord Sanc-to-bu-ry!

ALG.

do not care to have it known, Kind-ly leave a man a lone.

Allegretto. LADY ISOBEL.

Lady I.

Where on earth has Al-gy gone? Is he

*dim.* *p*

LADY ROSA.

Lady I.

sav-ing life a-gain? We must real-ly hur-ry on If we

LADY AGNES.

Lady R.

mean to catch our train! He is gone, I know, I don't know for

*cresc.* *p*

LADY ISOBEL.

Lady A. 

what; Yes he's sure to go Where he should not! Do you see who's there? Who do you sup -

*p*

LADY DOROTHY.                      LADY AGNES.

Lady I. 

- pose? Why, I do de - clare It's Miss Mon - trose! Then ask her, pray, To come and

LADY ISOBEL.

Lady A. 

help us with our play! Oh, Miss Mon - trose, it's such a

*p*

LADY AGNES.

Lady I. 

shame! We couldn't get to see your show at all! You'd be an



Lady A. an - gel if you came \_\_\_\_\_ To help with what we do not

MOLLY. LADY DOROTHY.  
 Lady A. know at all! I'll come and bring some girls to sing with you. That will be

LADY ROSA. LADY ISOBEL.  
 Lady D. jol - ly! Oh! won't it Dol - ly? We'll wel - come all you like to

LADY DOROTHY. LADY ISOBEL.  
 Lady I. bring with you— But they must not call fa - ther Pol - ly! But when you

Lady I. meet Pa - pa! Don't tell our sweet Pa - pa! That we were near Pa - pa! Our ve - ry

Lady R. Pa - pa! Pa - pa! Pa - pa!

Lady A. Pa - pa! Pa - pa! Pa - pa!

Lady D. Pa - pa! Pa - pa! Pa - pa!

MOL. Pa - pa! Pa - pa! Pa - pa!

Lady I. dear Pa - pa! Pa - pa! Pa - pa!

Lady R. Pa - pa! Pa - pa! Pa - pa!

Lady A. Pa - pa! Pa - pa! Pa - pa!

Lady D. Pa - pa! Pa - pa! Pa - pa!

MOL. Pa - pa! Oh! you will find Pa - pa! A ve - ry kind Pa - pa! I do not

Lady I.  
We don't mind Pa - pa! Oh! what a lark, Pa - pa! We'll keep it dark, Pa - pa! And never

Lady B.  
We don't mind Pa - pa! Oh! what a lark, Pa - pa! We'll keep it dark, Pa - pa! And never

Lady A.  
We don't mind Pa - pa! Oh! what a lark, Pa - pa! We'll keep it dark, Pa - pa! And never

Lady D.  
We don't mind Pa - pa! Oh! what a lark, Pa - pa! We'll keep it dark, Pa - pa! And never

MOL.  
think that you need ve - ry greatly mind Pa - pa! Oh! what a lark, Pa - pa! We'll keep it dark, Pa - pa! And never

ALL.  
let Pa - pa Sup - pose we met Pa - pa! No word a - bout Pa - pa! That we found out Pa - pa! Un - til we

*f*

*cresc.*

ALL.  
drop up - on and ab - so - lute - ly rout Pa - pa! Now, Al - gy, come a - way! A mo - ment just to

LADY ISOBEL. ALGY.

*mf* *Più mosso.* *b* *b* *mf*

LADY ROSA.

LADY AGNES.

ALG. say— No don't be - gin a - gain, Or we shall lose the

LADIES, ISOBEL, ROSA,

AGNES, DOROTHY.

ALGY.

AGN. train! If you'd let me just ex - plain— Not a moment to ex - plain!

Good - bye to the Earl of Sancto - bu - ry!

Good - bye to the Earl of Sancto - bu - ry!

Good - bye to the Earl of Sancto - bu - ry!

Allegro.

CHO. Good - bye to the Earl of Sancto - bu - ry!

Cheer him for his deeds to-day! Hoor - ay! Hoor - ay! We may be al -

CHO. Cheer him for his deeds to-day! Hoor - ay! Hoor - ay! We may be al -

Cheer him for his deeds to-day! Hoor - ay! Hoor - ay! We may be al -

The first system of the musical score consists of three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are written in treble clef, and the piano part is in bass clef. The lyrics are: "Cheer him for his deeds to-day! Hoor - ay! Hoor - ay! We may be al -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- low'd to say We're sor - ry to lose the Countess, ve - ry; We had hoped that she would stay.

CHO. - low'd to say We're sor - ry to lose the Countess, ve - ry; We had hoped that she would stay.

- low'd to say We're sor - ry to lose the Countess, ve - ry; We had hoped that she would stay.

