

Calder House. 1902.

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THE STORREADOR

MUSICAL
PLAY.



MUSIC BY
**IVAN
CARYLL,
AND
LIONEL
MONCKTON** ©

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THE TOREADOR.

An entirely New and Original Musical Play

IN TWO ACTS.

BY

JAMES T. TANNER & HARRY NICHOLLS.

LYRICS BY

ADRIAN ROSS & PERCY GREENBANK.

MUSIC BY

IVAN CARYLL & LIONEL MONCKTON.

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Produced at the GAIETY THEATRE, LONDON, under the management of
Mr. GEORGE EDWARDES.

THE TOREADOR.

Characters.

AUGUSTUS TRAILL (<i>of the British Consulate at Villaya</i>)	...	...	...	...	...	...	...	...	...	Mr. LIONEL MACKINDER
PETTIFER (<i>a Dealer in Wild Animals</i>)	...	...	...	...	...	...	...	...	...	Mr. FRED. WRIGHT, Junr.
SIR ARCHIBALD SLACKITT, Bart. (<i>Lieut. Welsh Guards</i>)	...	...	...	...	...	...	...	...	...	Mr. GEO. GROSSMITH, Junr.
RINALDO (<i>Carlisle</i>)	...	...	...	...	...	...	...	...	...	Mr. ROBERT NAINBY
GOVERNOR OF VILLAYA	...	...	...	...	...	...	...	...	...	Mr. HARRY GRATTAN
BANDMASTER	...	...	...	...	...	...	...	...	...	Mr. WILLIE WARDE
1/6/11 CARAJOLA (<i>a Toreador</i>)	...	...	...	...	...	...	...	...	...	Mr. HERBERT CLAYTON
1/ MR. PROBITT (<i>Solicitor</i>)	...	...	...	...	...	...	...	...	...	Mr. A. HATHERTON
MORENO (<i>Carajola's Friend</i>)	...	...	...	...	...	...	...	...	...	Mr. SYDNEY BRACY
WAITER	...	...	...	...	...	...	...	...	...	Mr. FRANK GREENE
							AND			
4/4/09 SAMMY GIGG (<i>a Tiger</i>)	...	...	...	...	...	...	...	...	...	Mr. EDMUND PAYNE
DORA SELBY (<i>a Ward in Chancery</i>)	...	...	...	...	...	...	...	...	...	Miss MARIE STUDHOLME
SUSAN (<i>Proprietress of the Magazin des Fleurs, Grand Hotel, Biarritz</i>)	...	...	...	...	...	...	...	...	...	Miss VIOLET LLOYD
1/ MRS. MALTON HOPPINGS (<i>a Widow</i>)	...	...	...	...	...	...	...	...	...	Miss CONNIE EDISS
DONA TERESA	...	...	...	...	...	...	...	...	...	Miss QUEENIE LEIGHTON
LA BELLE BOLERO	...	...	...	...	...	...	...	...	...	Miss MAIDIE HOPE
CORA BELLAMY (<i>a Bridesmaid</i>)	...	...	...	...	...	...	...	...	...	Miss GERTIE MILLAR
ETHEL MARSHALL	...	...	...	...	...	...	...	...	...	Miss MAIE SAQUI
ISABELLA	...	...	...	...	...	...	...	...	...	Miss SYBIL ARUNDALE
INEZ	...	...	...	...	...	...	...	...	...	Miss KITTY MASON
							AND			
NANCY STAUNTON (<i>Friend of Dora</i>)	...	...	...	...	...	...	...	...	...	Miss FLORENCE COLLINGBOURNE

Visitors—Misses HILDA CORAL, GAYNOR ROWLAND, KITTY MASON, MINNIE BAKER,
OLIVE MAY, FLORENCE WARDE.

Bridesmaids—Misses D. BERESFORD, K. VINCENT, F. ALLEYNE, H. JEFFREYS, E. CORRI,
S. MISKEL, F. ALLAN, NELLIE PRYOR.

Dresses designed by WILHELM.

Dances arranged by WILLIE WARDE.

ACT I.—INTERIOR OF SUSAN'S FLOWER SHOP, BIARRITZ Mr. JOSEPH HARKER
ACT II.—MARKET SQUARE, VILLAYA Mr. HAWES CRAVEN

THE TOREADOR.

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THE TOREADOR.

Nº 1.

OPENING CHORUS.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro moderato.

Piano.

ff

SOP. Where the gi-gan-tic O-cean At-lan-tic Breaks in a beau-ti-ful bay;

CON. Where the gi-gan-tic O-cean At-lan-tic Breaks in a beau-ti-ful bay;

SOP. In the de-part-ment Now on the chart meant By the name Bases Py-re-ees,

CON. In the de-part-ment Now on the chart meant By the name Bases Py-re-ees,

SOP. O - ver its sands Bi - ar - ritz stands, Dear to the wealth.y of num.ber.less lands;

CON. O - ver its sands Bi - ar - ritz stands, Dear to the wealth.y of num.ber.less lands;


SOP. Ve - ry tip-top Vis - it - ors stop, Look, and look in at this fa - vourite shop,

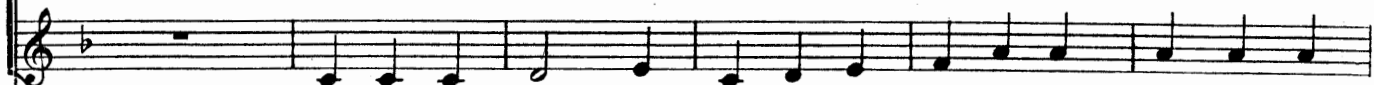
CON. Ve - ry tip-top Vis - it - ors stop, Look, and look in at this fa - vourite shop,


Allegro.

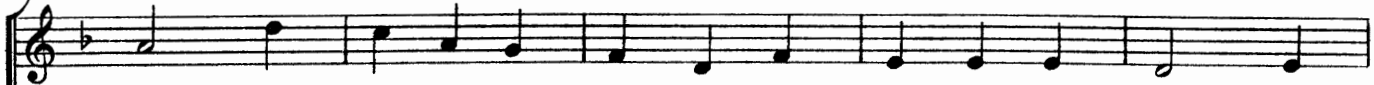
SOP. fa.vour.ite, fa.vour.ite shop!


CON. fa.vour.ite, fa.vour.ite shop!


SOP.  Bri - dal bou - quets, All ros - es and mai - den - hair, Clus - ters and

CON.  Bri - dal bou - quets, All ros - es and mai - den - hair, Clus - ters and

 *mf*

SOP.  sprays To suit an - y shade in hair! Pinks that de - note Con -

CON.  sprays To suit an - y shade in hair! Pinks that de - note Con -



SOP.  - spi - ra - tors sin - is - ter, Or - chid for coat of Cab - in - et Min - is - ter!

CON.  spi - ra - tors sin - is - ter, Or - chid for coat of Cab - in - et Min - is - ter!



SOP.
Ev. er. y flower that's down in the bo. ta. ny, Sent in an hour If

CON.
Ev. er. y flower that's down in the bo. ta. ny, Sent in an hour If

SOP.
an. y. one's got an. y! Do not for. get The shop in which we are, it's

CON.
an. y. one's got an. y! Do not for. get The shop in which we are, it's

SOP.
Run by Su. zette, near Grand Ho. tel, Bi. ar. ritz! _____

CON.
Run by Su. zette, near Grand Ho. tel, Bi. ar. ritz! _____

Allegro.

Allegro.

f

(Enter VISITORS.)

If you love a maiden And would win her, pray, Ros - es

p

vis. per fume - la - den Bring her ev - ry day! When their bloom unclos - es All you'd

vis. say is said; On - - ly send her ros - es, White and pink and red!

Lady VIS. Ah!

Lady VIS. Ah!

TEN. GENTLEMEN. (To Ladies, offering flowers.)
If you care to make us Hap - py as a king You have

BASS. If you care to make us Hap - py as a king You have

Lady VIS. LADIES. (Taking flowers.)
You may call us fair - er

Lady VIS. You may call us fair - er

TEN. but to take us With the flow'rs we bring.

BASS. but to take us With the flow'rs we bring.

Lady VIS. Than the flow'rs of spring, But to win the wear - er,

Lady VIS. Than the flow'rs of spring, But to win the wear - er,

TEN. Yes, to win the wear - er,

BASS. Yes, to win the wear - er,

Lady VIS. that's a - no - ther thing! Oh, Su -

Lady VIS. that's a - no - ther thing! Oh, Su -

TEN. that's a - no - ther thing! Oh, Su -

BASS. that's a - no - ther thing! Oh, Su -

SOP. Oh, Su -

TEN. Oh, Su -

BASS. Oh, Su -

ff rall.

Allegro moderato.

SOP. zette is quite un-ique In the dain-ty flor-al art, And the Eng-lish call her "chic," And the

TEN. zette is quite un-ique In the dain-ty flor-al art, And the Eng-lish call her "chic," And the

BASS. zette is quite un-ique In the dain-ty flor-al art, And the Eng-lish call her "chic," And the

SOP. French pro-nounce her "smart!" If you're mar-ried, born, or dead, If you're

TEN. French pro-nounce her "smart!" If you're mar-ried, born, or dead, If you're

BASS. French pro-nounce her "smart!" If you're mar-ried, born, or dead, If you're

SOP. court-ing a co-quette, Ve-ry nas-ty things are said By the fash-ion-a-ble

TEN. court-ing a co-quette, Ve-ry nas-ty things are said By the fash-ion-a-ble

BASS. court-ing a co-quette, Ve-ry nas-ty things are said By the fash-ion-a-ble

SOP. set, If you do not go and get Flor - al trib - utes from Su -

TEN. set, If you do not go and get Flor - al trib - utes from Su -

BASS. set, If you do not go and get Flor - al trib - utes from Su -

SOP. - zette, From Su - zette!

TEN. - zette, From Su - zette!

BASS. - zette, From Su - zette!

No. 2.

CHORUS OF BRIDESMAIDS.

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Tempo di Valse moderato.

Piano.

B. M. *mf*

We're all of us love-ly and young ————— So draw no dis-

SOP. *p*

Young!

TEN. *p*

Young!

BASS. *p*

Young!

B.M. *distinction between us* — *And when we take hands and bathe from the*

B.M. *sands* *Ob - ser - vers com - pare us to* *Ve - nus* — *She rose, so the*

SOP. *To Ve - nus!*

TEN. *To Ve - nus!*

PASS. *To Ve - nus!*

poco rit: *a tempo*

p rit: *p*

poco rit: *a tempo*

B.M. *po - ets have sung* — *From foam by Ce - ru - le - an tides made; — Her*

SOP. *Sung!*

TEN. *Sung!*

BASS. *Sung!*

B.M. 

dress we ad - mit, Would hard - ly be fit For dear M^{rs} Hop-pings's bridesmaid!—

1st BRIDESMAID.

B.M. 

— We're in fact Just the kind To at - tract Heart and mind, Just the

1st B.M. 

sort Men like you Come to court, Wish to woo. If you do, I'm a

1st B.M. 

— fraid That I too, Though so staid, May de - cide To be bride, Not a

poco rit.

ALL BRIDESMAIDS.

poco rit: *mf a tempo*

1st B. M. maid. Ah! We're perfectly dressed for our part, With

SOP. Ah! They're perfectly dressed for their part, With

TEN. Ah! They're perfectly dressed for their part, With

BASS. Ah! They're perfectly dressed for their part, With

poco rit: *mf a tempo*

B. M. no.thing that's for. mal or stiff on, But lace that is quite a

SOP. no.thing that's for. mal or stiff on, But lace that is quite a

TEN. no.thing that's for. mal or stiff on, But lace that is quite a

BASS. no.thing that's for. mal or stiff on, But lace that is quite a

B.M. dream of de - light, And charming con - fections of chif - fon ——— You'll own that the

SOP. dream of de - light, And charming con - fections of chif - fon ——— You'll own that the

TEN. dream of de - light, And charming con - fections of chif - fon ——— You'll own that the

BASS. dream of de - light, And charming con - fections of chif - fon ——— You'll own that the

B.M. dressmaker's art ——— Has real - ly re - mark - a - ble strides made ——— No

SOP. dressmaker's art ——— Has real - ly re - mark - a - ble strides made ——— No

TEN. dressmaker's art ——— Has real - ly re - mark - a - ble strides made ——— No

BASS. dressmaker's art ——— Has real - ly re - mark - a - ble strides made ——— No

B.M. for - mer prin - cess could vie with the dress Of dear M^{rs} Hop - ping - ss

SOP. for - mer prin - cess could vie with the dress Of dear M^{rs} Hop - ping - ss

TEN. for - mer prin - cess could vie with the dress Of dear M^{rs} Hop - ping - ss

BASS. for - mer prin - cess could vie with the dress Of dear M^{rs} Hop - ping - ss

B.M. bridesmaid! No for - mer prin - cess - could vie with the dress Of

SOP. bridesmaid! No for - mer prin - cess - could vie with the dress Of

TEN. bridesmaid! No for - mer prin - cess - could vie with the dress Of

BASS. bridesmaid! No for - mer prin - cess could vie with the dress Of

B.M. dear MRS Hopping - ss brides maid.

SOP. dear MRS Hopping - ss brides maid.

TEN. dear MRS Hopping - ss brides maid.

BASS. dear MRS Hopping - ss brides maid.

No 3.

SONG- (M^{RS} Hoppings) and CHORUS.

"I'M ROMANTIC."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro.

M^{RS} Hoppings.

Piano.

M^{RS} HOPPING'S.

M^{RS} H.

1. I have always had a passion for a man of rank and fashion. Like the
 2. Once I met a handsome creature, quite a lord in ev - 'ry fea - ture, Who im -

M^{RS} H.

he - roes of the stories in the "Her - ald," Or the high and haugh - ty no - bles of the
 - press'd me with a sen - ti - men - tal feel - ing; And his man - ner did un - nerve me as he

M^{RS} H.

Nov - el - ette and "Bow - Bells;" Like Sir Ru - pert, or the Vis - count of Fitz -
 ask'd if he could serve me, And be - fore my ve - ry feet I saw him

Mrs H.
 -ger - ald. I ex - pect - ed to dis - cov - er I was
 kneel - ing. But I thought it ra - ther shock - ing When he

Mrs H.
 fol - lowed by a lov - er Who was Mar - quis, Duke, or e - ven Roy - al
 said "re - move your stock - ing!" So I told him his re - quest was hard - ly

Mrs H.
 High - ness, So I looked a - cross my should - er just to make him ra - ther bold - er, But he
 mod - est; Then he an - swer'd, "I as - sure you, if you don't I can - not cure you," And I

Mrs H.
 ne - ver seemed to o - ver - come his shy - ness. — I'm ro - man - tic!
 found that he was just a chi - ro - pod - ist. — I'm ro - man - tic!

MFS H. 

I should like to ride to mar-riage
But I felt a per-fect nin-ny

SOP. *f* 

She's ro-man-tic,
She's ro-man-tic,

TEN. *f* 

She's ro-man-tic,
She's ro-man-tic,

BASS. *f* 

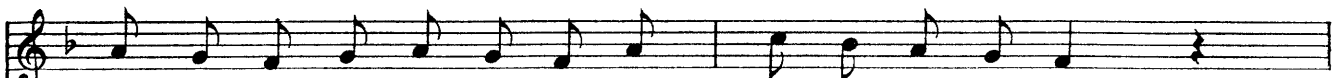
She's ro-man-tic,
She's ro-man-tic,



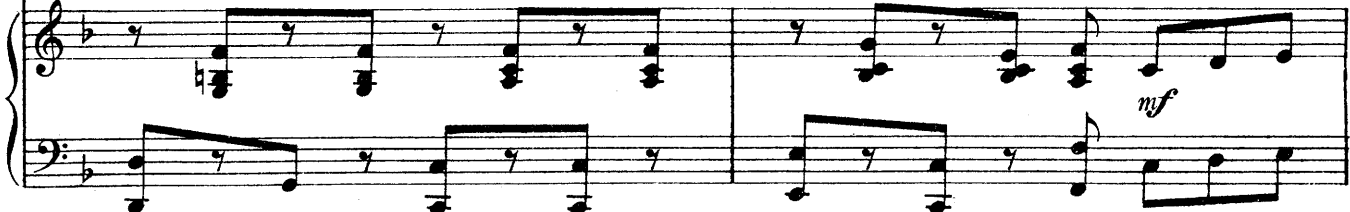
MFS H. 

In a cor-o-netted car-riage. I'm ro-man-tic, But I ne-ver yet Have been
When he said "my fee's a gui-nea!" I'm ro-man-tic, And I shan't for-get How I



MFS H. 

wed-ded by the he-ro of a pen-ny nov-el-ette.
took him for the he-ro of a pen-ny nov-el-ette.



SOP.
She's ro-man-tic! So ro-man-tic! She would like to ride to mar-riage
She's ro-man-tic! So ro-man-tic! But she felt a per-fect nin-ny

TEN.
She's ro-man-tic! So ro-man-tic! She would like to ride to mar-riage
She's ro-man-tic! So ro-man-tic! But she felt a per-fect nin-ny

BASS.
She's ro-man-tic! So ro-man-tic! She would like to ride to mar-riage
She's ro-man-tic! So ro-man-tic! But she felt a per-fect nin-ny

SOP.
In a cor-o-net-ted car-riage. She's ro-man-tic, But she ne-ver yet has been
When he said my fee's a gui-nea! She's ro-man-tic, But she won't for-get How she

TEN.
In a cor-o-net-ted car-riage. She's ro-man-tic, But she ne-ver yet has been
When he said my fee's a gui-nea! She's ro-man-tic, But she won't for-get How she

BASS.
In a cor-o-net-ted car-riage. She's ro-man-tic, But she ne-ver yet has been
When he said my fee's a gui-nea! She's ro-man-tic, But she won't for-get How she

SOP.
wed-ded to the he-ro of a pen-ny nov-el-ette!
took him for the he-ro of a pen-ny nov-el-ette!

TEN.
wed-ded to the he-ro of a pen-ny nov-el-ette!
took him for the he-ro of a pen-ny nov-el-ette!

BASS.
wed-ded to the he-ro of a pen-ny nov-el-ette!
took him for the he-ro of a pen-ny nov-el-ette!

Mrs H.

3. Then a for.eign par.ty eyed me and would
4. I was court.ed by a par.ty look.ing

Mrs H.

try to walk be.side me, And I thought his look was full of love un.
pret.ty strong and heart.y Though he said he lived on beans and so.da.

Mrs H.

- spo . ken; And I won.der'd what he need.ed, but I
- wa . ter. He was al.ways on the top.ic of his

Mrs H.

did . n't know if he did, For his Eng.lish was un.com.mon bad.ly
mis.sion phil.an.throp.ic, That would put an end to crime and war and

MFS H.

brok - en. Till he said, "oh, Sig - no - ri - na, I can play ze con - cer - ti - na, But I
slaughter. And of course it was - n't fun - ny that the cause de - mand - ed mon - ey, He was

MFS H.

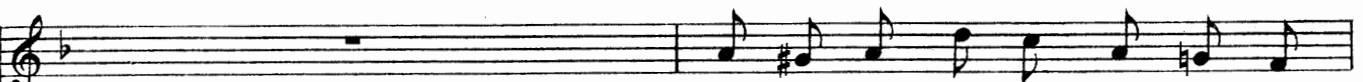
plai - z - a ve - ry bad and not in one key; Lend - a
al - ways on the beg or on the bor - row; And I

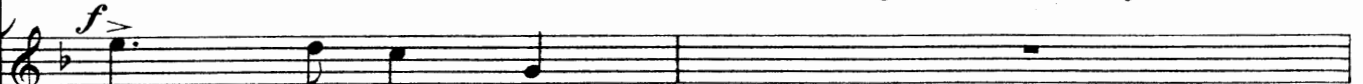
MFS H.