The second system of the musical score continues with the same three vocal parts and piano accompaniment. The lyrics are: "- low'd to say We're sor - ry to lose the Countess, ve - ry; We had hoped that she would stay." The piano accompaniment continues with a similar rhythmic pattern, including some dynamic markings like accents (>).

Rank and beauty Bow to du - ty - Both are call'd a - way!

CHO

Rank and beauty Bow to du - ty - Both are call'd a - way!

Rank and beauty Bow to du - ty - Both are call'd a - way!

MOLLY.

MOL.

But tho' the Earl and Count - ess now are gone, — Let merri - ment and

*p subito.*

MOL.

song and dance go on! — As we con - tin - ue gai - ly, one and all. —

*cresc.*

MOL. — The joy-ous rev-el of the Cro-quet Ball! Ah —

CHO. Yes tho' the

*f* *sfz* *ff*

MOL. Ah — Ah —

DUKE. Ah — Ah —

CHO. Earl and Count-ess now are gone, — Let mer-ri-ment, and

MOL. Ah —

DUKE. Ah —

CHO. song and dance go on! — As we con-tin-ue

MOL. 

DUKE. 

CHO. 

gai - ly one and all, ——— The joy - ous rev - el of the Cro - quet

gai - ly one and all, ——— The joy - ous rev - el of the Cro - quet

gai - ly one and all, ——— The joy - ous rev - el of the Cro - quet

*cresc.* 

Tempo di Valse.

MOLLY, DUKE & CHORUS (in Unison.)

*ff* 

Come and waltz! come and waltz! We will not stop till the mu - sic

*ff* 

ALL. 

halts! Just a turn! just a turn! Un - der the glow of the





ALL. lamps that burn! Off we go! Off we go! We do not

This system contains the first two lines of the musical score. The top line is a vocal line for the 'ALL.' part, with lyrics: "lamps that burn! Off we go! Off we go! We do not". The bottom line is a piano accompaniment with chords and a melodic line.

ALL. mind if it's late or no! Round and round we will go to the tune Of the

This system contains the next two lines of the musical score. The top line is a vocal line for the 'ALL.' part, with lyrics: "mind if it's late or no! Round and round we will go to the tune Of the". The bottom line is a piano accompaniment with chords and a melodic line. Dynamics include *ff* and *rall.*

MOLLY & DUKE. waltz waltz, waltz!

CHO. waltz waltz, waltz!

This system contains the third and fourth lines of the musical score. The top two lines are vocal lines for "MOLLY & DUKE." and "CHO.", both with lyrics: "waltz waltz, waltz!". The bottom two lines are piano accompaniment with chords and a melodic line.

# Act III.

## No 18.

### OPENING CHORUS.

Words by  
ADRIAN ROSS.

"DRESS REHEARSAL."

Music by  
IVAN CARYLL

*Allegro moderato.*

Piano.

The musical score is written for piano and consists of five systems of music. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes a piano dynamic marking (*ff*) and the tempo instruction *Allegro moderato.* The music features a mix of chords and melodic lines in both hands.

SOPRANO & CONTRALTO.

It's our la - test u - ni - ver - sal Grand re - hear - sal, All in dress, And to - mor - row's sure to

TENORS.

CHO.

It's our la - test u - ni - ver - sal Grand re - hear - sal, All in dress, And to - mor - row's sure to

BASSES.

It's our la - test u - ni - ver - sal Grand re - hear - sal, All in dress, And to - mor - row's sure to

send us A tre - men - dous Big suc - cess! But the scene is hard - ly rea - dy, So un -

CHO.

send us A tre - men - dous Big suc - cess! But the scene is hard - ly rea - dy, So un -

send us A tre - men - dous Big suc - cess! But the scene is hard - ly rea - dy, So un -

- stea - dy It may fall, So un - til it is e - rect - ed, We're col - lect - ed In the  
 CHO. - stea - dy It may fall, So un - til it is e - rect - ed, We're col - lect - ed In the  
 - stea - dy It may fall. So un - til it is e - rect - ed, We're col - lect - ed In the

hall! We're re - hears - ing in the hall! One and all, in the hall!  
 CHO. hall! We're re - hears - ing in the hall! One and all, in the hall!  
 hall! We're re - hears - ing in the hall! One and all, in the hall!

*dim.*

1st GIRL. 2nd GIRL.

1st G

Clas-sic cloth-ing ra-ther slight is— It's like com-ing out in night-ies!

*mf*

MEN.

And the dress in which we're clad is Like a low-necked High-land lad-die's!

And the dress in which we're clad is Like a low-necked High-land lad-die's!

1st GIRL.

1st G.

All our lines we have for-got-ten, Our per-for-mance will be rot-ten!

MEN.

That is on - ly for a min - ute, You'll be right when you be - gin it!