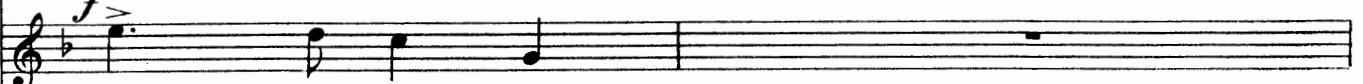
me u - no so - vra - no for me - can - i - co pi - a - no, And I
stood it up to twen - ty, then I said that it was plen - ty, And he

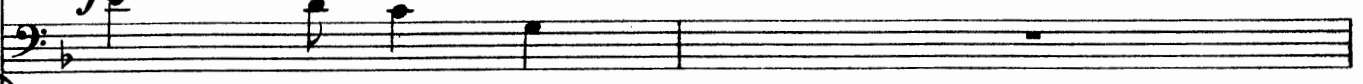
MFS H.

give your name - a to ze bloom - ing mon - key" — I'm ro - man - tic,
promised he would pay me back to - mor - row! — I'm ro - man - tic,

MRS H.  It was such a sharp re - mind - er,
But I caught the wor - thy he - ro,

SOP.  She's ro - man - tic,
She's ro - man - tic,

TEN.  She's ro - man - tic,
She's ro - man - tic,

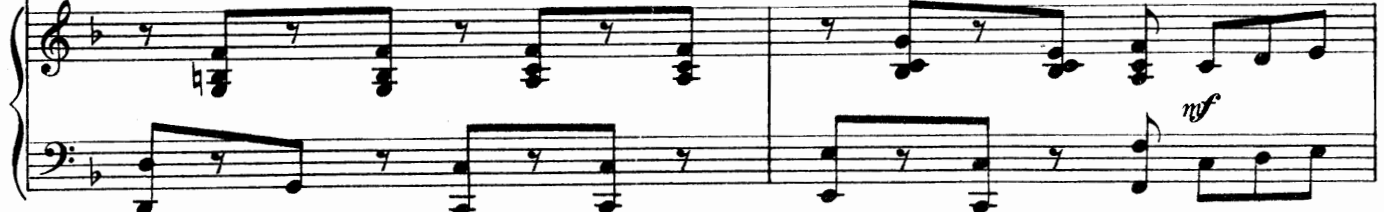
BASS  She's ro - man - tic,
She's ro - man - tic,

 *f* *p*

MRS H.  Find - ing him an or - gan - grind - er! I'm ro - man - tic, But it's safe to bet That I'm
Sup - ping at the Tro - ca - de - ro! I'm ro - man - tic, But the girl he met Was the



MRS H.  not the sil - ly mai - den of the pen - ny nov - el - ette.
gold - en - haired De - li - lah of the pen - ny nov - el - ette.

 *mf*

SOP.
She's ro - man - tic! So ro - man - tic! It was such a sharp re - mind - er
She's ro - man - tic! So ro - man - tic! But she caught the wor - thy he - ro

TEN.
She's ro - man - tic! So ro - man - tic! It was such a sharp re - mind - er
She's ro - man - tic! So ro - man - tic! But she caught the wor - thy he - ro

BASS.
She's ro - man - tic! So ro - man - tic! It was such a sharp re - mind - er
She's ro - man - tic! So ro - man - tic! But she caught the wor - thy he - ro

SOP.
Find - ing him an or - gan grind - er! She's ro - man - tic, But it's safe to bet That she's
Sup - ping at the Tro - co - de - ro! She's ro - man - tic, But the girl he met Was the

TEN.
Find - ing him an or - gan grind - er! She's ro - man - tic, But it's safe to bet That she's
Sup - ping at the Tro - co - de - ro! She's ro - man - tic, But the girl he met Was the

BASS.
Find - ing him an or - gan grind - er! She's ro - man - tic, But it's safe to bet That she's
Sup - ping at the Tro - co - de - ro! She's ro - man - tic, But the girl he met Was the

SOP.
not the sil - ly mai - den of the pen - ny nov - el - ette!
gol - den - haired De - li - lah of the pen - ny nov - el - ette!

TEN.
not the sil - ly mai - den of the pen - ny nov - el - ette!
gol - den - haired De - li - lah of the pen - ny nov - el - ette!

BASS.
not the sil - ly mai - den of the pen - ny nov - el - ette!
gol - den - haired De - li - lah of the pen - ny nov - el - ette!

Nº 4.

SONG.— (Carajolo) and CHORUS.

“THE TOREADOR’S SONG.”

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Piano. *ff*

Allegro.

CARAJOLO.

I'm the

mf

CAR. glo - ry and pride of the land of Spain, A

SOP. *f* Ta - ran - ta - ra - tan - ta - ra - ta,

TEN. *f* Ta - ran - ta - ra - tan - ta - ra - ta,

BASS. *f* Ta - ran - ta - ra - tan - ta - ra - ta,

f *mf*

CAR. mon-arch of men with a migh - ty train, When

SOP. Ta - ran.ta - ra - tan.ta - ra - ta.

TEN. Ta - ran.ta - ra - tan.ta - ra - ta.

BASS. Ta - ran.ta - ra - tan.ta - ra - ta.

CAR. I ap-pear and I slay the Bull, With la - dies' ro.ses the ring is full. They

CAR. cast their fans and their hearts be-fore the Tor.ca.do.ra.ble to - re - a.dor! O -

CAR. *la! O - la! O - la! O - la! O -*

SOP. *Ta - ran - ta - ra - ta, Ta - ran - ta - ra - ta, O -*

TEN. *Ta - ran - ta - ra - ta, Ta - ran - ta - ra - ta, O -*

BASS. *Ta - ran - ta - ra - ta, Ta - ran - ta - ra - ta, O -*

CAR. *la! O - la! O - la! O - la! O - la!*

SOP. *la! O - la! O - la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - tan - ta - ra -*

TEN. *la! O - la! O - la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - tan - ta - ra -*

BASS. *la! O - la! O - la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - ta - ta - ra -*

CAR. Oh, for I am the To-re-a-dor, I am famous on ev-er-y

SOP. -ta!

TEN. -ta!

BASS. -ta!

CAR. shore, There is no one that's worshipped more, In the pa-lace, or in the po-

CAR. -sa-da; For the la-dies will blush be-fore The a-dor-a-ble To-re-a-

CAR. *- dor, And a wel. come the ring will roar — To its he . ro, the gal . lant Es .*



CAR. *- pa - da.*




CAR. *There is no one on earth to match my fame,*

SOP. *Ta .*

TEN. *Ta .*

BASS. *Ta .*



CAR. *The brav-est of men at the bold-est game!*

SOP. - ran-ta - ra-tan-ta - ra - ta, Ta -

TEN. - ran-ta - ra-tan-ta - ra - ta, Ta -

BASS. - ran-ta - ra-tan-ta - ra - ta, Ta -

The first system of the musical score features four vocal staves (CAR., SOP., TEN., BASS.) and a piano accompaniment. The vocal parts are in a key with two sharps (F# and C#) and a 2/4 time signature. The lyrics for the Caroleer are "The brav-est of men at the bold-est game!". The Soprano, Tenor, and Bass parts have the lyrics "- ran-ta - ra-tan-ta - ra - ta, Ta -". The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines, including dynamic markings *mf* and *f*.

CAR. *The sol-dier hides in the ground to slay An*

SOP. - ran-ta - ra-tan-ta - ra - ta.

TEN. - ran-ta - ra-tan-ta - ra - ta.

BASS. ran-ta - ra-tan-ta - ra - ta.

The second system of the musical score continues the vocal parts and piano accompaniment. The Caroleer's lyrics are "The sol-dier hides in the ground to slay An". The Soprano, Tenor, and Bass parts have the lyrics "- ran-ta - ra-tan-ta - ra - ta." and "ran-ta - ra-tan-ta - ra - ta." respectively. The piano accompaniment continues with chords and melodic lines, including a dynamic marking *mf*.

CAR. un - seen en - e - my miles a - way; But — hand to horn is the dead - ly war Of the

CAR. tor - ea - do - ra - ble To - re - a - dor. O - la! O - la! O -

SOP. Ta - ran - ta - ra - ta,

TEN. Ta - ran - ta - ra - ta,

BASS. Ta - ran - ta - ra - ta,

CAR. - la! O - la! O - la! O - la! O - la! O - la! O -

SOP. Ta - ran - ta - ra - ta, O - la! O - la! O - la! O - la! O -

TEN. Ta - ran - ta - ra - ta, O - la! O - la! O - la! O - la! O -

BASS. Ta - ran - ta - ra - ta, O - la! O - la! O - la! O - la! O -

CAR. *la!* *Oh, for I am the To-re - a -*

SOP. *la! Ta-ran-ta-ra - tan-ta-ra-tan-ta-ra - ta!*

TEN. *la! Ta-ran-ta-ra - tan-ta-ra-tan-ta-ra - ta!*

BASS. *la! Ta-ran-ta-ra - tan-ta-ra-tan-ta-ra - ta!*

CAR. *-dor, I am fa-mous on e - ve - ry shore, There is no one that's worshipp'd*

CAR. *more In the pal - ace or in the po - sa - da; For the*

CAR. *la-dies will blush be-fore The a - dor - a - ble To - re - a - dor, And a*

CAR. wel. come the ring will roar — To its he - ro the gal.lant Es - pa -

CAR. - da. For I am the To - re - a - dor, I am famous on e - ve - ry

SOP. For he is the To - re - a - dor, He is famous on e - ve - ry

TEN. For he is the To - re - a - dor, He is famous on e - ve - ry

BASS. For he is the To - re - a - dor, He is famous on e - ve - ry

CAR. shore, There is no one that's worshipped more In the pal.ace or in the po - sa - da. For the

SOP. shore, There is no one that's worshipped more In the pal.ace or in the po - sa - da. For the

TEN. shore, There is no one that's worshipped more In the pal.ace or in the po - sa - da. For the

BASS. shore, There is no one that's worshipped more In the pal.ace or in the po - sa - da. For the

CAR. la.dies will blush be . fore The a . do . ra . ble To . re . a . dor, *cres:* And a

SOP. la.dies will blush be . fore The a . do . ra . ble To . re . a . dor, *cres:* And a

TEN. la.dies will blush be . fore The a . do . ra . ble To . re . a . dor, *cres:* And a

BASS. la.dies will blush be . fore The a . do . ra . ble To . re . a . dor, *cres:* And a

CAR. wel . come the ring will roar *ff rall.* To its he . ro, the gal . lant Es .

SOP. wel . come the ring will roar *ff rall.* To its he . ro, the gal . lant Es .

TEN. wel . come the ring will roar *ff rall.* To its he . ro, the gal . lant Es .

BASS. wel . come the ring will roar *ff rall.* To its he . ro, the gal . lant Es .

CAR. - pa - da.

SOP. - pa - da.

TEN. - pa - da.

BASS. - pa - da.

Nº 5.

QUARTET.— (Dora, Nancy, M^r Probitt, and Porter.)

"A RIDE IN THE PUFF-PUFF"

Words by
PERCY GREENBANK.

Allegro.

Music by
LIONEL MONCKTON.

Dora.

Piano.

DORA.

1. Oh, a jour-ney by train Is a
2. If you tra-vel by night Then your

M^r PROBITT.

DORA.

ter-ri-ble strain, I ob-ject to the fuss and the flur-ry, There's the
slum-bers are slight, For the rest of the pas-sen-gers snore, so, When it's

MF P.

chance of mis-haps To your lug-gage and wraps, When you all have to change in a
cold, you may freeze And get cramp in your knees, While the foot-warm-ers leak on the

NANCY.

hur - ry, The com - partments aren't wide, And they're stuf - fy in - side, Your en -
floor, so. Then the nov - els and fruit That they bring you *en route*, And the

NAN.

PORTER.

- joy - ment this fre - quent - ly hin - ders, If you
milk that you just eat a bun with; And the

POR.

let down the sash It's re - mark - ab - ly rash, For you prompt - ly get smothered with
por - ters you tip In the course of your trip, Oh, you're glad when the whole thing is

TUTTI.

POB. cin - ders. It's
done with. It's

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "cin - ders. It's done with. It's". The piano accompaniment includes dynamic markings such as *mf* and *mf'*.

oh, for a ride in the puff - puff, Oh, for a jour - ney by
oh, for a ride in the puff - puff, Oh, for a jour - ney by

The second system continues the musical score with the lyrics "oh, for a ride in the puff - puff, Oh, for a jour - ney by". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

rail, _____ The jolt - ing and shak - ing, will
rail, _____ What ter - ri - ble ra - tions, you

The third system of the score includes the lyrics "rail, _____ The jolt - ing and shak - ing, will rail, _____ What ter - ri - ble ra - tions, you". The piano accompaniment features a prominent bass line with eighth notes.

set you all ach - ing, Your face will get dus - ty and pale, _____ Your
get at the sta - tions, The sand.wich - es al - ways are stale, _____ And

The final system on the page contains the lyrics "set you all ach - ing, Your face will get dus - ty and pale, _____ Your get at the sta - tions, The sand.wich - es al - ways are stale, _____ And". The piano accompaniment concludes with a sustained chord in the right hand.

hair will get aw - ful - ly rough - puff, If you're in - clined to be
 ev - 'ry thing's frightful - ly tough - puff, Pas - sen - gers of - ten com -

vain, _____ You will be dis - tressed, For you don't look your best, When you've
 - plain; _____ You real - ly don't feel Quite in - clined for a meal, Till you've

1. _____ 2. _____
 been for a trip in the train, _____ train, _____
 fin - ish'd your trip in the

DANCE.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The music features a melodic line in the treble clef and a bass line in the bass clef. The treble clef line includes a fermata over a chord in the third measure. The bass line consists of eighth notes with a 'y' marking.

Second system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The treble clef line has a fermata over a chord in the third measure. The bass line continues with eighth notes and a 'y' marking.

Third system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The treble clef line has a fermata over a chord in the fourth measure. The bass line continues with eighth notes and a 'y' marking. A dynamic marking 'f' is present in the fourth measure of the treble clef.

Fourth system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The treble clef line has a fermata over a chord in the fourth measure. The bass line continues with eighth notes and a 'y' marking.

Fifth system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The treble clef line has a fermata over a chord in the fourth measure. The bass line continues with eighth notes and a 'y' marking. The system concludes with a double bar line.

No. 6.

TRIO.— (Dora, Nancy, and Susan.)

"WON'T IT BE A LARK."

Words by
PERCY GREENBANK.Music by
IVAN CARYLL.

Allegretto.

Piano.

DORA.

We're dear lit - tle girls, you

DORA.

know, And dear lit - tle lives we've led: But still, I'm a.fraid, each

DORA.

dear lit - tle maid Has brains in her dear lit - tle head. And

NANCY.

NAN.

now for a day or so, One dear lit - tle maid's in - clined To

NAN.

try. if she can, A dear lit - tle plan She's got in her dear lit - tle mind.

DORA.

Oh, she and I and you Have such a — lot to do; And

NAN.

Oh, she and I and you Have such a — lot to do; And

SUS.

Oh, she and I and you Have such a — lot to do; And

DORA. we must not Re - veal the plot, But try to keep it dark. I

NAN. we must not Re - veal the plot, But try to keep it dark. I

SUS. we must not Re - veal the plot, But try to keep it dark. I

DORA. think, be - fore we're done we're sure - to - have some fun, We

NAN. think, be - fore we're done we're sure - to - have some fun, We

SUS. think, be - fore we're done we're sure - to - have some fun, We

DORA. all a - gree, oh, wont it be, yes, wont it be a lark.

NAN. all a - gree, oh, wont it be, yes, wont it be a lark.

SUS. all a - gree, oh, wont it be, yes, wont it be a lark.

DORA. Yes, won't it be a lark!

NAN. Yes, won't it be a lark!

SUS. Yes, won't it be a lark!

SUSAN. (Pointing to NANCY.)
That dear lit - tle girl, to - day, As

SUS. part of her deep laid plan, Will don, more or less, A mas - cu - line dress And

NANCY. (Pointing to DORA.)

SUS. look like a dear lit - tle man. This o - ther will have to say That

NAN. she is a wife, you see; Her dear lit - tle friend will try and pre - tend Her

DORA. Oh, she and

NAN. dear lit - tle hus - band to be. Oh, she and

SUS. Oh, she and

DORA. I and you Have such - a - lot to do; And we must not re -

NAN. I and you Have such - a - lot to do; And we must not re -

SUS. I and you Have such - a - lot to do; And we must not re -

DORA. *veal the plot But try to keep it dark. I think be -*

NAN. *veal the plot But try to keep it dark. I think be -*

SUS. *veal the plot But try to keep it dark. I think be -*

DORA. *fore were done We're sure to have some fun, We all a - gree Oh,*

NAN. *fore were done We're sure to have some fun, We all a - gree Oh,*

SUS. *fore were done We're sure to have some fun, We all a - gree Oh,*

DORA. *won't it be, Yes, won't it be a lark!*

NAN. *won't it be, Yes, won't it be a lark!*

SUS. *won't it be, Yes, won't it be a lark!*

DORA. Yes, won't it be a lark!

NAN. Yes, won't it be a lark!

SUS. Yes, won't it be a lark!

DANCE.

p

No. 7.

SONG (Archie.)

"EVERYBODY'S AWFULLY GOOD TO ME."

Words and Music by

PAUL A. RUBENS.

Moderato.

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The music begins with a forte (f) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand.

ARCHIE.

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The vocal line has two verses of lyrics. The piano accompaniment is in a 2/4 time signature and features a steady bass line and chords in the right hand.

1. I'm an awf - 'lly sim - ple fel - low As I'm
 2. Now I'm not a bit con - ceit - ed, But of

Musical notation for the second line of the song, including a vocal line and piano accompaniment. The vocal line continues the melody with lyrics. The piano accompaniment continues with chords and a bass line.

ARC. sure you'll all a - gree; And I real - ly don't know what My va - rious
 course I know my worth; I hav - en't got much gen - ius, But I'm

Musical notation for the third line of the song, including a vocal line and piano accompaniment. The vocal line concludes the phrase with lyrics. The piano accompaniment continues with chords and a bass line.

ARC. friends can see in me. My ac - quaint - an - ces are end - less And their
 sim - ply "full of birth;" I've got a bit of mo - ney, But my

ARC.

names I quite for-get, For one half I on-ly know by sight And the friends are not un-kind, I think mo-ney's ra-ther vul-gar, But

ARC.

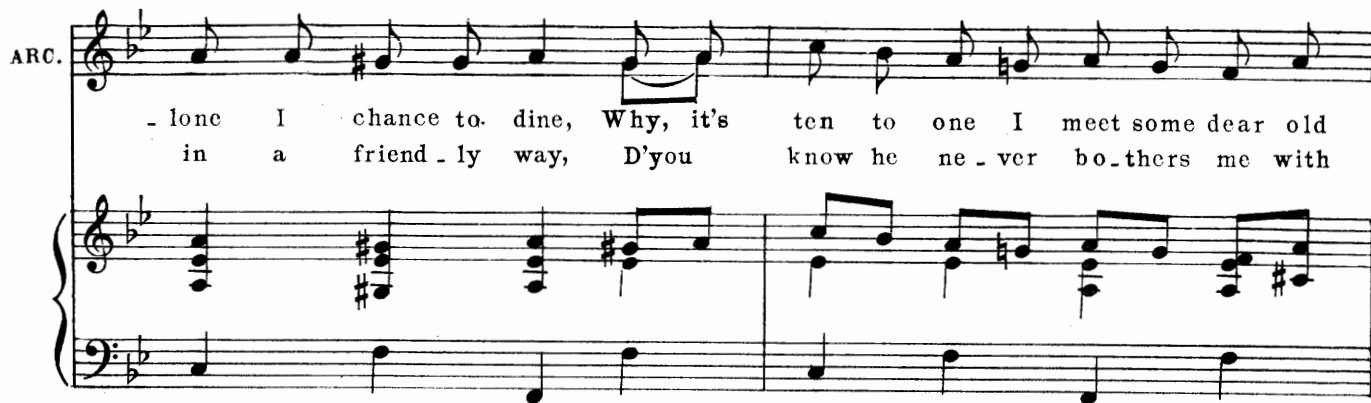
rest I've ne-ver met. But ev-'ry-bo-dy's awf-'lly good to they don't seem to mind. Why, ev-'ry-bo-dy's awf-'lly good to

ARC.


me, Don't you know; I'm just a-bout as spoilt as I can me, Don't you know; I'm just a-bout as spoilt as I can

ARC.

be, Don't you know. If I go out, say to Prin-ce's, and a be, Don't you know. I lent a chap a mon-key once, quite

ARC. 

- lone I chance to dine, Why, it's ten to one I meet some dear old
 in a friend - ly way, D'you know he ne - ver bo - thers me with

ARC. 

Ox - ford friend of mine. Well, not on - ly does he join me, but he
 of - fers to re - pay; Why, he ve - ry kind - ly bor - row'd something

ARC. 

or - ders all the wine! Ev - 'ry - bo - dy's awf - lly good to me.
 more the o - ther day! Ev - 'ry - bo - dy's awf - lly good to me.

ARC. 

3. The
 4. I

f *p*

ARC.

o - ther day out shoot - ing I was stand - ing near a friend; Some
 know a lit - tle la - dy Who is ab - so - lute - ly sweet; I

ARC.

par - trid - ges came o - ver, But they flew the o - ther end; I
 in - tro - duce her proud - ly, To each de - cent chap I meet; They

ARC.

tried to get a shot in And I shift - ed from my place, When my
 all say they're de - light - ed, And it makes me feel so vain When I

ARC.

friend quite gai - ly blazed a - way And got me in the face!
 hear them make ar - rangements To meet ve - ry soon a - gain! Oh,

ARC.

Ev'ry-body's awf'ly good to me, Don't you know; I'm just about as spoilt as I can
 Ev'ry-body's awf'ly good to me, Don't you know; I'm just about as spoilt as I can

ARC.

be, Don't you know; It really was a most un-pleasant thing to have occur'd, It was
 be, Don't you know; One day I introduc'd her to a friend of mine call'd Brown, Well he

ARC.

my fault ab- so- lute- ly, for I quite obscur'd his bird. Still he didn't lose his temper, why, he
 ac- tual- ly look'd after her while I was out of town. It was so un- self- ish of him, for he's

ARC.

ne- ver said a word! Ev'ry- bo- dy's awf'ly good to me.
 married too, is Brown! Oh, ev'ry- bo- dy's awf'ly good to me.

Fine.

No. 8.

DUET.- (Susan and Gigg.)

Words by
PERCY GREENBANK.Music by
LIONEL MONCKTON.

Allegretto.

Susan.

Piano.

SUS.

SUS.

SUS.

1. If
2. Now

e - ver I mar - ry, my hus - band must be In some oc - cu - pa - tion at -
sometimes I think I would mar - ry for choice An op - er - a sing - er, with

- trac - tive to me; I'm sure I should dote on an ar - tist of note, With
beau - ti - ful voice, Whod work with the whole of his heart and his soul In

SUS.

won-der-ful ties and a vel-ve-teen coat!
ren-der-ing, say, a Wag-ner-i-an rôle.

GIGG.

Oh, that sort of man would.n't suit you a bit, He'd
For choos-ing a sing-er your mo-tif is leit, Re.

GIGG.

al-ways be try-ing to get you to sit, And paint-ing a-way for
.mem-ber that he would be out ev-'ry night; The day-time, a-las! I

GIGG.

send-ing-in day; You know the A-ca-de-my o-pens in May!
fear he would pass Re-hear-sing ex-pres-sion in front of a glass.

(Dialogue and Business.)

1. | 2.

SUSAN.

I think I see that
I think I see that

GIGG.

Now don't you see that
Now don't you see that

mf

SUS.
I should be un - hap - py with such a ce - le - bri - tee, His
I should be un - hap - py with such a ce - le - bri - tee, Al -

GIGG.
You would be un - hap - py with such a ce - le - bri - tee, His
You would be un - hap - py with such a ce - le - bri - tee, Al -

SUS.
lan - guage ar - tis - tic, would fall ra - ther flat! I should.n't get on with a
- though he would pro - bab - ly ne - ver sing flat, I should.n't get on with a

GIGG.
lan - guage ar - tis - tic, would fall ra - ther flat! You would.n't get on with a
- though he would pro - bab - ly ne - ver sing flat, You would.n't get on with a

SUS.
man like that!
man like that!

GIGG.
man like that!
man like that!

D. C. §

GIGG.

3. Im
4. Why

GIGG.

sure you'd find no one more suit - a - ble than A high - ly re - spect - a - ble
not try a judge ve - ry learn - ed and bland, The Law Courts, you know, are not

GIGG.

med - i - cal man, Whose praise would be sung By the old and the young;- Your
far down the Strand, And there he'd pre - side, Look - ing most dig - ni - fied, And

GIGG.

pulse he would feel and ex - am - ine your tongue.
lis - ten while dif - fer - ent ca - ses were tried.

SUSAN.

Well, I should get dread - ful - ly jeal - ous, you know, For
Yes, jud - ges are won - der - ful per - sons, no doubt, But

SUS.

pop - u - lar doc - tors are flirt - ed with so; Some la - dies, you see, Will
they've got a hab - it of find - ing things out; And I should ob - ject To

SUS.

ask them to tea, And ful - ly des - cribe what their symp - toms may be.
have him sus - pect, Sup - pos - ing my con - duct was not quite cor - rect.

(Dialogue and Business.)

3. 4. SUSAN.
 I think I see that
 I think I see that
 GIGG.
 Now don't you see that
 Now don't you see that

SUS.
I should be Un - hap - py with such a ce - le - bri - tee! With
I should be Un - hap - py with such a ce - le - bri - tee! He'd

GIGG.
you would be Un - hap - py with such a ce - le - bri - tee! With
you would be Un - hap - py with such a ce - le - bri - tee! He'd

SUS.
pa - tients he'd al - ways be hav - ing a chat, I should.n't get on with a
al - ways be find - ing out what I was at, I should.n't get on with a

GIGG.
pa - tients he'd al - ways be hav - ing a chat, You would.n't get on with a
al - ways be find - ing out what you were at, You would.n't get on with a

SUS.
man like that!
man like that!

GIGG.
man like that!
man like that!

D. S.

N^o 9.

SONG.- (Pettifer) and CHORUS.

"MY ZOO"

Words by
PERCY GREENBANK.Music by
IVAN CARYLL.

Piano.

PETTIFER.

When - e - ver you're my way, quite close to Rat.cliffe

PET. High - way, Just look at my large stock - in - trade, I've

SOP. trade, trade,

TEN. trade, trade,

BASS. trade, trade,

PET. all things on sale O! A win - kle or a whale O! I'll for - ward at

PET. once, car - riage paid. A lamb, or a li - on, I'm rea - dy to sup -

SOP. paid, paid.

TEN. paid, paid.

BASS. paid, paid.

PET. -ply on De - mand, or a nice lit - tle bow - A

SOP. - wow, wow,

TEN. - wow, wow,

BASS. - wow, wow,

PET. leo.pard first - rate, or a fine al - li - ga - tor, A mar - mo - set, an

PET. os - trich, A cam - el, or a cow.

SOP. or a cow, cow,

TEN. or a cow, cow,

BASS. or a cow, cow,

PET. You'll find that mine are not _____ At all ex - pen - sive terms, _____

SOP. cow.

TEN. cow.

BASS. cow.

PET. For ear-ly birds I've got ———— Some ex-tra spe-cial worms. ————

PET. And then I've safe and snug ———— A Po-lar bear or two, ————

PET. So poor old maids may get a hug In-side my zoo, zoo, zoo.

SOP. You'll find that

TEN. You'll find that

BASS. You'll find that

SOP. his are not _____ At all ex - pen - sive terms, _____ For ear - ly birds he's got _____

TEN. his are not _____ At all ex - pen - sive terms, _____ For ear - ly birds he's got _____

BASS. his are not _____ At all ex - pen - sive terms, _____ For ear - ly birds he's got _____

SOP. — Some ex - tra spe - cial worms. _____ And then he's safe and snug _____ A Po - lar

TEN. — Some ex - tra spe - cial worms. _____ And then he's safe and snug _____ A Po - lar

BASS. — Some ex - tra spe - cial worms. _____ And then he's safe and snug _____ A Po - lar

SOP. bear or two, _____ So poor old maids may get a hug In - side his zoo, zoo, zoo.

TEN. bear or two, _____ So poor old maids may get a hug In - side his zoo, zoo, zoo.

BASS. bear or two, _____ So poor old maids may get a hug In - side his zoo, zoo, zoo.

PET.

PET.

I've always been no.ted, when com.pan.ies are

8

p

PET.

float.ed, For find.ing a nice gui.nea.pig, My

SOP.

pig, pig!

TEN.

pig, pig!

BASS.

pig, pig!

f *p*

PET. storks more or less 'll re - call the Ho - tel Ce - cil, Their bills are so

PET. long and so big, Card-sharpers may meet, Ah! With such a cunning

SOP. big, big!

TEN. big, big!

BASS. big, big!

PET. chee - tah! And gam - blers can play ducks and drakes, If

SOP. drakes, drakes!

TEN. drakes, drakes!

BASS. drakes, drakes!

PET. drunkards should roam there, they'll feel quite at home there, And even strict ab-

PET. - stain-ers may see a lot of snakes,

SOP. lot of snakes, snakes,

TEN. lot of snakes, snakes,

BASS. lot of snakes, snakes,

PET. I've ravens black as night; There al- so may be seen

SOP. snakes!

TEN. snakes!

BASS. snakes!

PET. — Some cock - a - toos in white, — Some par - rots red and green, —

PET. — But all their splen.dour pales, — With my ma - caws in view; —

PET. — I call them "Pink'uns" for their tails Are short and blue, blue, blue!

SOP. He's ra - vens

TEN. He's ra - vens

BASS. He's ra - vens

SOP. black as night; — There al - so may be seen — Some cock - a - toos in white, —

TEN. black as night; — There al - so may be seen — Some cock - a - toos in white, —

BASS. black as night; — There al - so may be seen — Some cock - a - toos in white, —

SOP. — Some Par - rots red and green, — But all their splen - dour pales, — With his ma -

TEN. — Some Par - rots red and green, — But all their splen - dour pales, — With his ma -

BASS. — Some Par - rots red and green, — But all their splen - dour pales, — With his ma -

SOP. - caws in view, — He calls them "Pink 'uns" for their tails are short and blue, blue, blue.

TEN. - caws in view, — He calls them "Pink 'uns" for their tails are short and blue, blue, blue.

BASS. - caws in view, — He calls them "Pink 'uns" for their tails are short and blue, blue, blue.

DANCE.

The image displays a page of piano music for a dance, consisting of six systems of two staves each. The music is in G major (one sharp) and 2/4 time. The dynamics are marked as follows:

- System 1: *p*
- System 2: *f* and *p*
- System 3: *f*
- System 4: *p*
- System 5: *f* and *p*
- System 6: *f*

The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The piece concludes with a final cadence in the bass staff.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes chords and melodic lines with a dynamic marking of *f* (forte) in the bass staff.

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

Third system of musical notation, showing a change in dynamics to *ff* (fortissimo) in the bass staff.

Fourth system of musical notation, featuring complex chordal structures and melodic lines.

Fifth system of musical notation, continuing the intricate musical texture.

Sixth system of musical notation, concluding the page with a final cadence.

No. 10.

DUET.— (Dora and Nancy.)

"HUSBAND AND WIFE."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegretto.

Dora.

Piano.

DORA. 1. Now I have mar - ried you, Sir! _____
DORA. 2. If you should look at a maid, _____

NANCY. Now I have mar - ried you, Mad - am! _____ DORA. We'll be a pair
NANCY. If I have care - less - ly kiss'd her, _____ DORA. I am not hard,

DORA.

Such as were ne'er Heard of, since Eve and her Ad - am, —
 I can re - gard An - y such girl as a sis - ter! —

NANCY. Just as o - a - ses oc - cur, — DORA. Out in a wil - der - ness
 NANCY. I too shall not be dis - may'd, — KATE. Though at a man you may

DORA.

a - rid, — NANCY. We shall dis - play, What is the way,
 wink so, — DORA. You're ve - 'ry kind, If you don't mind

DORA.

How to be hap - py though mar - ried. —
 How to be hap - py, I think so. —

How to be hap - py though mar - ried. —
 You mean to try it? though mar - ried. —

Tempo di Valse.

NANCY. I will come home to tea, _____ DORA. I'll make the
NANCY. I'll ne . ver beat my wife _____ DORA. I'll ne . ver

tea for you, _____ NANCY. I may be late,
scold my boy! _____ NANCY. If o . ther chaps

NAN. Sev . en, or Eight, DORA. I will sit up till half past
Like her, per . haps, NANCY. That will not spoil her hus . band's

NAN. two, KATE. If I re . turn at three _____
joy. DORA. So we will pass our life _____

NANCY. Flushed with un - ru - ly mirth, _____ DORA. Nev - er you fear I'll
 NANCY. Flirt.ing for all we're worth _____ DORA. Mer - ry : at heart and

DORA. 1.
 laugh with you, dear, The hap - pi - est pair on earth, _____
 al - ways a - part, The hap - pi - est pair on _____

NAN. _____
 The hap - pi - est pair on earth, _____
 The hap - pi - est pair on _____

DORA. 2.
 earth. _____ The hap - pi - est pair,

NAN. _____
 earth. _____ The hap - pi - est pair,

mf

DORA. The hap - pi - est pair, Ah! Ah! Ah!

NAN. The hap - pi - est pair, Ah! Ah! Ah!



DORA. The hap - pi - est pair, The hap - pi - est pair *cres.*

NAN. The hap - pi - est pair, The hap - pi - est pair *cres.*



DORA. *f* on earth.

NAN. *f* on earth.



DANCE.

The first system of music features a treble clef with a key signature of two flats and a dynamic marking of *mf*. The melody consists of quarter and eighth notes with slurs. The bass line is primarily composed of chords and single notes. A fermata is placed over the final note of the first measure.

The second system continues the melody and bass line. It includes a fermata over the final note of the first measure and a repeat sign at the end of the system.

The third system contains a fermata over the final note of the first measure. Below the bass line, there are four measures marked with *rit.* and an asterisk (*).

The fourth system continues the musical piece with a fermata over the final note of the first measure.

The fifth system concludes the piece with a fermata over the final note of the first measure. A *rit.* marking is present above the bass line, and a *rit.* marking with an asterisk (*) is located below the bass line.

No. 11.

QUARTET- (Dora, Nancy, Gus, and Archie.)

"ESPAÑA."

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Allegretto.

Piano.

The piano introduction is in 3/8 time, marked 'Allegretto' and 'Piano'. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and ends with a quarter note G5. The bass line consists of a steady eighth-note accompaniment.

NANCY.

A - way to Es - pa - ña, To - day or Ma -

Nancy's first line of music is in 3/8 time. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

NAN.

- na - ña. That's Span - ish, you know, for "to - mor - row;"

DORA.

We'll

Nancy's second line continues the vocal melody with eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Dora's line begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5. The piano accompaniment continues with a steady eighth-note bass line.

DORA.

sit in the fore rows Of Pla - za de to - ros, And gaze on the

Dora's third line continues the vocal melody with eighth notes G4, A4, B4, C5, D5, E5, F5, G5. The piano accompaniment continues with a steady eighth-note bass line.

ARCHIE.

DORA

bull-fight with sor-row. Then hey! for Le-ri-da, And

ARCH.

ol-la pod-ri-da, Ma-drid, and Se-ville, and San-to-nal

GUS.

The mer-ry man-til-la, The gal-lant gue-ril-la, And

GUS.

beau-ties of bright Bar-ce-lo-na.

f

NAN. Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

DORA. Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

ARCH. Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

GUS. Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

NAN. Pra - do, mer - ry. Wo - man and man go In for - fan - dan - go,

DORA. Pra - do, mer - ry. Wo - man and man go In for - fan - dan - go,

ARCH. Pra - do, mer - ry. Wo - man and man go In for - fan - dan - go,

GUS. Pra - do, mer - ry. Wo - man and man go In for - fan - dan - go,

NAN. Smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

DORA. Smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

ARCH. Smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

GUS. Smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

NAN. jo - king! Lighting a real Ca - ba - ña, smo - king, Joins the to - re - ro

DORA. jo - king! Lighting a real Ca - ba - ña, smo - king, Joins the to - re - ro

ARCH. jo - king! Lighting a real Ca - ba - ña, smo - king, Joins the to - re - ro

GUS. jo - king! Lighting a real Ca - ba - ña, smo - king, Joins the to - re - ro

NAN.
In a bo - le - ro, vi - va, Vi - va Es - pa - ña.

DORA.
In a bo - le - ro, vi - va, Vi - va Es - pa - ña.

ARCH.
In a bo - le - ro, vi - va, Vi - va Es - pa - ña.

GUS.
In a bo - le - ro, vi - va, Vi - va Es - pa - ña.

NANCY.
A - cross the fron - ter - a, The gay cri - a -

NAN. *DORA.*

- der - a Will bring us Tor - til - las and Xe - res. Oh,

DORA.

best on the whole is A dish of fri - jo - les, A food that is

DORA. *ARCHIE.*

fit for the fai - ries! And if down at Ca - diz A

ARCH.

hun - dred in shade is The heat by Ne - gret - ti and Zam - bra, -

GUS.
We'll fly to Gren - a - da And drink lim - on - a - da, While

GUS.
strol - ling a - bout the Al - ham - bra!

NAN. *f*
Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

DORA. *f*
Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

ARCH. *f*
Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

GUS. *f*
Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features four vocal parts (Gus, Nan, Dora, Arch) and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The lyrics are: 'We'll fly to Gren - a - da And drink lim - on - a - da, While strol - ling a - bout the Al - ham - bra! Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive'. The piano part includes a forte (*f*) dynamic marking.

NAN.
Pra - do, mer - ry. Wo - man and man go In for— fan - dan - go

DORA.
Pra - do, mer - ry. Wo - man and man go In for— fan - dan - go

ARCH.
Pra - do, mer - ry. Wo - man and man go In for— fan - dan - go

GUS.
Pra - do, mer - ry. Wo - man and man go In for— fan - dan - go

NAN.
smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

DORA.
smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

ARCH.
smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

GUS.
smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

jo - king! Light.ing a real Ca - ba - ña, smo - king, Joins the to - re - ro

jo - king! Light.ing a real Ca - ba - ña, smo - king, Joins the to - re - ro

jo - king! Light.ing a real Ca - ba - ña, smo - king, Joins the to - re - ro

jo - king! Light.ing a real Ca - ba - ña, smo - king, Joins the to - re - ro

In a bo - le - ro, vi - va, Vi - va Es - pa - - - ña.

In a bo - le - ro, vi - va, Vi - va Es - pa - - - ña.

In a bo - le - ro, vi - va, Vi - va Es - pa - - - ña.

In a bo - le - ro, vi - va, Vi - va Es - pa - - - ña.

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a dynamic marking of *f* (forte). The melody consists of eighth and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece. The upper staff features a melodic line with some chromaticism, including a sharp sign (F#) in the fifth measure. The lower staff continues with a steady accompaniment of chords and eighth notes.

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

The fourth system continues the musical piece. The upper staff has a melodic line with some chromaticism. The lower staff continues with the accompaniment of chords and eighth notes.

The fifth and final system of the page. The upper staff concludes with a melodic line that ends with a final chord. The lower staff concludes with a final accompaniment line. The piece ends with a double bar line.

N^o 12.

SONG-(Nancy) and CHORUS.

"THE LANGUAGE OF THE FLOWERS."

Words by
PERCY GREENBANK.Music by
LIONEL MONCKTON.

Moderato.

Nancy.

Piano.

NAN.

1. If you want to show your passion in a flor. al kind of fashion, You must
2. Then to prove that your af. fection will not fail, you make se. lection Of a

NAN.

choose the pro. per blooms for your bou. quet. — There are sev. er. al I know of, with a
vi. o. let of deep de. lic. ious blue; — And a pan. sy, for the lat. ter may throw

NAN.

mean. ing à pro. pos of Just the sort of thing that lov. ers like to
light up. on the mat. ter, It will say to her. "My thoughts are all of

poco rit.

a tempo

NAN. say ——— Though of feelings rather rashful, Yet you can't help feel.ing bash.ful, Now a
you!" ——— Then I real.ly don't see why you, If you chance to have it by you, Shouldn't

a tempo

NAN. pe - o - ny that word will re - pre - sent; ——— Then a
send a bit of sweet for - get - me - not, ——— And, un -

NAN. ve - ry choice car - na - tion will ex - press your ad - mir - a - tion, And I'm
- less you think that it - 'll be sug - ges - tive, add a lit - tle Piece of

poco rit:

NAN. sure the girl will ga - ther what is meant.
dain - ty or - ange blos - som to the lot.

poco rit:

NAN.