That is on - ly for a min - ute, You'll be right when you be - gin it!

*cresc.*

CHO.

*f* Ha! ha! ha! ha! ha! ha! We'll be right when we be - gin it!

*f* Ha! ha! ha! ha! ha! ha! We'll be right when we be - gin it!

*f* Ha! ha! ha! ha! ha! ha! We'll be right when we be - gin it!

*f* Ha! ha! ha! ha! ha! ha! We'll be right when we be - gin it!

*ff*

LADY ISOBEL. (with CAPT. H.)      LADY ROSA.      CAPT. H.

Lady I.  Come on, Her - cu - les!      Her - cu - les!      Ea - sy, if you please!



LADY ISOBEL.      LADY ROSA.

Lady I.  What a way to wear your skin!      An - y - bo - dy got a pin?

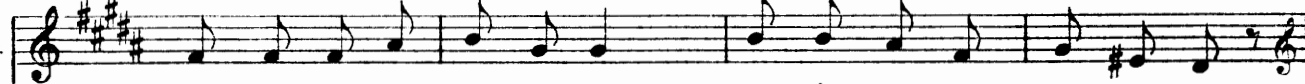



LADY AGNES. (with SIR GEORGE.)      CAPT. H.

Lady A.  Here is might - y Jove!      Yes, by Jove!      Thought you were in mauve!



SIR GEORGE.

SIR G.  Oh, I say my ea - gle moults,      And I've lost my thun - der - bolts!



LADY DOROTHY. CAPT. H. LADY DOROTHY.

Lady D. Clear the stage for Love! What a love! Fly - ing from a - bove!

CAPT. H.

Lady D. This is how I use my bow! That is dan - ger - ous, you know!

LADY ISOBEL. SIR GEORGE. LADY AGNES.

Lady I. Do you like my dress? Ra - ther, yes! Mine's a great suc - cess!

CAPT. H. LADY ROSA. LADY DOROTHY.

Capt. H. Did you recognize me? No, you quite surprise me! You are handsome, more or less!



We shall look di-vine when danc-ing In the glanc-ing Of the  
 We shall look di-vine when danc-ing In the glanc-ing Of the  
 We shall look di-vine when danc-ing In the glanc-ing Of the

lights, With our gold-en belts and ban-gles, And our span-gles And our  
 lights, With our gold-en belts and ban-gles, And our span-gles And our  
 lights, With our gold-en belts and ban-gles, And our span-gles And our

tights! Now our work is near - ly end - ed, It is splen - did, That's a

CHO. tights! Now our work is near - ly end - ed, It is splen - did, That's a

tights! Now our work is near - ly end - ed, It is splen - did, That's a

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the top staff for the lead voice, the middle staff labeled 'CHO.' for the chorus, and the bottom staff for a second voice part. Each vocal staff contains the lyrics: 'tights! Now our work is near - ly end - ed, It is splen - did, That's a'. The piano accompaniment is written on two staves (treble and bass clef) and features a rhythmic pattern of chords and moving lines.

fact! Tho' re - hear - sal's rath - er tir - ing It's in - spir - ing When we

CHO. fact! Tho' re - hear - sal's rath - er tir - ing It's in - spir - ing When we

fact! Tho' re - hear sal's rath - er tir - ing It's in - spir - ing When we

The second system of the musical score continues the composition with three vocal staves and piano accompaniment. The vocal staves contain the lyrics: 'fact! Tho' re - hear - sal's rath - er tir - ing It's in - spir - ing When we'. The piano accompaniment continues with a similar rhythmic structure to the first system, providing harmonic support for the vocal lines.

act; And the thea - tre will be pack'd When we act! That's a

CHO. act; And the thea - tre will be pack'd When we act! That's a

act; And the thea - tre will be pack'd When we act! That's a

fact!

CHO. fact!

fact!

*loco*

No. 19.

SONG. (Shingle and Chorus.)

"I WASN'T ENGAGED FOR THAT."

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Tempo di Valse.

Piano.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The music begins with a forte (*f*) dynamic. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment of chords and single notes.

Second system of piano introduction. The melody continues with a fermata over a half note in the right hand. The accompaniment remains consistent with the first system.

Third system of piano introduction. The melody concludes with a final cadence. The accompaniment ends with a few chords.

SHIN.

1. I nev - er was crus - ty or sur - ly In  
 2. I feel I can sym - pa - thize great - ly With  
 3. Con - cern - ing the re - cent e - lec - tion I'm

Piano accompaniment for the chorus. It begins with a mezzo-forte (*mf*) dynamic, followed by a *dim.* (diminuendo) and then a piano (*p*) dynamic. The right hand plays chords and single notes, while the left hand plays a simple bass line.