Ev - 'ry flow'r has a mean - ing, more or less, That is not so ve - ry dif - fi - cult to
 Ev - 'ry flow'r has a mean - ing, more or less, That is not so ve - ry dif - fi - cult to

NAN.

guess. _____ If you love a mai - den dear - ly, but you
 guess. _____ If you love a mai - den dear - ly, but you

NAN.

don't know what to say, I ad - vise you just to send the girl a
 don't know what to say, I ad - vise you just to send the girl a

CHORUS.
 SOPRANO & CONTRALTO.

NAN.

beau - ti - ful bou - quet _____ Ev - 'ry flow'r has a
 beau - ti - ful bou - quet _____ Ev - 'ry flow'r has a

guess, _____

CHO. meaning, more or less, That is not so ve - ry dif - fi - cult to guess, you may guess, If you
 meaning, more or less, That is not so ve - ry dif - fi - cult to guess, you may guess, If you

NANCY.

CHO. I ad -
 I ad -
 love a mai - den dear - ly And you don't know what to say, We ad -
 love a mai - den dear - ly And you don't know what to say, We ad -

NAN. - vise you Just to send the girl a beau - ti - ful bou - quet! —
 - vise you Just to send the girl a beau - ti - ful bou - quet! —

CHO. - vise you Just to send the girl a beau - ti - ful bou - quet! —
 - vise you Just to send the girl a beau - ti - ful bou - quet! —

mf

NAN.

3. Now this sort of con - ver - sa - tion ought to

NAN.

meet with ap - pro - ba - tion From those gen - tle - men who ve - ry of - ten

NAN.

find _____ That their fan - cy's ra - ther fic - kle, and they

NAN.

get in - to a pic - kle Just be - cause they real - ly can't make up their

poco rit:

poco rit:

a tempo

NAN. mind. — On a mai - den you may shower a - ny sen - ti - men - tal flow - er, Of the

a tempo

NAN. con - se - quen - ces do not be a - fraid, — She can -

NAN. - not get sat - is - fac - tion in a breach of prom - ise ac - tion, For your

NAN. gifts are all so li - a - ble to fade.

poco rit.

poco rit.

a tempo

NAN. 

If you've sent her a note of an . y sort, It may be pro . duc'd as ev . i . dence in

NAN. 

court, ————— And some ra . ther hea . vy dam . a . ges per .

NAN. 

haps you'll have to pay, But there's no . thing com . pro . mi . sing in a

CHORUS.
SOPRANO & CONTRALTO.

NAN. 

beau . ti . ful bou . quet. ————— If you've sent her a

CHO. court, ———

note of an - y sort, It may be produc'd as ev - i - dence in court, dence in court, And some

NANCY.

But there's

CHO. ra - ther hea - vy dam - a - ges per - haps you'll have to pay, But there's

NAN.

no - thing com - pro - mi - sing in a beau - ti - ful bou - quet! ———

CHO. no - thing com - pro - mi - sing in a beau - ti - ful bou - quet! ———

No 13.

SCENA.— (Teresa and Gigg.)

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Allegretto.

Piano.

f

Ped. * Ped. *

TERESA.

Oh, Se - ñor, pray Be bold of heart, ——— Do

p

TER.

not de - lay, But make a start. 'Twill be your loss If you don't

TER.

seize ——— This chance to cross The Py - re - nees. You

TER. must con - fess You're not a - ware — What hap - pi - ness A - waits you

TER. there, A dream of joy Your life will be, — Ah,

TER. be not - coy, But - come with - me.

TER. *rall:* For there both *À la Havanaise.* by day and night Ma - ny at -

TER. - tractions in - vite; All o - ther dreams of de - light They will e - clipse. Come where the

TER. sky is a - glow, Warm are the breez - es that blow, Come where the

The first system of music features a vocal line (labeled 'TER.') and a piano accompaniment. The vocal line has a treble clef and a key signature of two sharps (F# and C#). It contains four measures of music, each starting with a triplet of eighth notes. The lyrics are: "sky is a - glow, Warm are the breez - es that blow, Come where the". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature. It features a steady eighth-note accompaniment with some triplet figures.

TER. or - an - ges grow, Al - so the pips. Think of the old Spanish wine, Sure - ly that's

The second system continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics: "or - an - ges grow, Al - so the pips. Think of the old Spanish wine, Sure - ly that's". The piano accompaniment continues with similar rhythmic patterns, including triplet figures.

TER. quite in your line, Fla - vour ex - ceed - ing - ly fine, Splen - did bou -

The third system continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics: "quite in your line, Fla - vour ex - ceed - ing - ly fine, Splen - did bou -". The piano accompaniment continues with similar rhythmic patterns.

TER. - quiet, Se - ñor, be bash - ful no more, You've ne - ver

The fourth system continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics: "- quiet, Se - ñor, be bash - ful no more, You've ne - ver". The piano accompaniment continues with similar rhythmic patterns.

TER. been there be - fore; Lis - ten to me, I im - plore, Ah, do come a - way.

The fifth system concludes the vocal line and piano accompaniment. The vocal line has four measures with lyrics: "been there be - fore; Lis - ten to me, I im - plore, Ah, do come a - way." The piano accompaniment continues with similar rhythmic patterns, ending with a final chord.

Tempo I.

TER.

When they've the chance Fair ladies will ——— With

TER.

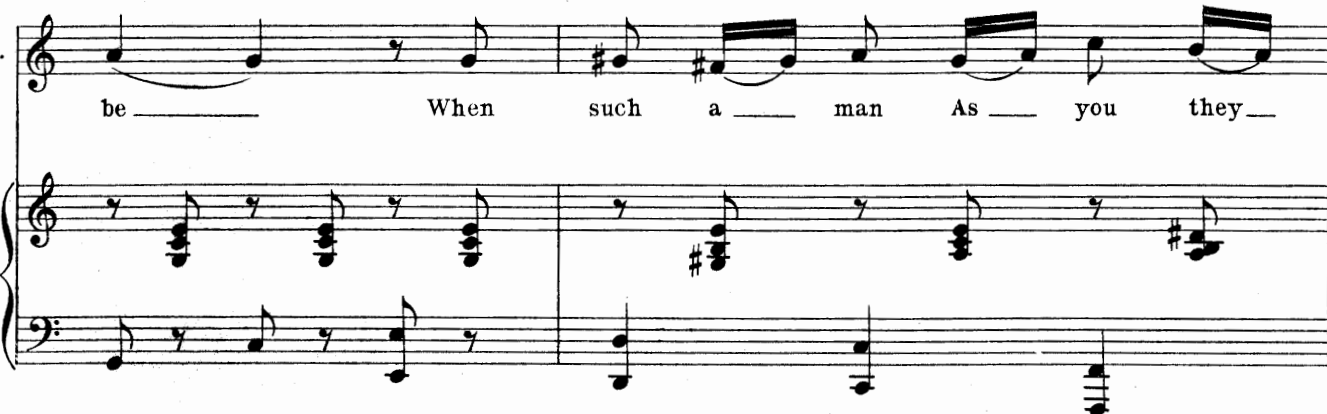
ten-der glance Your sen-ses thrill. The hot blood through Their veins will

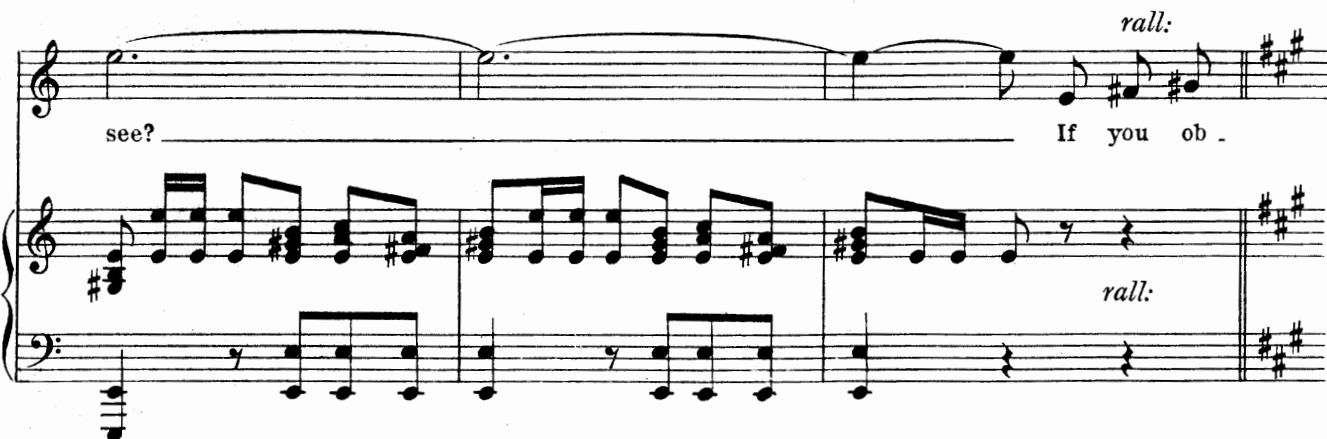
TER.

run; ——— You'll find that you Their hearts have — won. A

TER.  soft ca - ress They'll of - ten try _____ To

TER.  give, un - less There's some - one by; In - deed, how can They cal - lous

TER.  be _____ When such a _____ man As _____ you they _____

TER.  see? _____ If you ob . *rall:*

À la Havanaise.

TER. *3* *3* *3* *3*
- serve ev - 'ry style In which a maid - en can smile, It might be




TER. *GIGG.* *3* *3* *3* *3* *3* *3* *3*
well worth your while, Well, so it might. Think of the languishing eyes, Of most re -



TER. *3* *3* *3* *3* *GIGG.* *3*
- mark - a - ble size, Gaz - ing at you in sur - prise, This is all



GIGG. *3* *3* *3*
right! If round your neck you should feel Li - ly white



TER. *3* *3* *3* *3* *GIGG.* *3*
arms soft - ly steal, Would you ob - ject a great deal? Oh, no, not



TER. We're just in time for the train, Let's go to - ge.ther to Spain, For I have

GIGG. me! We're just in time for the train, Let's go to - ge.ther to Spain, For you have

The first system of the musical score features two vocal parts and piano accompaniment. The Tenor (TER.) part has a melody with triplet markings. The Giggler (GIGG.) part has a similar melody, starting with a rest for the first measure. The piano accompaniment consists of chords and moving lines in both hands.

TER. made it quite plain There is lots there to see.

GIGG. made it quite plain There is lots there to see.

Allegro. DANCE.

The second system continues the vocal parts and piano accompaniment. The vocal lines end with a double bar line. The piano accompaniment transitions into a dance section marked 'Allegro. DANCE.' with a forte dynamic 'f'.

The third system shows the piano accompaniment for the dance section, featuring rhythmic patterns in both hands.

The fourth system of the piano accompaniment features a ten-measure melodic run in the right hand, marked with a forte dynamic 'f'.

The fifth system concludes the piano accompaniment with a fermata over the final chord.

No 14.

FINALE-ACT I.

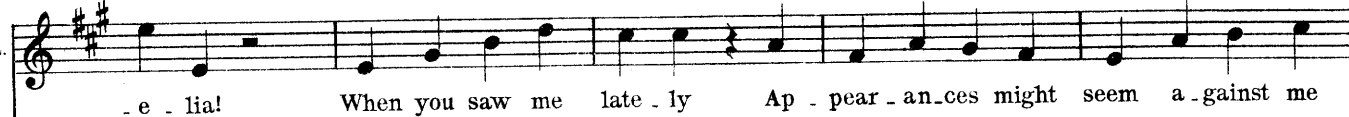
Words by
ADRIAN ROSS.


Music by
IVAN CARYLL.

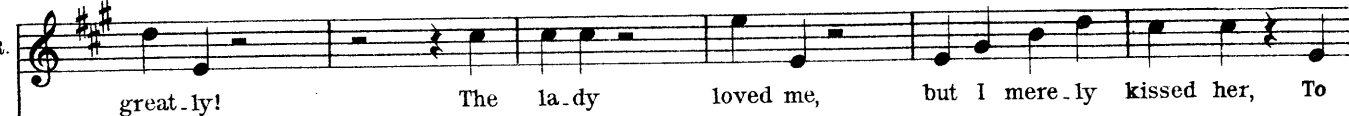
Allegro molto.


Carajolo. 

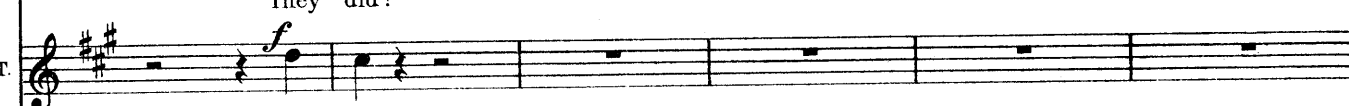
Piano. 


CAR. 



CAR. 

MRS H. 

PET. 



CAR. show that I re - gard her as a sis - ter! And

MRS. H. Oh, dear!

PET. Oh, dear!

CAR. must I plead in vain? — The brav - est man in

CAR. Spain, The brav - est man in Spain.

Andantino.

mf

ETHEL.

Oh, do not be hard on your lov - er, He's

sor - ry for what he has done; For - get what you

chanced to dis - cov - er, And life will be bright as the sun.

Your na - tur - al jea - lou - sy smoth - er, And hap - pi - er

days may be - gin; But wed him, or mar - ry a - noth - er, Or

BRIDESMAIDS.

ETH. where do the brides.maids come in? Oh, look

BRI. on the tears he is shed.ding, Oh, pi.ty his pas.sion.ate

BRI. pain. You asked us to come to your

BRI. wed.ding, You of.fered to take us to Spain. You

BRI. or.dered us dres.ses and brooch.es And now will you

The musical score is written for five systems. Each system consists of a vocal line and a piano accompaniment. The vocal lines are for Ethel (ETH.) and Bridesmaids (BRI.). The piano accompaniment is for the piano. The key signature is one flat (B-flat major or D minor). The tempo is marked 'mf' (mezzo-forte). The score includes lyrics and musical notation for the vocal lines and piano accompaniment.

BRI.

tear them a - way? _____ Oh! think of the cake and the

BRI.

coa - ches, _____ And come and be mar - ried to - day! _____

PETTIFER.

Allegro molto.

Well, there

PET.


pos - sib - ly may, (some day) _____ Be a call for the ser - vice you

PET.

ten - der; And your bri - dal ar - ray (some day) _____ Will ap -

FULL CHORUS.

PET. 
 -pear in ad - di - tion - al splen - dour. Then with rea - di - ness gay (some

CHO. 
 day) — We'll go through ad - dit - ion - al shop - pings, And as

CHO. 
 fresh as the May, (some day,) — We'll fol - low our dear MRS — Hoppings.

CHO. 
 (All laugh) (some day!)

Piano introduction in G major, 2/4 time. The right hand plays a series of chords, and the left hand plays a rhythmic accompaniment of eighth notes.

CHO. *f*

Pour the A - mon - til - la - do

p

First vocal entry with piano accompaniment. The vocal line begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

CHO. Sher - ry, Dance on the fes - tive Pra - do, mer - ry, Woman and man go

Second vocal entry with piano accompaniment. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment maintains the rhythmic accompaniment.

CHO. In for - fan - dan - go, Smo. king a Co - lo - ra - do, ve - ry.

Third vocal entry with piano accompaniment. The vocal line continues with a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment maintains the rhythmic accompaniment.

SOP. Come where the gay Gi - ta - ña, jok - ing, Light - ing a real Ca -

TEN. Come where the gay Gi - ta - ña, jok - ing, Light - ing a real Ca -

BASS. Come where the gay Gi - ta - ña, jok - ing, Light - ing a real Ca -

SOP. - ba - ña, smok - ing, Joins the to - re - ro In a bo - le - ro,

TEN. - ba - ña, smok - ing, Joins the to - re - ro In a bo - le - ro,

BASS. - ba - ña, smok - ing, Joins the to - re - ro In a bo - le - ro,

CAR. O - la! O - la!

SOP. vi - va, Vi - va Es - pa - ña! Ta -

TEN. vi - va, Vi - va Es - pa - ña! Ta -

BASS. vi - va, Vi - va Es - pa - ña! Ta -

CAR. *O - la! O - la! O - la! O - la! O -*

SOP. *- ran - ta - ra - ta, Ta - ran - ta - ra - ta, O - la! O - la! O -*

TEN. *- ran - ta - ra - ta, Ta - ran - ta - ra - ta, O - la! O - la! O -*

BASS. *- ran - ta - ra - ta, Ta - ran - ta - ra - ta, O - la! O - la! O -*

CAR. *- la! O - la! O - la! Oh! for I* *Allegro.*

SOP. *- la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - tan - ta - ra - ta!*

TEN. *- la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - tan - ta - ra - ta!*

BASS. *- la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - tan - ta - ra - ta!* *Allegro.*

CAR.  am the To-re-a-dor, I am fa-mous on ev-e-ry shore, There is

(Piano accompaniment for CAR. part 1)

CAR.  no one that's worshipped more In the pal-ace, or in the Po-sa-da; For the

NANCY. 

(Piano accompaniment for CAR. part 2)

NAN.  la-dies will blush be-fore The a-dor-a-ble To-re-a-dor, And a

(Piano accompaniment for NAN. part 1)

NAN.  wel-come the ring will roar To its he-ro, the gal-lant Es-pa-

(Piano accompaniment for NAN. part 2)

NAN. *da.*

SOP. *f* For he is the To-re-a-dor, He is

TEN. *f* For he is the To-re-a-dor, He is

BASS. *f* For he is the To-re-a-dor, He is

SOP. fa-mous on ev-e-ry shore, There is no one that's worshipped more In the

TEN. fa-mous on ev-e-ry shore, There is no one that's worshipped more In the

BASS. fa-mous on ev-e-ry shore, There is no one that's worshipped more In the

SOP. pal-ace, or in the po-sa-da, For the la-dies will blush be-fore The a-

TEN. pal-ace, or in the po-sa-da, For the la-dies will blush be-fore The a-

BASS. pal-ace, or in the po-sa-da, For the la-dies will blush be-fore The a-

SOP. *cres:*
 - dor - a - ble To - re - a - dor, And a wel.come the ring will roar — To its

TEN. *cres:*
 - dor - a - ble To - re - a - dor, And a wel.come the ring will roar — To its

BASS. *cres:*
 - dor - a - ble To - re - a - dor, And a wel.come the ring will roar — To its

SOP.
 he - ro, the gal - lant Es - pa - - - da —

TEN.
 he - ro, the gal - lant Es - pa - - - da —

BASS.
 he - ro, the gal - lant Es - pa - - - da —

ff

Act II.

— ✦ —
OPENING CHORUS.

No. 15.

Words by
PERCY GREENBANK.Music by
LIONEL MONCKTON.

Allegro.

Piano.

Musical score for the Opening Chorus, Act II, No. 15. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of piano accompaniment. The first system is marked *f* (forte). The second system is also marked *f*. The third system is marked *p* (piano) and includes the lyrics "cre - scen - do" under the treble clef staff. The fourth system is marked *f* and *mf* (mezzo-forte).

SOP. *f*
 With all the town in bright ar - ray Up - on this most aus - pi - cious

TEN. *f*
 With all the town in bright ar - ray Up - on this most aus - pi - cious

BASS. *f*
 With all the town in bright ar - ray Up - on this most aus - pi - cious

SOP.
 day,

TEN.
 day,

BASS.
 day,

SOP.
Our ad - mi - ra - tion we will show For won - der - ful Ca - ra - jo -

TEN.
Our ad - mi - ra - tion we will show For won - der - ful Ca - ra - jo -

BASS.
Our ad - mi - ra - tion we will show For won - der - ful Ca - ra - jo -

mf

SOP.
- lo.

TEN.
- lo.

BASS.
- lo.

f

SOP. The ban-ners flut-ter in the breeze, The streets are ve-ry gai-ly

TEN. The ban-ners flut-ter in the breeze, The streets are ve-ry gai-ly

BASS. The ban-ners flut-ter in the breeze, The streets are ve-ry gai-ly

mf

SOP. decked.