SHIN.

all of my ser - vice be - fore; I of - ten get  
 some of our new Cab - i - net; They've got in - to  
 feel - ing un - com - mon - ly cool; One side is - n't

SHIN.

up ra - ther ear - ly, And once I have an - swered the  
 of - fice so late - ly They can - not be used to it  
 keen on Pro - tec - tion, The o - thers don't care for Home

SHIN.

door! Al - though it's no part of my du - ty,  
 yet. Our learn - ed phil - os - o - pher Mor - ley  
 Rule, Po - li - ti - cal strife does - n't charm me,

SHIN.

I e - ven con - sen - ted to go As -  
 Is trou - bled with In - dia's con - cerns; But  
 I'm on - ly the man in the street, So

SHIN.

sis - ting the rank and the beau - ty Who get up this a - ma - teur  
 he won't be bo - ther'd so sore - ly As worth - y and hon - est John  
 long as they give us an arm - y And don't want to cut down the

## REFRAIN.

SHIN.

show. But clas - sic - al pos - es in gar - lands of  
 Burns, He told us all clear - ly that five hun - dred  
 fleet! Their speech - es and chat - ter dont ve - ry much

SHIN.

ro - ses, Are hard on a man that's fat; My legs are such  
 year - ly. Would pay for his bowl - er hat; He's got, as I  
 mat - ter, Their programme will soon fall flat; But strong we must

SHIN.

sights when put in - to tights\_\_ I was - nt en - gaged for  
 hear, two thou - sand a year\_\_ And what will he do with  
 be by land and by sea\_\_ We want to be sure of

SHIN.

that  
that?  
that!

Yes, clas - sic - al pos - es in gar - lands of  
He told us all clear - ly that five hun - dred  
Their speech - es and chat - ter don't ve - ry much

CHO.

Yes, clas - sic - al pos - es in gar - lands of  
He told us all clear - ly that five hun - dred  
Their speech - es and chat - ter don't ve - ry much

Yes, clas - sic - al pos - es in gar - lands of  
He told us all clear - ly that five hun - dred  
Their speech - es and chat - ter don't ve - ry much

*cresc.* *f*

SHIN.

Your  
In -  
We

ros - es, Are hard on a man that's fat!  
year - ly, Would pay for his bowl - er hat!  
mat - ter, Their pro - gramme will soon fall flat!

CHO.

ros - es, Are hard on a man that's fat!  
year - ly, Would pay for his bowl - er hat!  
mat - ter, Their pro - gramme will soon fall flat!

ros - es, Are hard on a man that's fat!  
year - ly, Would pay for his bowl - er hat!  
mat - ter, Their pro - gramme will soon fall flat!

*p*

SHIN.      Wal - lers and Trees may show off their knees— I was - n't en -  
 - stead of plain John, he's now the Right Hon., He's just been en -  
 want men of sense for Bri - tish de - fence, They must be en -

CHO.      He was - n't en -  
 He's just been en -  
 They must be en -

He was - n't en -  
 He's just been en -  
 They must be en -

He was - n't en -  
 He's just been en -  
 They must be en -

SHIN.      1 & 2.      3.

- gaged for that!      that!  
 - gaged for that!      that!  
 - gaged for that!      that!

CHO.      - gaged for that!      that!  
 - gaged for that!      that!  
 - gaged for that!      that!

- gaged for that!      that!  
 - gaged for that!      that!  
 - gaged for that!      that!



SHIN.

4. A Bri - tish com - po - ser who's fam - ous For  
5. I late - ly was down by the ri - ver, And

*mf* *dim.* *p*

SHIN.

tone, but not great - ly for tact, \_\_\_\_\_ Has late - ly pro - ceed - ed to  
there, as the wea - ther, was clear, \_\_\_\_\_ I saw, with a start and a

SHIN.

blame us. Be - cause we don't know how to act. \_\_\_\_\_ He  
shi - ver, A boat bump - ing in - to a pier. \_\_\_\_\_ I

*mf*

SHIN.

says in the whole pa - no - ra - ma Of ac - tors in Eng - land to -  
wondered if I was a dream - er, I ask'd what the vi - sion might

SHIN.

day \_\_\_\_\_ We've on - ly e - nough for one dra - ma And  
be; \_\_\_\_\_ The cap - tain said "This is a steam - er; It's

SHIN.

REFRAIN.

have - n't that dra - ma to play! \_\_\_\_\_ He says that the fac - tors that  
run by the great L. C. C. \_\_\_\_\_ Said he, "We get wa - ges for

SHIN.

make up our act - ors Are dress - es and wig and hat; They're  
call - ing at sta - ges That nev - er a soul is at. But

SHIN.

dolls, he com - plains, with - out a - ny brains - They are not en - gaged for  
me and my mates are paid by the rates - They'll have to be raised for

SHIN. that!  
that!"