TEN. decked.

BASS. decked.

f

SOP. For on oc - ca - sions such as these We like to get a

TEN. For on oc - ca - sions such as these We like to get a

BASS. For on oc - ca - sions such as these We like to get a

cresc.

SOP. good ef - fect.

TEN. good ef - fect.

BASS. good ef - fect.

f

SOP. *p* And if you

TEN. *p* And if you

BASS. *p* And if you

mf

SOP. don't ap - pre - ci - ate The rea - son

TEN. don't ap - pre - ci - ate The rea - son

BASS. don't ap - pre - ci - ate The rea - son

SOP. why we dec - or - ate, It is, you

TEN. why we dec - or - ate, It is, you

BASS. why we dec - or - ate, It is, you

The first system of the musical score consists of four staves. The top three staves are for the vocalists: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). Each staff contains a vocal line with lyrics underneath. The Soprano line starts with a treble clef and a key signature of two sharps (F# and C#). The Tenor line starts with a treble clef and the same key signature. The Bass line starts with a bass clef and the same key signature. The piano accompaniment is on the bottom staff, with a grand staff (treble and bass clefs) and a key signature of two sharps. The lyrics for all three vocal parts are: "why we dec - or - ate, It is, you".

SOP. may be glad to know, In hon - our

TEN. may be glad to know, In hon - our

BASS. may be glad to know, In hon - our

The second system of the musical score consists of four staves. The top three staves are for the vocalists: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). Each staff contains a vocal line with lyrics underneath. The Soprano line starts with a treble clef and a key signature of two sharps (F# and C#). The Tenor line starts with a treble clef and the same key signature. The Bass line starts with a bass clef and the same key signature. The piano accompaniment is on the bottom staff, with a grand staff (treble and bass clefs) and a key signature of two sharps. The lyrics for all three vocal parts are: "may be glad to know, In hon - our".

SOP. of Ca - ra - jo - lo, It is in hon - our

TEN. of Ca - ra - jo - lo, It is in hon - our

BASS. of Ca - ra - jo - lo, It is in hon - our



SOP. of Ca - ra - jo - lo. Ho - la! ho - la! ho -

TEN. of Ca - ra - jo - lo. Ho - la! ho - la! ho -

BASS. of Ca - ra - jo - lo. Ho - la! ho - la! ho -



SOP. *f* - la! With all the town in bright ar - ray Up - on this most aus - pi - cious

TEN. *f* - la! With all the town in bright ar - ray Up - on this most aus - pi - cious

BASS. *f* - la! With all the town in bright ar - ray Up - on this most aus - pi - cious

mf

SOP. day. Our ad - mi -

TEN. day. Our ad - mi -

BASS. day. Our ad - mi -

f *mf*

Ed. *

SOP. *- ra - tion we will show For won - der - ful Ca - ra - jo - lo.*

TEN. *- ra - tion we will show For won - der - ful Ca - ra - jo - lo.*

BASS. *- ra - tion we will show For won - der - ful Ca - ra - jo - lo.*

SOP. The ban_ners

TEN. The ban_ners

BASS. The ban_ners

SOP. flut-ter in the breeze, The streets are ve-ry gai-ly decked

TEN. flut-ter in the breeze, The streets are ve-ry gai-ly decked

BASS. flut-ter in the breeze, The streets are ve-ry gai-ly decked

SOP. For on oc -

TEN. For on oc -

BASS. For on oc -

SOP. *con anima*
- ca_sions such as these We like to get a good ef - fect. With

TEN.
- ca_sions such as these We like to get a good ef - fect. With

BASS.
- ca_sions such as these We like to get a good ef - fect. With

cresc. *f con anima*

SOP.
all the town in bright ar - ray Up - on this most

TEN.
all the town in bright ar - ray Up - on this most

BASS.
all the town in bright ar - ray Up - on this most

SOP. aus-pi-cious day, Our ad-mi-ra-tion we will show For won-der-ful Ca-ra-jo-

TEN. aus-pi-cious day, Our ad-mi-ra-tion we will show For won-der-ful Ca-ra-jo-

BASS. aus-pi-cious day, Our ad-mi-ra-tion we will show For won-der-ful Ca-ra-jo-

SOP. - lo.

TEN. - lo.

BASS. - lo.

ff

SONG:- (Governor) and CHORUS.

"THE GOVERNOR OF VILLAYA."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It begins with a series of eighth notes in the right hand and quarter notes in the left hand. The dynamics are marked *ff* (fortissimo) and *p* (piano).

GOVERNOR.

The vocal line for the Governor is written on a single staff. The lyrics are: "We are that per - son glo - ri - ous, The Gov - er - nor, the The Gov - er - nor, the The Gov - er - nor, the". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, marked *f* (forte).

GOV. And no one dares to e - quel us The Gov - er - nor of Vil -

SOP. Gov - er - nor;

TEN. Gov - er - nor;

BASS. Gov - er - nor;

The vocal lines for Soprano, Tenor, and Bass are written on three separate staves. They all sing the same lyrics: "Gov - er - nor;". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, marked *p* (piano).

The piano accompaniment for the final part of the song consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The music is in 2/4 time and features a steady eighth-note pattern in the right hand and a bass line in the left hand, marked *p* (piano).

GOV. *la - ya.* We keep the peace or wage the war,

SOP. The Gov. er. nor, the

TEN. The Gov. er. nor, the

BASS. The Gov. er. nor, the

GOV. And common peo - ple bow be. fore The Gov. er. nor of Vil -

SOP. Gov. er. nor,

TEN. Gov. er. nor,

BASS. Gov. er. nor,

GOV. *la - ya.* We are the great. est man That is liv. ing

GOV. at the pres - ent day, Ah! We won - der how we

GOV. can Do - it up - on our of - fi - cial pay, Ah!

GOV. Stern in the bat - tle's roar, On a hol - i - day we're bright and

GOV. gay, Ah! We are the Gov - er - nor Of the in - ter -

GOV. - est - ing ci - ty of Vil - la - - - ya.

SOP. He is the great-est man That is liv-ing at the pres-ent

TEN. He is the great-est man That is liv-ing at the pres-ent

BASS. He is the great-est man That is liv-ing at the pres-ent

SOP. day, Ah! We won-der how he can Do it up-

TEN. day, Ah! We won-der how he can Do it up-

BASS. day, Ah! We won-der how he can Do it up-

SOP. -on his of-fi-cial pay, Ah! Stern in the bat-tle's

TEN. -on his of-fi-cial pay, Ah! Stern in the bat-tle's

BASS. -on his of-fi-cial pay, Ah! Stern in the bat-tle's

SOP. roar, On a hol-i-day he's bright and gay, Ah!

TEN. roar, On a hol-i-day he's bright and gay, Ah!

BASS. roar, On a hol-i-day he's bright and gay, Ah!

SOP. He is the Gov-er-nor Of the in-ter-est-ing ci-t-y of Vil-

TEN. He is the Gov-er-nor Of the in-ter-est-ing ci-t-y of Vil-

BASS. He is the Gov-er-nor Of the in-ter-est-ing ci-t-y of Vil-

SOP. - la - - - - - ya

TEN. - la - - - - - ya.

BASS. - la - - - - - ya.

GOVERNOR.

But if a nice young girl trips by,

The Gov. er. nor, the

The Gov. er. nor the

The Gov. er. nor the

GOV. There's a wink in the naughty wick - ed eye Of the Gov. er. nor of Vil -

SOP. Gov. er. nor;

TEN. Gov. er. nor;

BASS. Gov. er. nor;

GOV. *la - ya.* At night we wan - der round her door,

SOP. The Gov - er - nor, the

TEN. The Gov - er - nor, the

BASS. The Gov - er - nor, the

GOV. At ser - en - ades we ra - ther score; The Gov - er - nor of Vil -

SOP. Gov - er - nor;

TEN. Gov - er - nor;

BASS. Gov - er - nor;

GOV. *la - ya!* We take our light gui - tar, And a pret - ty

GOV. pre - lude thus we play, Ah! We call her Sun and

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "pre - lude thus we play, Ah! We call her Sun and". The piano accompaniment is in a grand staff with treble and bass clefs, featuring a steady eighth-note bass line and chords in the right hand.

GOV. Star, Not to men - tion Moon and Mil - ky Way, Ah!

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Star, Not to men - tion Moon and Mil - ky Way, Ah!". The piano accompaniment maintains the same rhythmic pattern as the first system.

GOV. She sighs when we im - pore, And the se - quel we de - cline to

The third system of music continues the vocal line and piano accompaniment. The lyrics are "She sighs when we im - pore, And the se - quel we de - cline to". The piano accompaniment continues with the same rhythmic pattern.

GOV. say, Ah! We are the Gov - er - nor Of the ex - em -

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "say, Ah! We are the Gov - er - nor Of the ex - em -". The piano accompaniment continues with the same rhythmic pattern.

GOV. - pla - ry ci - ty of Vil - la - - - ya.

The fifth system of music concludes the vocal line and piano accompaniment. The lyrics are "- pla - ry ci - ty of Vil - la - - - ya.". The piano accompaniment continues with the same rhythmic pattern.

SOP. He takes his light gui - tar And a pret - ty pre - lude tries to

TEN. He takes his light gui - tar And a pret - ty pre - lude tries to

BASS. He takes his light gui - tar And a pret - ty pre - lude tries to

ff

SOP. play, Ah! He calls the girl his Star, Not to mention

TEN. play, Ah! He calls the girl his Star, Not to mention

BASS. play, Ah! He calls the girl his Star, Not to mention

SOP. Moon and Mil - ky Way, Ah! She calls for an en -

TEN. Moon and Mil - ky Way, Ah! She calls for an en -

BASS. Moon and Mil - ky Way, Ah! She calls for an en -

SOP. - core, That, at least, is what he means to say, Ah!

TEN. - core, That, at least, is what he means to say, Ah!

BASS. - core, That, at least, is what he means to say, Ah!

SOP. Fie, on the Gov - er - nor Of the high.ly mor.al ci - ty of Vil -

TEN. Fie, on the Gov - er - nor Of the high.ly mor.al ci - ty of Vil -

BASS. Fie, on the Gov - er - nor Of the high.ly mor.al ci - ty of Vil -

SOP. - la - ya. vi - va!

TEN. - la - ya. vi - va!

BASS. - la - ya. vi - va!

allargando

Nº 17.

TRIO.—(Gus, Archie and Gigg.)

“BLANKS.”

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Moderato.

Piano.

The piano introduction consists of three staves. The top staff is a single treble clef line with a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs). The music is in 3/4 time with a key signature of one sharp (F#). It begins with a *mf* dynamic and a repeat sign. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

(Gus.) 1. Oh, mem - o - ry's a fun - ny thing in -
(Gigg.) 2. Sup - pose I live in town, and one fine

The first system of the vocal part shows the vocal line and piano accompaniment. The piano accompaniment continues with the same harmonic structure as the introduction. The lyrics are aligned with the vocal line. A *p* dynamic marking is present in the piano accompaniment.

- deed, It's ve - ry of - ten fee - ble and un - cer - tain; (Archie) When
day I hail a han - som cab - by out - side my gate; (Gus.) And

The second system continues the vocal and piano accompaniment. The piano accompaniment features block chords in the right hand and a simple bass line in the left hand. The lyrics continue across the system.

in - ci - dents oc - cur O - ver which you would pre - fer In the
then re - quest the man, Just as quick - ly as he can, Say, to

fu - ture, so to speak, to draw a cur - tain. (Gigg.) If
drive you all the way from there .to High - gate. (Archie.) He

cred - it - ors for set - tle - ment should press, One
does his best your or - ders to o - bey, He

need - nt stop to lis - ten to their chat - ter! Just
knows the jour - ney's worth a lot of mon - ey; (Gigg.) But

tell them you re - gret That you can't re - call their debt, For your
when he puts me down, And I hand him half - a - crown, The ex -

GUS.
mind is quite a blank up - on the mat - ter.
- pres - sion on his face is rath - er fun - ny.


It's
It's

p


GIGG.
ab - so - lute - ly blank!
ab - so - lute - ly blank!


GUS.
blank,
blank,


ARCH.
blank,
blank,


GIGG.:  Look them in the face With an ex - pres - sion that is frank. It's con - Cab - by's ve - ry sor - ry that you called him off the rank; Oh, he


GUS.:  Look them in the: face With an ex - pres - sion that is frank. It's con - Cab - by's ve - ry sor - ry that you called him off the rank; Oh, he


ARCH.:  Look them in the face With an ex - pres - sion that is frank. It's con - Cab - by's ve - ry sor - ry that you called him off the rank; Oh, he



GIGG.:  - ve - ni - ent to find, On oc - ca - sions, that your mind makes a lot of noise, And the lan - guage he em - ploys

GUS.:  - ve - ni - ent to find, On oc - ca - sions, that your mind Is makes a lot of noise, And the lan - guage he em - ploys Is

ARCH.:  - ve - ni - ent to find, On oc - ca - sions, that your mind makes a lot of noise, And the lan - guage he em - ploys



GIGG. *ab - so - lute - ly blank!*
ab - so - lute - ly blank!

GUS. *blank, blank, ab - so - lute - ly blank!*
ab - so - lute - ly blank!

ARCH. *blank, blank, ab - so - lute - ly blank!*
ab - so - lute - ly blank!

mf

(Gus.) 3. In rac - ing, or in bet - ting on a horse, You
 (Archie.) 4. Per - haps you're one of those who long to show The

p

may not take the in - ter - est that heaps take, (Archie.) But,
Dra - ma is in need of much im - prove - ment; (Gus.) Of a

all the same, you may Be pre - vail'd up - on one day Just to
thea - tre, then, may be, You be - come the sole les - see, And re -

en - ter for a harm - less lit - tle sweepstake; You hope to draw the fav - our - ite, of
- solve to be the lead - er of the move - ment. You wouldn't stage a com - e - dy, oh,
(Gigg.) (Gigg.)

course, You're told there's real - ly noth - ing that can lick it; (Archie.) But
no! Or ev - en mel - o - dra - ma that's ex - ci - tin'; The

when the draw takes place, On the day be - fore the race, You are
 play that you re - hearse Is a tra - ge - dy in verse, - Well, you

shocked to find on look - ing at your tick - et,
 know the sort of verse some po - ets write in.

GUS

It's
 It's

GIGG.

ab - so - lute - ly blank.
 ab - so - lute - ly blank.

GUS.

blank,
 blank,

ARCH.

blank,
 blank,

GIGG. Still, you feel you've on - ly got your wretch - ed luck to thank. There are
Cer - tain - ly it won't im - prove your bal - ance at the bank. When the

GUS. Still, you feel you've on - ly got your wretch - ed luck to thank. There are
Cer - tain - ly it won't im - prove your bal - ance at the bank. When the

ARCH. Still, you feel you've on - ly got your wretch - ed luck to thank. There are
Cer - tain - ly it won't im - prove your bal - ance at the bank. When the

GIGG. pri - zes, one or two, But the num - ber drawn by you
piece has run a bit, Stalls and gal - ler - y and pit

GUS. pri - zes, one or two, But the num - ber drawn by you Is
piece has run a bit, Stalls and gal - ler - y and pit Are

ARCH. pri - zes, one or two, But the num - ber drawn by you
piece has run a bit, Stalls and gal - ler - y and pit

GIGG. 3. 4.

ab - so - lute - ly blank. ab - so - lute - ly blank.

GUS. blank, blank, ab - so - lute - ly blank. ab - so - lute - ly blank.

ARCH. blank, blank, ab - so - lute - ly blank. ab - so - lute - ly blank.

DANCE.

mf

No. 18.

SONG (Pettifer) and CHORUS.

"WHEN I MARRY AMELIA"

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro gioviale.

Pettifer.

PET.

1. Oh,
2. We'll

PET.

when I mar - ry my blush - ing bride, It will cost a mon - arch's
have the us - u - al lit - tle lunch Of a - bout a thou - sand

PET.

ran - - som; I hate your peo - ple who put on side, But I
co - - vers, With tur - tles float - ing in Ro - man punch, And a

PET.

mean to do things hand - - some! I mean to mar - ry her
lot of eggs of plo - - vers. A case of Pom - mer - y

PET.

in St. Paul's, Tho' the place is ra - - ther din - - gy, But I'm
'se - ven - ty - four, For who - e - ver cares to take it, And if

PET.

go - ing to white - wash all the walls, For a bride - groom can't be
Pom - mer - y says he's got no more, Well, I guess he'll have to

PET. *stin - - gy. make it!*

SOP. *mf* When he mar - ries A - me - li - a, A -
 When he mar - ries A - me - li - a, A -

TEN. *mf* When he mar - ries A - me - li - a, A -
 When he mar - ries A - me - li - a, A -

BASS. *mf* When he mar - ries A - me - li - a, A -
 When he mar - ries A - me - li - a, A -

PET. When I mar - ry A - me - li - a
 When I mar - ry A - me - li - a

SOP. - me - li - me - li - a.
 - me - li - me - li - a.

TEN. - me - li - me - li - a.
 - me - li - me - li - a.

BASS. - me - li - me - li - a.
 - me - li - me - li - a.

PET.

Won't we have the dome..... New - ly de - cor -
 Won't there be a feed?..... Prawns in As - pic

PET.

- a - - ted And e - lec - tro - pla - - ted?
 jel - - ly, Crème de Ver - mi - cel - - li,

PET.

You may bet! The place will be just like
 You may bet! It will be a time in -

PET.

home,..... When I mar - ry A - me - - li - -
 - deed,..... When I mar - ry A - me - - li - -

PET. *f* - a. - a.

SOP. *f* A - me - li - me - li - a, When he mar - ries A -
 A - me - li - me - li - a, When he mar - ries A -

TEN. *f* A - me - li - me - li - a, When he mar - ries A -
 A - me - li - me - li - a, When he mar - ries A -

BASS. *f* A - me - li - me - li - a, When he mar - ries A -
 A - me - li - me - li - a, When he mar - ries A -

SOP. - me - li - a, Won't we have the dome
 - me - li - a, Won't there be a feed?.....

TEN. - me - li - a, Won't we have the dome
 - me - li - a, Won't there be a feed?.....

BASS. - me - li - a, Won't we have the dome
 - me - li - a, Won't there be a feed?.....

SOP.
 New - ly de - cor - a - ted And e - lec - tro -
 Prawns in As - pic jel - ly, *Crème de Ver - mi -*

TEN.
 New - ly de - cor - a - ted And e - lec - tro -
 Prawns in As - pic jel - ly, *Crème de Ver - mi -*

BASS.
 New - ly de - cor - a - ted And e - lec - tro -
 Prawns in As - pic jel - ly, *Crème de Ver - mi -*

SOP.
 - pla - ted? You may bet! The place will be just like
 - cel - li, You may bet! It will be a time in -

TEN.
 - pla - ted? You may bet! The place will be just like
 - cel - li, You may bet! It will be a time in -

BASS.
 - pla - ted? You may bet! The place will be just like
 - cel - li, You may bet! It will be a time in -

SOP.
home,..... When he mar-ries A - me - li - a!.....
- deed,..... When he mar-ries A - me - li - a!.....

TEN.
home,..... When he mar-ries A - me - li - a!.....
- deed,..... When he mar-ries A - me - li - a!.....

BASS.
home,..... When he mar-ries A - me - li - a!.....
- deed,..... When he mar-ries A - me - li - a!.....

PETTIFER.

3. The wed - ding pre - sents will
4. And when we go on our

p

PET.
come in stacks, They'll be all of pre - - cious
wed - - ding trip We shall cause a per - - fect

PET. me - - tals! Ten gold - en hat and um - brel - la racks, And a
pan - - ic, For I'll build ten times as big a ship As the

PET. hun - dred dia - mond ket - - tles! I'll send each per - son of
li - ner O - ce - an - ic! No chop - py wea - ther my

PET. note a card To in - spect the wealth I'm show - - ing, And
bride need fear, When we both are cross - ing o - - ver. The

PET. hire.... de - tec - tives from Scot - land Yard Who will search the guests when
bow.... will be a - long Ca - lais pier As the stern is leav - ing

PET.
go - - - ing.
Do - - - ver.