He says that the fac - tors that make up our  
He said they got wa - ges for call - ing at

CHOR. He says that the fac - tors that make up our  
He said they got wa - ges for call - ing at

He says that the fac - tors that make up our  
He said they got wa - ges for call - ing at

*cresc.* *f*

SHIN. Per -  
The

act - ors Are dress - es and wig and hat!  
sta - ges That nev - er a soul was at.

CHOR. act - ors Are dress - es and wig and hat!  
sta - ges That nev - er a soul was at.

act - ors Are dress - es and wig and hat!  
sta - ges That nev - er a soul was at.

*p*

SHIN. *- haps it is so, but how does he know He was - n't en -*  
*rates were too low be - fore, as you know - And so they're en -*

CHO. *He was - n't en -*  
*And so they're en -*

*He was - n't en -*  
*And so they're en -*

*He was - n't en -*  
*And so they're en -*

SHIN. *- gaged for that! that!*  
*- gaged for*

CHO. *- gaged for that! that!*  
*- gaged for*

*- gaged for that! that!*  
*- gaged for*

*- gaged for that! that!*  
*- gaged for*

Nº 20.

SONG. (Lady Dorothy.)

“CUPID’S RIFLE RANGE.”

Words by  
ADRIAN ROSS.

Music by  
FRANK E. TOURS.

Moderato.

Lady Dorothy.

Piano.

Lady D.

1. Young Cu - pid had dropp'd his  
2. Some tell us that love is

Lady D.

ar - rows, And bought a pret - ty lit - tle gun. He  
fol - ly, But it's the fin - est fun in town; For

Lady D.

does not go shoot - ing spar - rows, But lit - tle lov - ers one by  
 if you should smash your dol - ly, You go and shoot an - o - ther

Lady D.

one. He's set up a range for ri - fles, Where the  
 down. The dol - lies de - clare they like it, For it

Lady D.

la - dies have a shot. *rall.* As the guns go "pop," The  
 does - n't give them pain; If you miss your aim It's

Lady D.

*a tempo* dol - lies drop - The win - ers look at what they've got! **REFRAIN.**  
 all the same, You load your gun and try a - gain! There's a  
 There's a

*a tempo*

Lady D.

stock and share man, Bull and bear man,  
dash - ing mid - dy Gay and gid - - dy,

Lady D.

Some say his ways are shad - y. Good for  
Cur - ly, with such a fair skin He's an

Lady D.

dia - mond brooch - - es, Mo - tor coach - - es,  
aw - ful pic - - kle, Al - ways fic - - kle,

Lady D.

He'll do - or I can change, There's a  
He'll do - for just a change, There's a

Lady D.

Mar - quis splen - did, Well de - scend - ed,  
 Gren - a - dier boy, Tho' a mere boy,

Lady D.

Fair game for an - y la - dy! To  
 All red and gold and bear - skin; He

Lady D.

hit him right 'll Win a ti - tle,  
 has no mon - ey, But he's fun - ny,

Lady D.

He's my prize at Cu - pid's ri - fle range!  
 He's my prize at Cu - pid's ri - fle range!



## 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 sharps (F# and C#). The music begins with a melodic line in the treble clef, marked with a mezzo-piano (*mp*) dynamic. The bass clef provides a steady accompaniment with quarter and eighth notes.

The second system continues the musical piece. The treble clef staff features a melodic line with some slurs and ties, while the bass clef staff maintains the accompaniment pattern.

The third system shows further development of the melody in the treble clef, with a prominent slur over a phrase. The bass clef accompaniment continues with consistent rhythmic patterns.

The fourth system features a melodic line in the treble clef that includes some grace notes and slurs. The bass clef accompaniment remains consistent.

The fifth system concludes the piece. The treble clef staff has a melodic line with a final flourish, and the bass clef staff provides a concluding accompaniment.

First system of musical notation. The key signature is two sharps (F# and C#). The music is marked *mf*. It features a treble and bass staff. The treble staff contains a melodic line with a triplet of eighth notes in the second measure. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with a triplet of eighth notes in the fourth measure. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff features a melodic line with a triplet of eighth notes in the second measure. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes in the second measure. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with a triplet of eighth notes in the second measure. The bass staff continues the accompaniment. The system concludes with a double bar line.

Nº 21.

## SONG.- (Molly.)

"THE CURTAIN'S UP."

Words by  
ADRIAN ROSS.Music by  
IVAN CARYLL.

Tempo di Valse.

Piano.

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It begins with a piano introduction marked *ff* (fortissimo). The piano part consists of two staves with various chords and melodic lines. The vocal line for Molly enters in the third measure. The lyrics are: "1. Life is a play, Done in a" and "2. Scene follows scene, Still, in be". The piano accompaniment includes dynamic markings such as *dim.* (diminuendo) and *mf* (mezzo-forte). The score concludes with a piano part marked *p* (piano) and a final cadence.

MOL.

day; Co - mic for laugh - ter, Tra - gic for tears.  
 - tween, There is a pleas - ant In - ter - val's rest.

MOL.

Act all you're worth, Sor - row or mirth -  
 Beg - gars and kings Chat at the wings,

MOL.

What may come af - ter Leave to the years,  
 Duch - ess and peas - ant Flirt with the best!

MOL.

Put all your heart In - to your part,  
 You can have times Out of the limes,

MOL.

Sing - er or dan - cer, He - ro or clown;  
Un - der the sha - dy Pro - per - ty trees;

*cres.*

MOL.

Call - boy is Fate, He will not wait;  
Just for a bit Cou - ples may sit-

MOL.

If you don't ans - wer The cur - tain goes down! Per - haps you'll be  
Lov - er and la - dy Where no - bo - dy sees! Per - haps it's as

MOL.

wea - ry e - nough when you close. But that,- who knows? All  
vain as the rest of the shows. But yet,- who knows? Ah!

MOL. *rall:* *a tempo*

that- who knows? Your chance will be gone. You're on! The  
me. who knows? The mo - ment is gone- You're on! A

MOL. band is strumming and drum - ming, The way is  
space to chat - ter and flat - ter; A kiss, but

MOL. clear for your com - ing. You step on the stage, as  
what does it mat - ter? The love that you give may

MOL. queen or page, Or vil - lain with dag - ger and cup.  
last and live, Or break like a por - ce - lain cup.

MOL.

You may not like what you're play ing, But  
 You play your joy or your sor row To

*f* *mf* *mf*

MOL.

there's no time for de lay ing, For, like it or  
 day and nev er to mor row. The call is for

*mf*

MOL.

no, you're in the show! On the stage! the cur tain's  
 you to take your cue—

*rall:* *a tempo* *rall:*

1.

MOL.

up! On the stage! the cur tain's up!

*ff* *a tempo* *ff*

2.

MOL.

No. 22.

SONG. (Molly.)

"MOLLY AND POLLY."

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

Allegro moderato.

Molly.

Piano.

Musical score for the introduction. The Molly part is a single staff with a whole rest. The Piano part consists of two staves (treble and bass clef) with a 2/4 time signature and a key signature of one flat. It begins with a forte (f) dynamic and includes a repeat sign.

MOLLY.

1. When Mol - ly mar - ries  
2. When Pol - ly mar - ries

Musical score for Molly's first vocal line and piano accompaniment. The Molly part is a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with dynamics including *dim.* and *mf*.

MOL.

Pol - ly, She'll leave off song and dance, Or  
Mol - ly, He won't be so se - vere; He'll

Musical score for Molly's second vocal line and piano accompaniment. The Molly part is a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with a triplet marking in the treble clef.



MOL.

on - ly sing a lit - tle thing That comes from sun - ny France! She'll  
leave our plays to go their ways And will not in - ter - fere! He'll

MOL.

tell some fun - ny sto - ries To please the lo - cal To - ries, For  
nev - er write to pa - pers, De - noun - cing com - ic ca - pers, For

MOL.

la - dies do - ing par - lour tricks Are great in po - li - tics, In  
with his la - dy at his side He will be mol - li - fied, Yes,

MOL.

Pol - ly, Pol - ly, Poll, — In Pol - ly, Po - li - ties! So  
Mol - ly, Mol - ly, Moll, — Yes, Mol - ly, Mol - li - fied! For

## REFRAIN.

MOL.

Mol - ly and Pol - ly Will make ex - is - tence  
Pol - ly and Mol - ly Will find the sun - light

MOL.

jol - ly, When Pol - ly and Mol - ly Are  
jol - ly, With Mol - ly and Pol - ly Be -

MOL.

smil - ing like O - dol; With Mol - ly, with  
neath one pa - ra - sol; For Pol - ly loves

MOL.

Pol - ly, Who could be mel - an - cho - ly? When  
Mol - ly, Though peo - ple call it fol - ly, And

MOL.

Pol - ly mar - ries Mol - ly, Mol - ly mar - ries pret - ty Poll!  
 Pol - ly mar - ries Mol - ly, Mol - ly mar - ries pret - ty Poll!

*cres:* *sfz* *p*

DANCE.

3

*cres:*

*sfz*

Nº 23.

FINALE. ACT III.

Words by  
ADRIAN ROSS.

Music by  
IVAN CARYLL.