SOP. *mf*
When he mar - ries A - me - li - a, A -
When he mar - ries A - me - li - a, A -

TEN. *mf*
When he mar - ries A - me - li - a, A -
When he mar - ries A - me - li - a, A -

BASS. *mf*
When he mar - ries A - me - li - a, A -
When he mar - ries A - me - li - a, A -

PET.
When I mar - ry A - me - li - a,
When I mar - ry A - me - li - a,

SOP.
- me - li - me - li - a.
- me - li - me - li - a.

TEN.
- me - li - me - li - a.
- me - li - me - li - a.

BASS.
- me - li - me - li - a.
- me - li - me - li - a.

PET. Won't there be a show?..... Clocks with ru - by
 Won't we have a yacht!..... Steam - ing quar - ter

PET. fa - ces, Em - er - ald dress - ing ca - ses!
 power..... Fif - ty knots an hour.....

PET. You may bet! The jew - el - lers' stocks are
 You may bet! It will be a live - ly

PET. low When I mar - ry A - me - li -
 lot When I mar - ry A - me - li -

PET. *f* - a!
- a!

SOP. *f*
A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

TEN. *f*
A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

BASS. *f*
A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

SOP. *f*
- me - li - a Won't there be a show?.....
- me - li - a Won't they have a yacht!.....

TEN. *f*
- me - li - a Won't there be a show?.....
- me - li - a Won't they have a yacht!.....

BASS. *f*
- me - li - a Won't there be a show?.....
- me - li - a Won't they have a yacht!.....

SOP. Clocks with ru - by fa - - ces, Em - er - ald dress - ing
Steam - ing quar - ter power..... Fif - ty knots an

TEN. Clocks with ru - by fa - - ces, Em - er - ald dress - ing
Steam - ing quar - ter power..... Fif - ty knots an

BASS. Clocks with ru - by fa - - ces, Em - er - ald dress - ing
Steam - ing quar - ter power..... Fif - ty knots an

SOP. ca - ses! You may bet! The jew - el - lers' stocks are
hour. You may bet It will be a live - ly

TEN. ca - ses! You may bet! The jew - el - lers' stocks are
hour. You may bet It will be a live - ly

BASS. ca - ses! You may bet! The jew - el - lers' stocks are
hour. You may bet It will be a live - ly

SOP.
low..... When he mar - ries A - me - - li - -
lot..... When he mar - ries A - me - - li - -

TEN.
low..... When he mar - ries A - me - - li - -
lot..... When he mar - ries A - me - - li - -

BASS.
low..... When he mar - ries A - me - - li - -
lot..... When he mar - ries A - me - - li - -

SOP.
- a!
- a!

TEN.
- a!
- a!

BASS.
- a!
- a!

3. 4.

3. 4.

p

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with some slurs, and the left hand continues with a consistent rhythmic pattern.

Third system of musical notation. The right hand shows a melodic phrase with a slur and a fermata. The left hand has a few chords and moving lines.

Fourth system of musical notation. This system includes dynamic markings: a *p* (piano) marking in the right hand and a *v* (accents) marking in the left hand. The right hand has a melodic line with a slur and a fermata.

Fifth system of musical notation. The right hand features a series of chords and a melodic line with a slur and a fermata. The left hand continues with a rhythmic accompaniment.

Sixth system of musical notation, the final system on the page. It includes a *f* (forte) dynamic marking in the right hand. The right hand has a melodic line with a slur and a fermata, and the left hand concludes with a few chords and a final cadence.

Nº 19.

SONG (Nancy) and CHORUS.

"IT DOES AMUSE ME SO!"

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Allegro non troppo.

Nancy.

NAN.

I'm a lit - tle maid Who's not at all a - fraid Of
balls I of - ten find Some gen - tle - man in - clined To

NAN.

what my friends may think or say; Though
sit out dan - ces, - one, or two; A

NAN.

so - ber mind - ed folk Can ne - ver see a joke, I
 good ex - cuse he's got, "The room is ra - ther hot!" I

The first system of music consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line contains the lyrics: "so - ber mind - ed folk Can ne - ver see a joke, I good ex - cuse he's got, 'The room is ra - ther hot!' I". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

NAN.

come a - cross a lot each day. I'm
 know what's com - ing next, don't you? Con - -

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "come a - cross a lot each day. I'm know what's com - ing next, don't you? Con - -". The piano accompaniment maintains the same rhythmic pattern as the first system.

NAN.

al - ways more than half In - clined to have a laugh, What -
 - ser - va - to - ry cool He choos - es as a rule, "There's

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "al - ways more than half In - clined to have a laugh, What - ser - va - to - ry cool He choos - es as a rule, 'There's". The piano accompaniment continues with the same rhythmic pattern.

NAN.

- ev - er the re - sult may be. If
 such a draught up - on the stairs!" I

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "- ev - er the re - sult may be. If such a draught up - on the stairs!' I". The piano accompaniment continues with the same rhythmic pattern.

NAN.

o - ther peo - ple stare, Well, real - ly I don't care, For
 know the place he means, With palms and fold - ing screens, And

NAN.

ev - 'ry - thing a - mu - ses me. Ah!
 com - fort - a - ble, ea - - sy chairs. Ah!

mf *p*

NAN.

..... I laugh at them; Ah!
 I laugh at him; Ah!

NAN.

..... you know, Ma - ny
 you know, If his

NAN.

peo - ple have a - greed Life is ve - ry dull in - deed, But it
 con - duct clear - ly shows That he's go - ing to pro - pose, Well, it

NAN.

does a - - muse me so! Ah!.....
 does a - - muse me so! Ah!.....

CHORUS.

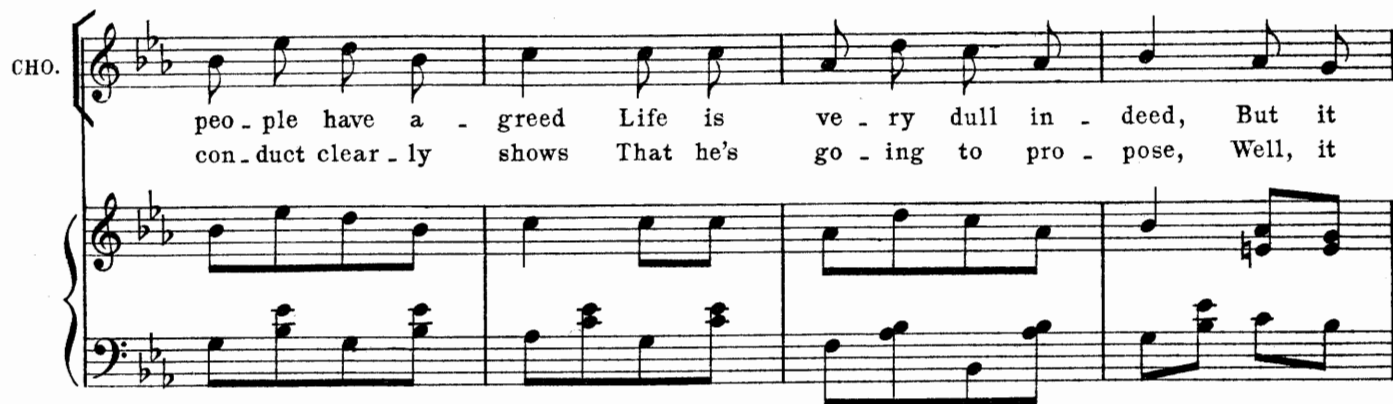
cresc. *f*

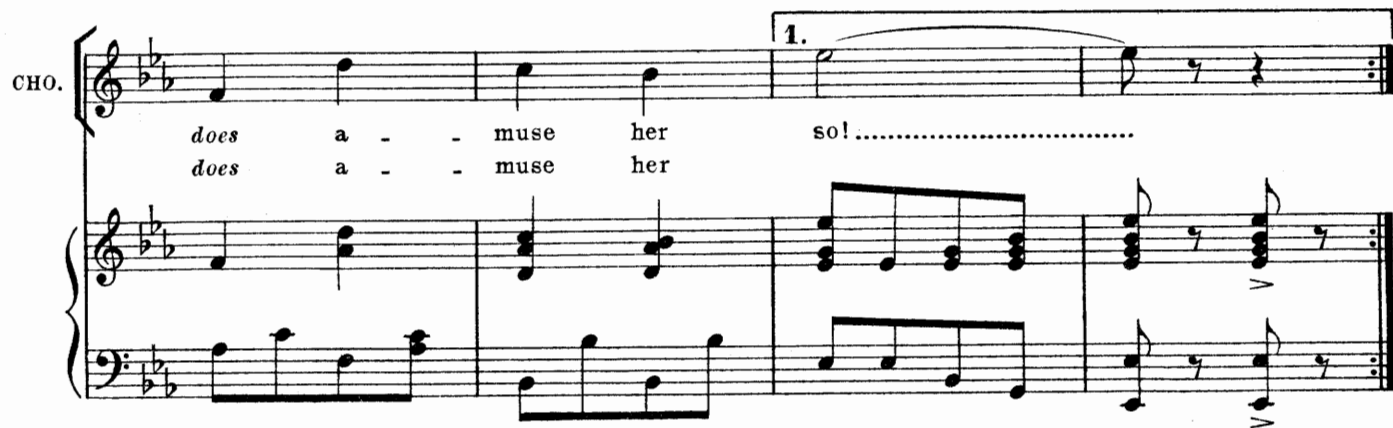
CHO.


..... she laughs at them;..... Ah!.....
 she laughs at him;..... Ah!.....

CHO.

..... you know, Ma - ny
 you know, If his

CHO.  peo - ple have a - greed Life is ve - ry dull in - deed, But it con - duct clear - ly shows That he's go - ing to pro - pose, Well, it

CHO.  1. does a - - muse her so!.....
does a - - muse her

CHO.  2. so!.....
DANCE.
p



The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a series of chords. The bass staff provides a harmonic accompaniment with chords and a simple eighth-note bass line.

The second system continues the piece. It features a *cresc.* marking in the second measure and a *f* (forte) marking in the third measure. The treble staff has a melodic line with some rests, while the bass staff continues with a steady accompaniment.

The third system shows a melodic line in the treble staff that is slurred across several measures. The bass staff continues with a consistent accompaniment of chords and eighth notes.

The fourth system features a more active melodic line in the treble staff, primarily composed of eighth notes. The bass staff maintains the accompaniment with chords and eighth notes.

The fifth and final system concludes the piece. It ends with a *Fine.* marking in the treble staff. The music features a final melodic phrase in the treble and a concluding bass line.

Nº 20.

SONG (La Belle Bolero.)

"MY TOREADOR."

Words and Music by

PAUL A. RUBENS.

Piano. *Marcato.* *ff*

The piano introduction consists of two staves. The right hand features a series of eighth notes in a descending pattern, followed by a triplet of eighth notes and a group of seven sixteenth notes. The left hand plays a steady eighth-note accompaniment.

Hark to the sound of mul - ti - tudes as -

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes a *dim.* (diminuendo) marking.

- sem - bling, Keen with ex - cite - ment, burn - ing for the

The second line of the song continues the vocal melody and piano accompaniment.

fray, No fear for To - re - a - dor, tho'

The third line of the song concludes the vocal melody and piano accompaniment.

fe - male heart be trem - bling, Wait - ing the glor - ious is - sue of the

day. In the a - re - na all is ex - pec -

ff

- ta - tion, Now the e - vent - ful fight is to be -

- gin, Some - bo - dy's heart is filled with ex - ul -

- ta - tion, He is a - bout to *fight*, - and he must

2nd time Chorus.
win..... On, - on he's dash - ing,..... See, his eyes are

flash - ing,..... The bull ap - proach - es with a

roar..... The crowds de - light - ing,..... For... me he's

fight - ing,..... My heart and soul go..... out to you, my To - rea -



- dor!..... My heart and soul go..... out to you, my To - rea -

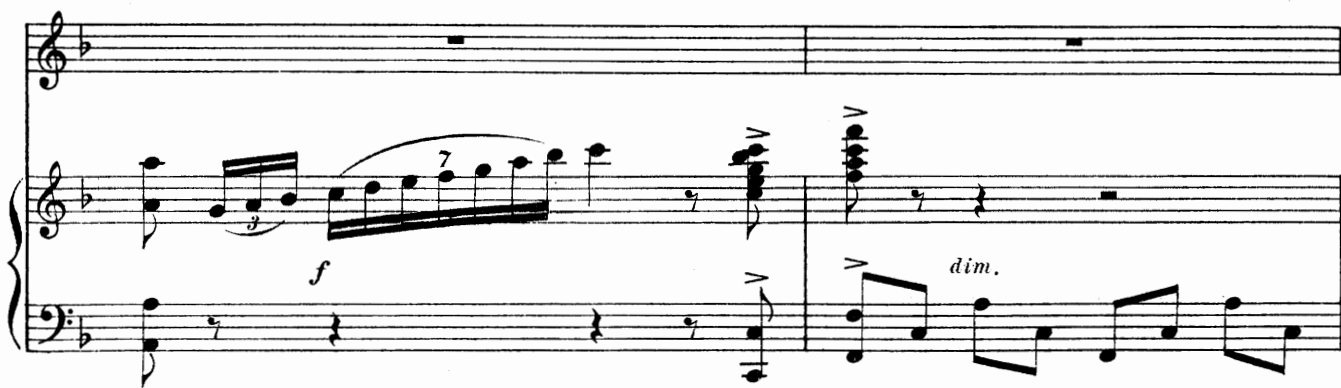


1. CHORUS. 2.

- dor! On - on he's - dor!



f *dim.*



What is the sound on ev' - ry side as - cend - ing?

What is the look of fear on ev' - ry face?

What means that pierc - ing...shriek, The spell - bound si - lence rend - ing?

See, ev' - ry - one stands up - right in his place!

Who can it be there on the cold ground ly - ing?

ff

Hea - ven for - bid, - it is my To - rea - dor!

See, now at last to gain his feet he's try - ing,

Ea - ger to fight and win for me once more,..... On, on he's

2nd time Chorus.

dash - ing,..... see, his eyes are flash - ing,..... The bull ap - proaches with a

roar..... The crowds de - light - ing..... for..... me he's

fight - ing, My heart and soul go....out to you, my To - rea - dor..... My heart and

soul go....out to you, my To - rea - dor! On, on he's - dor!

1. CHORUS. Last.

ff *ff*

No. 21.

DUET.— (Susan and Gigg.)

“PUNCH AND JUDY.”

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Allegro.

Gigg.

Piano.

Musical score for the first system, featuring a vocal line for Gigg and a piano accompaniment. The piano part starts with a forte (f) dynamic.

GIGG.

You all know me, I'm

Musical score for the second system, featuring a vocal line for Gigg and a piano accompaniment. The piano part starts with a piano (p) dynamic.

GIGG.

Me Punch, you see; Ob - serve the fun - ny hump up - on my

Musical score for the third system, featuring a vocal line for Gigg and a piano accompaniment.

SUSAN.

GIGG.

back. And I'm his wife, He leads me such a life, — My

Musical score for the fourth system, featuring a vocal line for Gigg and a piano accompaniment.

GIGG.

SUS
 poor old head he of. tentries to crack. You hit me first, you know, but that is,

SUSAN.

GIGG.
 may - be, Be. cause we dis - a. greed a. bout the ba - by; Still

SUS
 near - ly ev - 'ry day You take the stick a - way, And beat me till I'm blue and

BOTH.

SUS.
 black. Whack! whack! sil - ly old Punch and Ju - dy! Oh,

BOTH.
 must - n't they get knocked a. bout and bruised a bit! Though it's her fault first,

BOTH. Yet she gets the worst, For he Seems to be Such a nas - ty sort of brute.

BOTH. Whack! whack! sil - ly old Punch and Ju - dy! But af - ter all the chil - dren are a -

BOTH. - mused a bit; And they al - ways shout, When Punch pops a - bout, He'll

BOTH. speak with a squeak And a roo - ti - too - ti - toot!

GIGG.

And

GIGG.

when I've done With you, then one by one, A lot of other friends of mine ap

SUSAN.

GIGG.

- pear. It's such a shame, You treat them all the same, And

SUS.

GIGG.

knock them flat as an - ything, I fear. Still, where on earth would our fa.mi.liar

GIGG.

SUSAN.

show be Without our lit - tle pet, the cle - ver To - by? But

SUS.

when the dog-gie goes And gets you by the nose, Oh! how do you like that, my

BOTH.

SUS.

dear? Whack! whack! sil-ly old Punch and Ju - dy! Oh,

BOTH.

must-n't they get kocked a-bout and bruised a bit! Though it's her fault first,

BOTH.

Yet she gets the worst, For he Seems to be Such a nas - ty sort of brute.

BOTH. Whack! whack! sil - ly old Punch and Ju - dy! But af - ter all the chil - dren are a -

The first system of music features a vocal line for 'BOTH.' and a piano accompaniment. The vocal line starts with 'Whack! whack!' followed by 'sil - ly old Punch and Ju - dy! But af - ter all the chil - dren are a -'. The piano accompaniment includes a treble and bass clef with various chords and melodic lines. A triplet of eighth notes is marked with a '3' above it in the second measure.

BOTH. - mused a bit; And they al - ways shout, When Punch pops a.bout, He'll

The second system continues the vocal line with '- mused a bit; And they al - ways shout, When Punch pops a.bout, He'll'. The piano accompaniment continues with similar harmonic support. A triplet of eighth notes is marked with a '3' above it in the second measure.

BOTH. speak with a squeak And a roo - ti - too - ti - toot! DANCE.

The third system concludes the vocal line with 'speak with a squeak And a roo - ti - too - ti - toot!' followed by the word 'DANCE.' in all caps. The piano accompaniment continues with rhythmic accompaniment. A triplet of eighth notes is marked with a '3' above it in the second measure.

The fourth system shows the piano accompaniment for the 'DANCE' section, featuring a treble and bass clef with a complex rhythmic pattern of eighth and sixteenth notes.

The fifth system continues the piano accompaniment for the 'DANCE' section, maintaining the rhythmic complexity of the previous system.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic development with some rests. The bass staff features a more active accompaniment with frequent chord changes.

Third system of musical notation. Both staves show more complex rhythmic patterns, with a triplet of eighth notes marked in the treble staff.

Fourth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. Similar to the third system, it features a triplet of eighth notes in the treble staff.

Sixth system of musical notation, the final system on the page. It concludes with a final cadence in both staves.

No. 22.

SONG.— (Cora and Bridesmaids.)

"KEEP OFF THE GRASS"

Words by
LESLIE MAYNE.Music by
LIONEL MONCKTON.

%

Allegretto.

Cora.

Piano.

CORA.

1. When the chil - dren go to play In sum - mer time, They will
2. Now it's ve - ry much the same When boys grow up; But they

CORA.

frol - ic all the day, The trees they'll climb. Round the gar - den they will
play their rac - ing game For Plate or Cup. On the turf they love to

CORA.

race, With joy - ful cheers, Till the gar - den - er gives chase, And
meet, And bet so high, Till the "cer - tain - ty" gets beat, And

CORA.

pulls their ears. Hi! lit - tle boys, Hi! lit - tle boys, Hi! Take
 then good - bye! Hi! lit - tle boys, Hi! lit - tle boys, Hi! Take

CORA.

care, now, Keep off the grass, Keep off the grass,
 care, now, Keep off the grass, Keep off the grass,

CORA.

Con - duct like this I won't par - - don.
 Plung - ing your pock - et won't har - - den;

CORA.

Play at your ease, But if you please, Keep off the
 Bet when your cool, But, as a rule, Keep off the

CHORUS OF BRIDESMAIDS.

CORA.

grass in the gar - den! Keep off the grass,
 grass in the gar - den! Keep off the grass,

CHO.

Keep off the grass, Con-duct like this I won't par -
 Keep off the grass, Plunging your pock-et won't har -

CHO.

- don. Play at your ease, But if you please,
 - den. Bet when your cool, But as a rule,

CHO.

Keep off the grass in the gar - - den!
 Keep off the grass in the gar - - den!

1. & 2. D.C.

CORA.

3. In the mer - ry month of May When coos the dove, Young men's

CORA. fan - cy, so they say, Will turn to love, But to flirt may cost you

CORA. dear, So I've been taught; For she sheds an art - ful tear, And

CORA.

then you're caught! Hi! lit-tle boys, Hi! lit-tle boys, Hi! Take

mf

CORA.

care now, Keep off the grass, Keep off the grass,

p

CORA.