*Allegro.*

Molly. So I shall be My La - dy! So

Lord Sanc. My wife will be My La - dy! My

Others & Chorus. His wife will be My La - dy! His

*Allegro.*

Piano. *f* *ff*

MOL. I shall be My La - dy! A hap - py pair with - out a care, To

Lord S. wife will be My La - dy! A hap - py pair with - out a care, To

OTHERS & CHO wife will be My La - dy! A hap - py pair, a life that's fair, No

MOL.  
 Lord S.  
 OTHERS & CHO.

make ex - is - tence sha - dy! We hope that all who  
 make ex - is - tence sha - dy! We hope that all who  
 cloud to make it sha - dy! We hope that all who

MOL.  
 Lord S.  
 OTHERS & CHO.

know us The kind - ly thought may share, — And wish long life and  
 know us The kind - ly thought may share, — And wish long life and  
 know them The kind - ly thought may share, — And wish long life and

MOL.  
 Lord S.  
 OTHERS & CHO.

for - tune To the no - ble Lord and La - dy!  
 for - tune To the no - ble Lord and La - dy!  
 for - tune To the no - ble Lord and La - dy!

MOLLY.

MOL. It will be strange, And quite a change, To wed a no-ble peer; But I dont

MOL. fear, For with friends so kind, so kind, There's no-thing I shall

DUKE.

MOL. mind! And as a friend, May I at-tend To give the bride a-way Up-on the

DUKE. day! It will be im-mense, im-mense, And quite an ex-pe-ri-

ALL.

DUKE.

ence!" May hap - pi - ness In fu - ture bless Con - tin - u - al - ly more, The lov - ing

CHO.

May hap - pi - ness In fu - ture bless Con - tin - u - al - ly more, The lov - ing

May hap - pi - ness In fu - ture bless Con - tin - u - al - ly more, The lov - ing

*ff*

ALL.

four Who have own'd to - day, to - day, The Lit - tle Cher - ub's sway! May home be

CHO.

four Who have own'd to - day, to - day, The Lit - tle Cher - ub's sway! May home be

four Who have own'd to - day, to - day, The Lit - tle Cher - ub's sway! May home be

ALL.  
 come E - ly - si - um, Where Cu - pid ev - er sings Without his wings, With an el - o -

CHO.  
 come E - ly - si - um, Where Cu - pid ev - er sings Without his wings, With an el - o -

come E - ly - si - um, Where Cu - pid ev - er sings Without his wings, With an el - o -

ALL.  
 - quence in - tense That comes from ex - pe - ri -

CHO.  
 - quence in - tense That comes from ex - pe - ri -

- quence in - tense That comes from ex - pe - ri -



ALL.  
- ence!

CHO.  
- ence!

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system contains the vocal parts for 'ALL.' and 'CHO.', each with a single note on a half note and the word '- ence!' written below. The piano accompaniment begins in the second system with a series of chords and moving lines in both hands. The second system continues the piano accompaniment with various chordal textures and melodic fragments. The third system concludes the piece with a final chord and a fermata over the piano part. The text 'END OF OPERA.' is printed at the bottom right of the page.

END OF OPERA.

SONG (Duke.) and CHORUS.

"CHARLIE, WHO'S YOUR FRIEND?"

Words by  
GEORGE GROSSMITH, JUNI

Music by  
IVAN CARYLL.

Moderato.

Duke.

Piano.

DUKE.

1. A  
2. Now  
3. At the

DUKE.

host of friends has Char - lie Brown with whom his time he spends, I'm  
Char - lie has a love - ly voice, a ten - or pure and sweet, The  
lo - cal vil - lage con - certs our friend Char - lie was the rage, So

DUKE.

ve - ry fond of Charles but I don't care a - bout his  
o - ther night I heard it; - he was sing - ing in the  
no - thing would con - tent him, he must go up - on the

DUKE.

friends. Sup - pose you meet him in the street you're  
street. He was hold - ing to a con - sta - ble, it  
stage, To see his first ap - pear - ance I took

*mf*

DUKE.

just a - bout to bow When you mut - ter "Ho - ly  
may have been his whim, But I no - ticed that the  
care to get a place, Our Char - lie came on

DUKE.

Mo - ses, who's that walk - ing with him now? Why hul - lo Char - lie,  
con - sta - ble was hold - ing on to him. Why hul - lo Char - lie,  
smil - ing, some - thing hit him in the face, So I said "Char - lie,

*f*

DUKE. who's your friend? Just fan - cy meet - ing  
 who's your friend? It looks as if a  
 who's your friend? But Char - lie went on

DUKE. you down here will won - ders ne - ver end?" Says  
 ve - ry pleas - ant night you're going to spend. Said  
 spout - ing till he reached the bit - ter end, Said

DUKE. Char - lie, "It's a love - ly night," Says I, "Yes, that's all  
 Char - lie, "Let the heart re - joice, Said I, "I like your  
 he, "Ah! Let the deed be done," Then some - one fired a

DUKE. right, But I say Char - lie, who's your friend?"  
 voice, But I say Char - lie, who's your friend?"  
 gun, So I said Char - lie, who's your friend?"

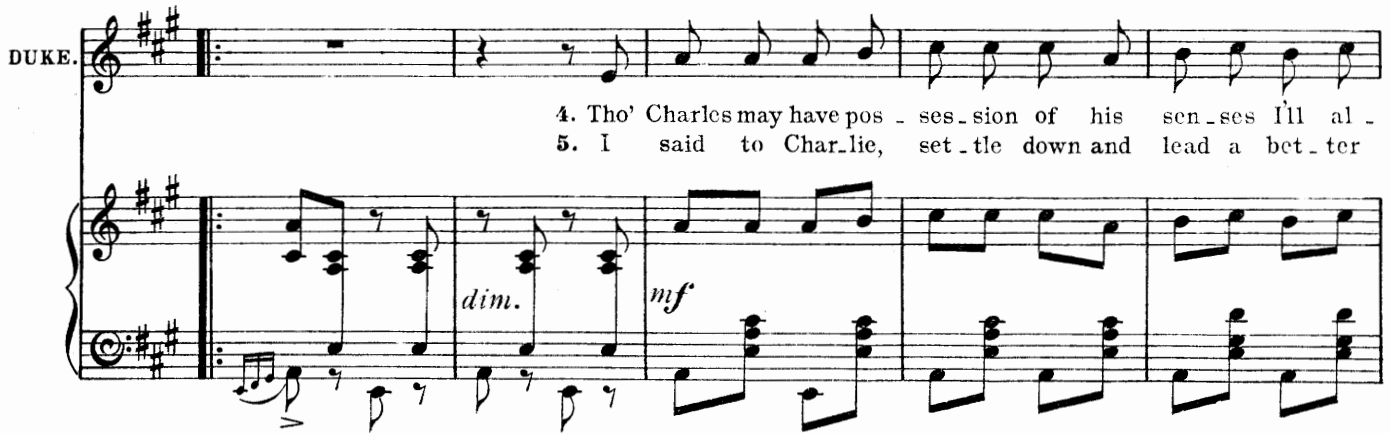
CHORUS.

CHO. Why hul - lo Char - lie, who's your friend?  
 Why hul - lo Char - lie, who's your friend?  
 Why hul - lo Char - lie, who's your friend?

CHO. Just fan - cy meet - ing you down here, will won - ders ne - ver  
 It looks as if a ve - ry pleas - ant night you're going to  
 But Char - lie went on spout - ing till he reached the bit - ter

CHO. end?" Says Char - lie, "It's a love - ly night," Says I, "Yes, that's all  
 spend. Said Char - lie, "Let the heart re - joice, Said I, "I like your  
 end, Said he, "Ah! Let the deed be done," Then some - one fired a

CHO. right, But I say Char - lie, who's your friend?"  
 voice, But I say Char - lie, who's your friend?"  
 gun, So I said Char - lie, who's your friend?"

DUKE.  4. Tho' Charles may have pos - ses - sion of his sen - ses I'll al -  
5. I said to Char - lie, set - tle down and lead a bet - ter

*dim.* *mf*

DUKE.  - low, It's a - bout the on - ly thing he's got pos - ses - sion of just  
life, He pro - mised that he'd do so, and he'd try and find a

DUKE.  now. The o - ther day I called on him and found an aw - ful  
wife, But sad to say I found him sup - ping out the o - ther

*mf*

DUKE.  swell Who was sit - ting on the so - fa and the o - ther things as  
night With a num - ber one size la - dy whom I seemed to know by

DUKE.

well, So I said, "Char - lie, who's your friend?  
sight, So I said, "Char - lie, who's your friend?"

DUKE.

I thought I'd just drop in a pleasant hour or so to  
You said that you'd get married and your wicked ways you'd

DUKE.

spend," Said Char - lie "Won't you take a chair?" His friend said, "Don't you  
mend, Said Charles, "A - las! the deed is done," Said I "Is that the

DUKE.

dare," So I said, "Char - lie, who's your friend?  
one," Oh, come now, Char - lie, who's your friend?"

CHORUS.

CHO. So I said, "Char - lie, who's your friend?  
So I said, Char - lie, who's your friend?"

CHO. I thought I'd just drop in a pleasant hour or so to  
You said that you'd get married and your wicked ways you'd

CHO. spend," Said Char - lie, "Won't you take a chair?" His friend said, "Don't you  
mend, Said Charles, "A - las the deed is done," Said I, "Is that the

CHO. dare," So I said, "Char - lie, who's your friend?"  
one, Oh, come now, Char - lie, who's your friend?"



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