Quick-ly your heart you must har - - den.

CORA.

If she should sigh, Don't catch her eye, Keep off the

CHORUS OF BRIDESMAIDS.

CORA.

grass in the gar - den! Keep off the grass,

cres:
mf

CHO.

Keep off the grass, Quick - ly your heart you must har -

CHO.

- den. If she should sigh, Don't catch her eye,

CHO.

Keep off the grass in the gar - - den.

DANCE.

p

The first system of music consists of two staves. The treble staff contains a series of chords, primarily triads and dyads, with some eighth-note movement. The bass staff features a steady eighth-note accompaniment pattern.

The second system continues the musical piece with similar chordal textures in the treble and eighth-note accompaniment in the bass.

The third system introduces more complex chordal progressions, including some chords with accidentals (sharps and naturals) in the treble staff.

The fourth system includes the instruction "Take care now" followed by a piano (*p*) dynamic marking. The music features a mix of chords and melodic fragments.

The fifth system concludes the page with a final melodic flourish in the treble staff and a corresponding accompaniment in the bass.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat). The music features a series of chords and melodic fragments in both hands.

Second system of musical notation. The upper staff contains a melodic line with a crescendo marking (*cres:*) and a forte marking (*f*). The lower staff continues the harmonic accompaniment.

Third system of musical notation, showing further development of the piece with various chordal textures and melodic patterns.

Fourth system of musical notation, featuring a prominent melodic line in the upper staff and a steady accompaniment in the lower staff.

Fifth system of musical notation, concluding the page with a final cadence and a double bar line.

Nº 23.

GRAND CHORUS and MARCH.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro moderato.

Piano. *mf* *cresc.*

The musical score is written for piano in 2/4 time with a key signature of two sharps (D major). It consists of five systems of music. The first system is marked 'Piano' and 'mf', with a 'cresc.' marking at the end. The second system continues the piece. The third system features a 's' marking in the bass line. The fourth system continues the piece. The fifth system is marked 'cresc.' and concludes the piece with a final chord.

SOP. Here they come in glit - ter - ing glo - ry, Bound to bat - tle

TEN. Here they come in glit - ter - ing glo - ry, Bound to bat - tle

BASS. Here they come in glit - ter - ing glo - ry, Bound to bat - tle

ff

SOP. grim and go - ry, March - ing on in sol - dier - ly man - ner,

TEN. grim and go - ry, March - ing on in sol - dier - ly man - ner,

BASS. grim and go - ry, March - ing on in sol - dier - ly man - ner,

trm

SOP.
Lance and dart and sword and ban - ner! Men ac - claim them,

TEN.
Lance and dart and sword and ban - ner! Men ac - claim them,

BASS.
Lance and dart and sword and ban - ner! Men ac - claim them,

tr
10

SOP.
la - dies a - dore them, Throw - ing fans and flow'rs be - fore them.

TEN.
la - dies a - dore them, Throw - ing fans and flow'rs be - fore them.

BASS.
la - dies a - dore them, Throw - ing fans and flow'rs be - fore them.

tr

SOP. Raise the shout, Roll it out, For our brave To - re - ros!

TEN. Raise the shout, Roll it out, For our brave To - re - ros!

BASS. Raise the shout, Roll it out, For our brave To - re - ros!

SOP.

TEN. Pic - a - dors se - rene and stea - dy, Meet the bull with knight - ly... lance!

BASS. Pic - a - dors se - rene and stea - dy, Meet the bull with knight - ly... lance!

SOP.

TEN.

BASS.

Chu - los shun his char - ges... hea - dy, Teas - ing him with mock - ing...dance!

Chu - los shun his char - ges... hea - dy, Teas - ing him with mock - ing...dance!

SOP.

TEN.

BASS.

Ban - de - ril - le - ros are... dar - ing, Prick him with the rib - bon'd dart!

Ban - de - ril - le - ros are... dar - ing, Prick him with the rib - bon'd dart!

SOP.

TEN.

BASS.

Mat - a - dors, the ra - pier bear - ing, Strike him through the sa - vage heart!

Mat - a - dors, the ra - pier bear - ing, Strike him through the sa - vage heart!

cresc.

7

SOP.

TEN.

BASS.

O - la! A wel - come, a wel - come to gal - lant To -

O - la! A wel - come, a wel - come to gal - lant To -

O - la! A wel - come, a wel - come to gal - lant To -

SOP. - re - ros! Vi - va! Vi - va! Vi - va!

TEN. - re - ros! Vi - va! Vi - va! Vi - va!

BASS. - re - ros! Vi - va! Vi - va! Vi - va!

SOP. On they go, in glit - ter.ing glo - ry, Bound to bat - tle grim and go - ry,

TEN. On they go, in glit - ter.ing glo - ry, Bound to bat - tle grim and go - ry,


BASS. On they go, in glit - ter.ing glo - ry, Bound to bat - tle grim and go - ry,

SOP.  March - ing past in sol - dier - ly man - ner, Lance and dart and


TEN.  March - ing past in sol - dier - ly man - ner, Lance and dart and


BASS.  March - ing past in sol - dier - ly man - ner, Lance and dart and



SCP.  sword and ban - ner, Men ac - claim them, la - dies a - dore them,

TEN.  sword and ban - ner, Men ac - claim them, la - dies a - dore them,

BASS.  sword and ban - ner, Men ac - claim them, la - dies a - dore them,



SOP. Throw - ing fans and flow'rs be - fore them. Raise the shout,

TEN. Throw - ing fans and flow'rs be - fore them. Raise the shout,

BASS. Throw - ing fans and flow'rs be - fore them. Raise the shout,

SOP. Roll it out; For our.... brave To - re - ros!

TEN. Roll it out; For our.... brave To - re - ros!

BASS. Roll it out; For our.... brave To - re - ros!

f

ben marcato

SOP.

Yet there is one we're long-ing at last to be - hold, Fa-mous from

TEN.

Yet there is one we're long-ing at last to be - hold, Fa-mous from

BASS.

Yet there is one we're long-ing at last to be - hold, Fa-mous from

SOP. Pam - pe - lu - na far a - way to Ca - - - diz;

TEN. Pam - pe - lu - na far a - way to Ca - - - diz;

BASS. Pam - pe - lu - na far a - way to Ca - - - diz;

SOP. Shout to greet Ca - ra - jo - lo the bold. The

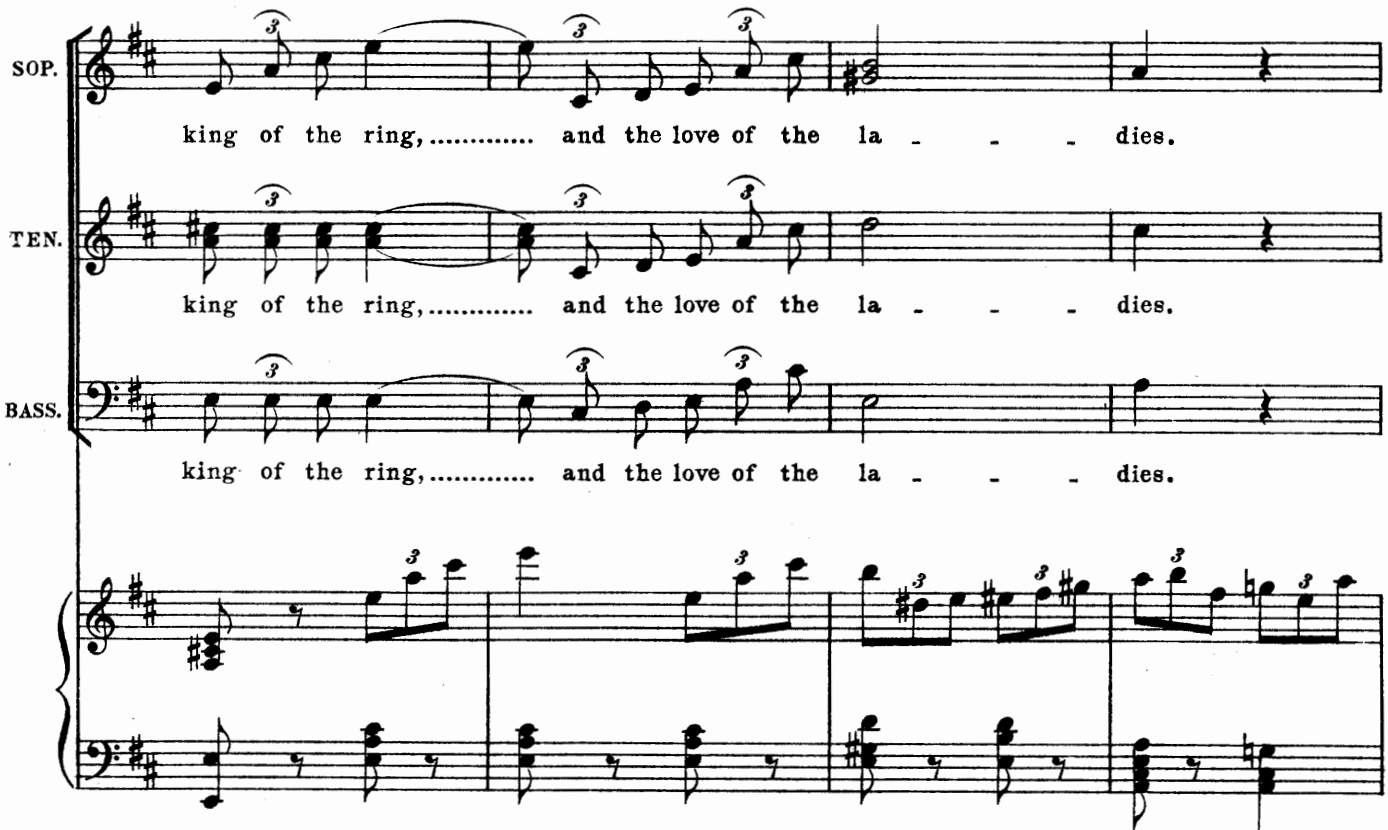
TEN. Shout to greet Ca - ra - jo - lo the bold. The

BASS. Shout to greet Ca - ra - jo - lo the bold. The

SOP.
king of the ring,..... and the love of the la - - - dies.

TEN.
king of the ring,..... and the love of the la - - - dies.

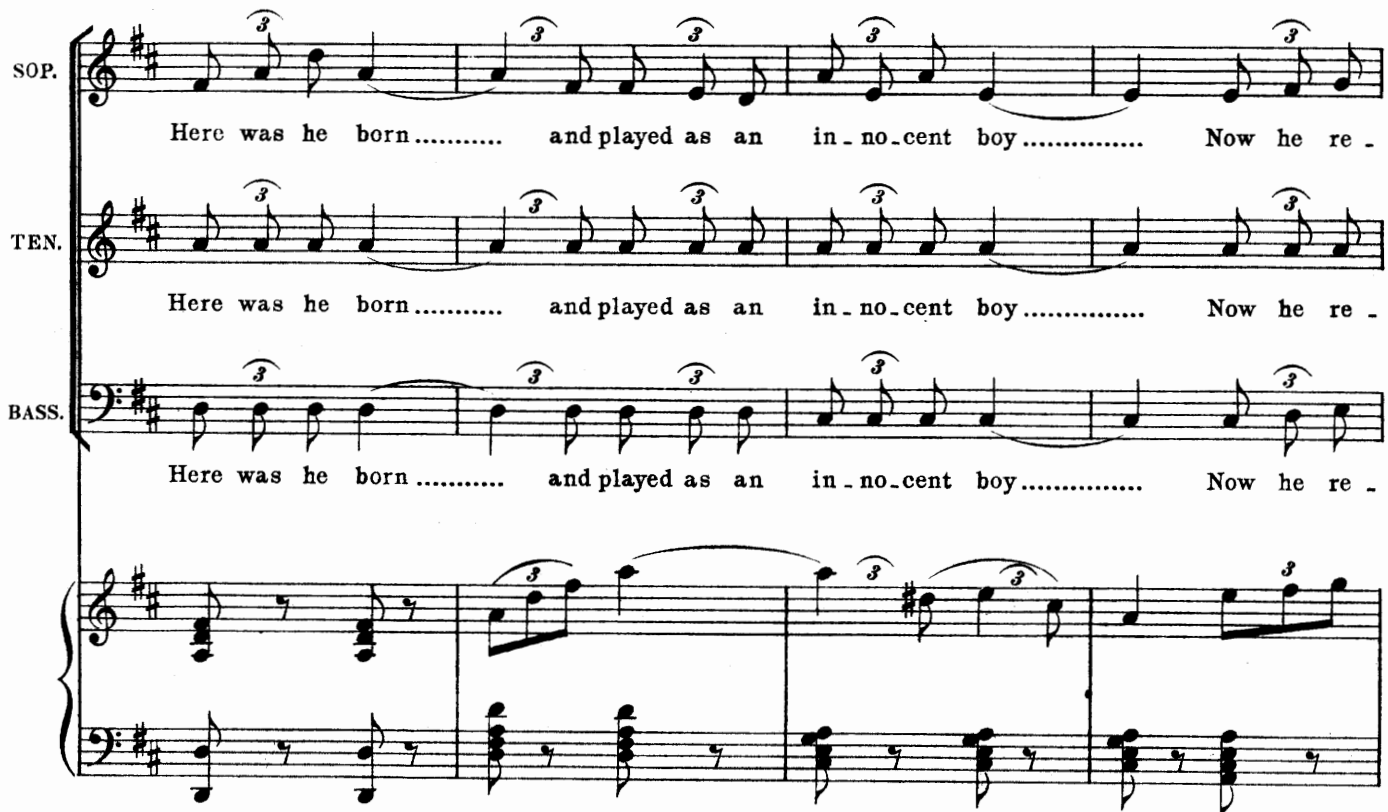
BASS.
king of the ring,..... and the love of the la - - - dies.



SOP.
Here was he born..... and played as an in - no - cent boy..... Now he re -

TEN.
Here was he born..... and played as an in - no - cent boy..... Now he re -

BASS.
Here was he born..... and played as an in - no - cent boy..... Now he re -



SOP. *ff* - turns a - gain with - in our old - en por - - - tals,

TEN. *ff* - turns a - gain with - in our old - en por - - - tals,

BASS. *ff* - turns a - gain with - in our old - en por - - - tals,

SOP. *ff* Shout..... a - gain..... to wish the he - ro joy,..... The

TEN. *ff* Shout..... a - gain..... to wish the he - ro joy,..... The

BASS. *ff* Shout..... a - gain..... to wish the he - ro joy,..... The

SOP.
king of the ring,..... and the brav_ est of mor - - - tals. The Es -

TEN.
king of the ring,..... and the brav_ est of mor - - - tals. The Es -

BASS.
king of the ring,..... and the brav_ est of mor - - - tals. The Es -

SOP.
- pa - da! Ca - ra - jo - lo! Hail!..... For he

TEN.
- pa - da! Ca - ra - jo - lo! Hail!..... For he

BASS.
- pa - da! Ca - ra - jo - lo! Hail!..... For he

ff *rall.*

SOP. is the To - re - a - dor, He is fa - mous on e - ve - ry

TEN. is the To - re - a - dor, He is fa - mous on e - ve - ry

BASS. is the To - re - a - dor, He is fa - mous on e - ve - ry

SOP. shore; There is no one that's hon - oured more In the

TEN. shore; There is no one that's hon - oured more In the

BASS. shore; There is no one that's hon - oured more In the

SOP.
pal - ace or in the po - sa - - da! All the la - dies will blush be -

TEN.
pal - ace or in the po - sa - - da! All the la - dies will blush be -

BASS.
pal - ace or in the po - sa - - da! All the la - dies will blush be -

SOP.
- fore The a - do - ra - ble To - re - a - dor, And a

TEN.
- fore The a - do - ra - ble To - re - a - dor, And a

BASS.
- fore The a - do - ra - ble To - re - a - dor, And a

cresc.

SOP. *rall.*
wel - come the ring will roar - To its he - ro, the gal - lant Es -

TEN.
wel - come the ring will roar - To its he - ro, the gal - lant Es -

BASS.
wel - come the ring will roar - To its he - ro, the gal - lant Es -

ff rall.

SOP.
- pa - - - - - da.

TEN.
- pa - - - - - da.

BASS.
- pa - - - - - da.

No. 24.

SONG (Sir Archie) and CHORUS.

Words by
GEO. GROSSMITH, JUNR

Music by
LIONEL MONCKTON.

Allegro.

Piano.

SIR ARCHIE.

1. Sir

Sir A.

Ar - chie was a sub - al - tern who sal - lied to the
Ar - chie left his na - tive shore such tears were sel - dom

Sir A.

South,..... A sword a - bout his waist, a ci - gar -
seen;..... He said "Good - bye" to Flos - sie, and he

Sir A.

- ette in - side his mouth; He got some cuts and
kissed E - van - ge - line, And he booked a lit - tle

Sir A.

scratch - es, and was men - tioned in des - patch - es, For he
ta - ble for a tête - à - tête with Ma - bel, And he

Sir A.

al - ways takes a chance when - e'er he sees one.....
bid fare - well to o - thers much in that form.

Sir A.

..... He left some girls be - hind him 'cause he
..... He told them all they'd ne - ver meet a -

Sir A.

could - n't take them too,..... He tried to get per -
 - gain, what should he do?..... But when his ship got

Sir A.

- mis - sion, but they thought it would - n't do. So he
 home at last he booked to Wa - ter - loo, And his

Sir A.

did his share of du - ty and re - turned to home and
 feel - ings tried to smo - ther When he saw his dar - ling

Sir A.

beau - ty; If there is a gal - lant of - fi - cer, well
 mo - ther And his o - ther la - dy friends up - on the

Sir A.

he's one. Ar - - chie!
 plat - - form. Ar - - chie!

Sir A.

Ar - - chie! He's in town a - - gain!..... The
 Ar - - chie! He's in town a - - gain!..... The

Sir A.

i - dol of the la - dies and the en - vied of the
 por - ter gent - ly asked him if he'd like a han - som

Sir A.

men, He does - n't real - ly care a jot If a
 then; Said Ar - chie: "That's no good to us, You'll

Sir A.

girl is dark or fair or what, For they all look
have to hire an om - ni - bus, For the girls have

Sir A.

beau - ti - ful to Ar - chie.
come to wel - come Ar - chie?

SOP.

TEN.

BASS.

Ar - chie! Ar - chie! He's in town a - gain, The
Ar - chie! Ar - chie! He's in town a - gain, The

Ar - chie! Ar - chie! He's in town a - gain, The
Ar - chie! Ar - chie! He's in town a - gain, The

SOP.
i - dol of the la - dies and the en - vied of the men. He
por - ter gent - ly asked him if he'd like a han - som then; Said

TEN.
i - dol of the la - dies and the en - vied of the men. He
por - ter gent - ly asked him if he'd like a han - som then; Said

BASS.
i - dol of the la - dies and the en - vied of the men. He
por - ter gent - ly asked him if he'd like a han - som then; Said

SOP.
does - n't real - ly care a jot If a girl is dark or
Ar - chie: "That's no good to us, You'll have to hire an

TEN.
does - n't real - ly care a jot If a girl is dark or
Ar - chie: "That's no good to us, You'll have to hire an

BASS.
does - n't real - ly care a jot If a girl is dark or
Ar - chie: "That's no good to us, You'll have to hire an

SOP.
fair or what, For they all look beau - ti - ful to Ar - - -
om - ni - bus, For the girls have come to wel - come Ar - - -

TEN.
fair or what, For they all look beau - ti - ful to Ar - - -
om - ni - bus, For the girls have come to wel - come Ar - - -

BASS.
fair or what, For they all look beau - ti - ful to Ar - - -
om - ni - bus, For the girls have come to wel - come Ar - - -

SIR ARCHIE.

2. When
3. Now

SOP.
- chie.
- chie.

TEN.
- chie.
- chie.

BASS.
- chie.
- chie.

Sir A.

Ar - chie want - ed clothes and so his tai - lor went to
takes his re - cre - a - tions in a plea - sant sort of

Sir A.

see, He slapped him on the back and said: "You
way, He'll al - ways make a fourth at Bridge and

Sir A.

don't re - mem - ber me!" Said the tai - lor: "Yes, we
knows the way to play; He can sing a gen - tle

Sir A.

do, sir; we've a small ac - count for you, sir, And we
sc - lo, and can hold his own at Po - lo, And the

Sir A.

hope in fu - ture that you won't ig - nore us.....
o - ther things an Eng - lish - man is made for;.....

Sir A.

..... So Ar - chie paid him like a trump and
..... He'll sport the light fan - tas - tic to ad -

Sir A.

dressed him - self up grand..... To see his fair com -
- van - tage with the rest,..... A Co - vent Gar - den

Sir A.

- pan - ions at a the - a - tre in the Strand. When the
Ball will al - ways see him at his best. He'll in -

Sir A.

la - dies saw him seat - ed all their pret - ty heads got
- vite a lit - tle par - ty of some dam - sels bright and

Sir A.

heat - ed..... And this is how they jum - bled up the
hear - ty To a box some o - ther sil - ly mug has

Sir A.

cho - - rus: Ar - chie,
paid for: Ar - chie,

f *mf* *p*

Sir A.

Ar - chie, he's in town a - gain!..... He
Ar - chie, beats them at it all!..... When

Sir A.

pro - mised that he'd mar - ry me, but did - n't men - tion
tak - ing on the Lan - cers at a Co - vent Gar - den

Sir A.

when;..... Oh, sol - diers are such sli - my things, He'll
Ball,..... You'll find a - bout the hour of four A

Sir A.

have to take and buy me things, And they won't be
tan - gled mass up - on the floor, And the sports - man

Sir A.

cho - co - lates from Ar - - - chie!.....
un - der - neath is Ar - - - chie!.....

SOP. *f*
 Ar - chie! Ar - chie! He's in town a - gain!..... He pro-mised that he'd
 Ar - chie! Ar - chie! beats them at it all!..... When tak-ing on the

TEN. *f*
 Ar - chie! Ar - chie! He's in town a - gain!..... He pro-mised that he'd
 Ar - chie! Ar - chie! beats them at it all!..... When tak-ing on the

BASS. *f*
 Ar - chie! Ar - chie! He's in town a - gain!..... He pro-mised that he'd
 Ar - chie! Ar - chie! beats them at it all!..... When tak-ing on the

SOP.
 mar-ry me, but did - n't men - tion when;..... Oh, sol-diers are such
 Lan-cers at a Co-vent Gar-den Ball,..... You'll find a - bout the

TEN.
 mar-ry me, but did - n't men - tion when;..... Oh, sol-diers are such
 Lan-cers at a Co-vent Gar-den Ball,..... You'll find a - bout the

BASS.
 mar-ry me, but did - n't men - tion when;..... Oh, sol-diers are such
 Lan-cers at a Co-vent Gar-den Ball,..... You'll find a - bout the

SOP.
 TEN.
 BASS.

sli - my things, He'll have to take and buy me things, And they won't be
 hour of four A tan - gled mass up - on the floor And the sports - man

FINE.

SIR ARCHIE.

4. He

SOP.
 TEN.
 BASS.

cho - co - lates from Ar - - - chie.....
 un - der - neath is Ar - - - chie.....

cho - co - lates from Ar - - - chie.....
 un - der - neath is Ar - - - chie.....

cho - co - lates from Ar - - - chie.....
 un - der - neath is Ar - - - chie.....

FINE.

p

Nº 25.

FINALE - ACT II.

Allegro.

Nancy.

NANCY.

Piano.

Musical score for Nancy's first vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Allegro'. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line starts with a whole rest for three measures, then begins with the word 'When' on a half note.

NAN.

Musical score for Nancy's second vocal line and piano accompaniment. The piano part continues with a piano (*p*) dynamic. The vocal line has the lyrics: "I'm a lit - tle wife, I'll have some fun in life, I".

NAN.

DORA, GUS, ARCHIE.

Musical score for Nancy's third vocal line and piano accompaniment. The piano part continues with a piano (*p*) dynamic. The vocal line has the lyrics: "know what hus - bands are, you see. _____ When".

DORA,
GUS,
ARCHIE.

Musical score for Dora, Gus, and Archie's vocal line and piano accompaniment. The piano part continues with a piano (*p*) dynamic. The vocal line has the lyrics: "we are mar - ried too, We can't ex - plain to you How".

MRS HOPP. & PETER.

DORA.
GUS.
ARCH.

fun - ny ev - ry thing will be! _____ The ve - ry thought of

MRS
HOPP.
&
PET.

Spain Will make us laugh a - gain When back up - on the

SUSAN & GIGG.

MRS
HOPP.
&
PET.

Eng - lish shore! _____ And we will laugh at last For

SUS.
GIGG.

all the trou - ble past When you were a to - re - a - dor. _____
I was

SUS
GIGG

SOP.

TEN.

BASS.

Ah! we laugh at it! Ah!

Ah! we laugh at it! Ah!

Ah! we laugh at it! Ah!

SOP.

TEN.

BASS.

You, know! The bat - tle with the bull Of

You, know! The bat - tle with the bull Of

You, know! The bat - tle with the bull Of

SOP.

TEN.

BASS.

dan - ger may be full, But it does a - muse us so! Ah!

dan - ger may be full, But it does a - muse us so! Ah!

dan - ger may be full, But it does a - muse us so! Ah!

SOP. We laugh at it! Ah!

TEN. We laugh at it! Ah!

BASS. We laugh at it! Ah!

SOP. You know The bat - tle with the bull Of

TEN. You know The bat - tle with the bull Of

BASS. You know The bat - tle with the bull Of

SOP. dan - ger may be full, But it does a - muse us

TEN. dan - ger may be full, But it does a - muse us

BASS. dan - ger may be full, But it does a - muse us

SOP. so! Pour the A -

TEN. so! Pour the A -

BASS. so! Pour the A -

Allegro.

SOP. - mon - til - la - do Sher - ry, Dance on the fes - tive

TEN. - mon - til - la - do Sher - ry, Dance on the fes - tive

BASS. - mon - til - la - do Sher - ry, Dance on the fes - tive

SOP. Pra - do mer - ry, Wo - man and man go In for - fan -

TEN. Pra - do mer - ry, Wo - man and man go In for - fan -

BASS. Pra - do mer - ry, Wo - man and man go In for - fan -

SOP.  dan - go, Smok - ing a Co - lo - ra - do, ve - ry.

TEN.  dan - go, Smok - ing a Co - lo - ra - do, ve - ry.

BASS.  dan - go, Smok - ing a Co - lo - ra - do, ve - ry.

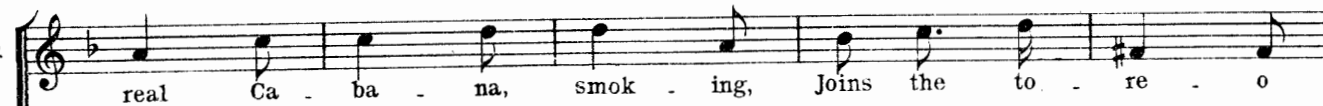


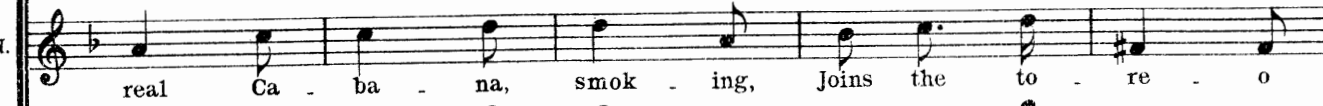
SOP.  Come where the gay Gi - ta - na, jok - ing, Light - ing a

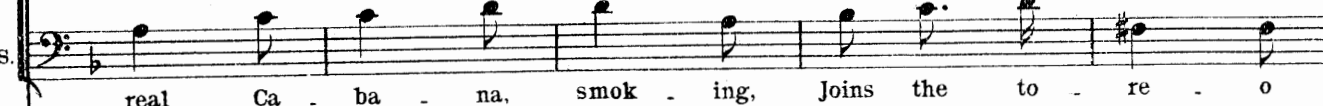
TEN.  Come where the gay Gi - ta - na, jok - ing, Light - ing a


BASS.  Come where the gay Gi - ta - na, jok - ing, Light - ing a



SOP.  real Ca - ba - na, smok - ing, Joins the to - re - o

TEN.  real Ca - ba - na, smok - ing, Joins the to - re - o

BASS.  real Ca - ba - na, smok - ing, Joins the to - re - o



SOP. In a bo - le - ro vi - va, vi - va Es - pa -

TEN. In a bo - le - ro vi - va, vi - va Es - pa -

BASS. In a bo - le - ro vi - va, vi - va Es - pa -

SOP. - na!

TEN. - na!

BASS. - na!

SONG.- (Mr^s Hoppings) and CHORUS.

SHE LAY LOW.

Words and Music by


PAUL A. RUBENS.

Allegretto.


Voice. 


Piano. 

1. Mai - die's just the
2. Mai - die met a
3. Mai - die al - ways




'cu - test thing that I have ev - er met, Mai - die's ve - ry
gen - tle - man to whom she lost her heart, You may think it
likes to read the ve - ry la - test book, When she can af -





deep, Mai - die knows a heap, Mai - die's got a
strange, (Well, it was a change,) Mai - die said on
- ford, Gets them from a - broad. Cov - ers them in



sort of kind of face you can't for - get, Looks de - mure and
 se - cond thoughts she ought to make a start. All her friends en -
 news - pa - er, so if Ma - ma should look, "See what I have

shy, (Mai - die's aw - ful sly.) All the lit - tle
 - raged, Mai - die got en - gaged When they were at
 got Dar - ling Wal - ter Scott!" When she goes to

sto - ries that you've heard through out your life, She can al - so
 Folk - stone once he took her for a sail, Sea was rath - er
 Pa - ris she will go to ev - 'ry play, Al - ways takes a

tell, (Don't she tell them well!) Mai - die has been
 rough, He had quite e - nough, Steam - er rolled from
 stall At a Mus - ic Hall, Thinks she's ra - ther

heard to say she'll nev - er be a wife, Mai - die's not a
 side to side and he be - gan to pale, He went down be -
 deaf and so "she can't hear what they say!" That's why she won't

Refrain. slower.

fool, Mai - die's been to school. No one is 'cu - ter than
 low Mai - die mur - mured oh! No one was 'cu - ter than
 go In the sec - ond row! No one is 'cu - ter than

Mai - die, Her's is a deep lit - tle game, She's a u - nique lit - tle
 Mai - die, Her's was a deep lit - tle game, Such a u - nique lit - tle
 Mai - die, Her's is a deep lit - tle game, She's a u - nique lit - tle

la - dy, Nev - er two mo - ments the same. — Wher - ev - er she's been And what.
 la - dy, Nev - er two mo - ments the same. — She flirt - ed like mad With some
 la - dy, Nev - er two mo - ments the same. — Once she went to a play That was

ev - er she's seen, She has nev - er let an - y one know, _____ For _____
 good - look - ing lad While the tem - pest con - tin - ued to blow, _____ She _____
 rath - er ris - qué, And the oth - er girls got up to go, _____ But she


she had a hab - it Like lit - tle "Brer Rab - bit," And she lay
 knew that her lov - er Could nev - er dis - cov - er, For he lay
 knew for a fact There was still a worse act, and So she lay

low. _____
 low. _____
 low. _____

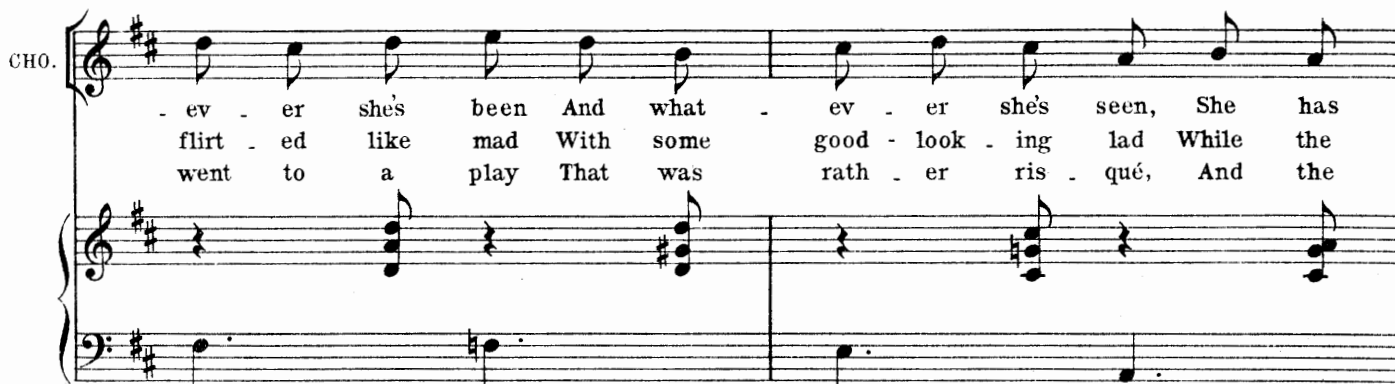
CHORUS, UNISON.

No one is 'cu - ter than Mai - die,
 No one was 'cu - ter than Mai - die,
 No one is 'cu - ter than Mai - die,

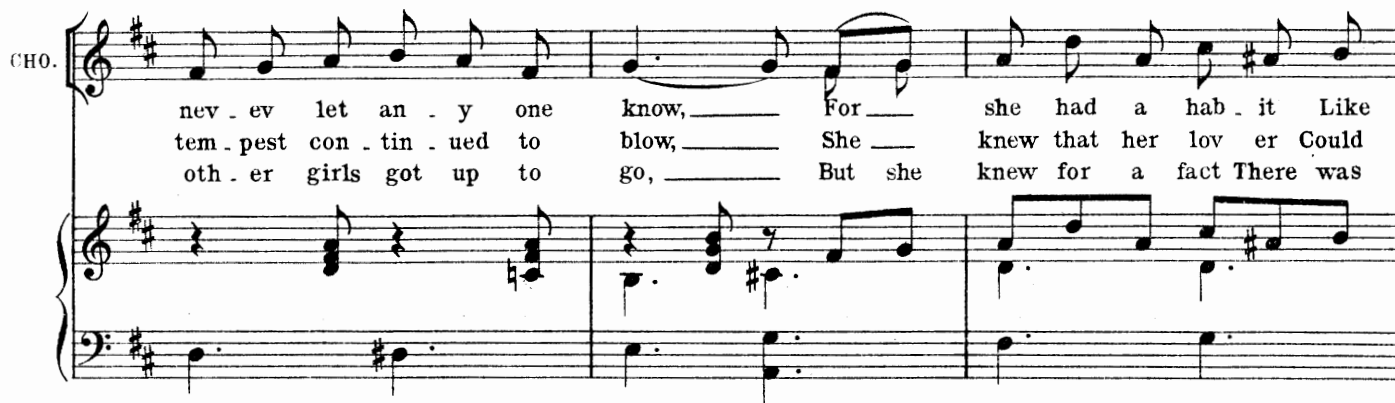
CHO. Her's is a deep lit - tle game, She's a u - nique lit - tle
 Her's was a deep lit - tle game, Such a u - nique lit - tle
 Her's is a deep lit - tle game, She's a u - nique lit - tle

CHO. 

la - dy, Nev - er two mo - ments the same. _____ Wher -
 la - dy, Nev - er two mo - ments the same. _____ She
 la - dy, Nev - er two mo - ments the same. _____ Once she

CHO. 

- ev - er she's been And what - ev - er she's seen, She has
 flirt - ed like mad With some good - look - ing lad While the
 went to a play That was rath - er ris - qué, And the

CHO. 

nev - ev let an - y one know, _____ For she had a hab - it Like
 tem - pest con - tin - ued to blow, _____ She knew that her lov - er Could
 oth - er girls got up to go, _____ But she knew for a fact There was

CHO. 

lit - tle "Brer Rab - bit," And she lay low. _____
 nev - er dis - cov - er, For he lay low. _____
 still a worse act, _____ So she lay low. _____

SONG. (Cora.)

I'M NOT A SIMPLE LITTLE GIRL.

Words and Music by

PAUL A. RUBENS.

Cora.

Piano.

Lively.

love to see young peo - ple good, It's real - ly so a - mus - ing. I've

tried to be quite good my - self, But found it too con - fus - ing. To

have to stop and think each time, It takes me far too long, It's

much more fun to know what's right, And then to do what's wrong.

REFRAIN. *Slower.*

For I'm not a sim - ple lit - tle girl, I'm not a

good - y - good - y girl, I know ex - act - ly what is what, I

know what's right but I pre - fer what's not!

Key signature: two sharps (F# and C#). The system consists of a vocal line and a piano accompaniment. The vocal line has a whole rest in the first measure, followed by a half note G4 in the second measure, and a quarter note A4 in the third measure. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The word "You" is written above the vocal line in the third measure.

Key signature: two sharps (F# and C#). The system consists of a vocal line and a piano accompaniment. The vocal line contains the lyrics "ought to see me at a ball, I'm ab - so - lute - ly pro - per Un -". The piano accompaniment includes a dynamic marking of *p* (piano) in the first measure.

Key signature: two sharps (F# and C#). The system consists of a vocal line and a piano accompaniment. The vocal line contains the lyrics "-til I'm asked to have a dance, And then I tell a whop - per. But,".

Key signature: two sharps (F# and C#). The system consists of a vocal line and a piano accompaniment. The vocal line contains the lyrics "lat - er on, when some - one comes to take me down to sup, I".

real - ly don't know how it is, I seem to li - ven up!

REFRAIN.

For I'm *not* a sim - ple lit - tle girl, I'm *not* a

good - y - good - y girl, Good men are won - der - ful - ly few, I

hate bad men, but still I *do* love you!

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes in the upper staff, with a bass line of quarter and eighth notes in the lower staff.

The second system of musical notation continues the piece. The upper staff shows a melodic line with eighth and sixteenth notes, while the lower staff provides a steady bass accompaniment with quarter and eighth notes.

The third system of musical notation shows the continuation of the dance. The upper staff features a more active melodic line with eighth and sixteenth notes, and the lower staff continues with a rhythmic bass line.

The fourth system of musical notation continues the dance. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff has a bass line with quarter and eighth notes.

The fifth system of musical notation concludes the dance. The upper staff features a melodic line with eighth and sixteenth notes, and the lower staff has a bass line with quarter and eighth notes. The system ends with a double bar line.

DUET. (Cora and Dora.)

"CAPTIVATING CORA."

Words by
LESLIE MAYNE.

Music by
LIONEL MONCKTON.

Moderato.

Piano.

1. At a
2. When the

wed - ding that is smart If you want to lose your heart
ser - vice all is done And the feast - ing has be - gun,

Keep your eye on Co - ra, do _____ She's a -
Keep your eye on Co - ra, do _____ Though she

- mong the girls who glide In at - ten - dance on the bride.
 tries to hide a - way Ev - 'ry - bo - dy seems to say:

Keep your eye on Co - ra, do. She is
 Keep your eye on Co - ra, do. There is

on - ly just a brides - maid, Such a mod - est lit - tle thing, But as
 gen - er - al re - joic - ing that the nup - tial knot is tied, And they

soon as she ap - proch - es all the Choir for - get to sing, And the
 com - pli - ment the hus - band on the la - dy by his side, He af -

par - son when he ought to keep his eye up - on the ring, Well! he
 - fec - tion - ate - ly holds the dain - ty fin - gers of his bride, But, he

keeps his eye on Co - ra too. ————— }
 keeps his eye on Co - ra too. ————— }

Co - ra! Co - ra! cap - ti - va - ting Co - ra!

p

Just a lit - tle brides - maid for you all,

With a smile - a, walk - ing down the aisle - a,

Cap - ti - va - ting Co - ra makes the bride look small!

3. Ve - ry

soon will come the day When she'll give her heart a - way

p

Keep your eye on Co - ra, do. _____ For you'll

find that all the men Will pro - pose to her, and then

Keep your eye on Co - ra, do. _____ There'll be

ve - ry lit - tle need the wed - ding ser - vice to re - hearse, For she

knows the way to soft - ly say for bet - ter or for worse. But her

hus - band, if he's wise will keep his eye up - on his purse, And he'll

keep his eye on Co - ra too.

Co - ra! Co - ra! cap - ti - va - ting Co - ra!

How can one re-sist a girl so smart?

With a smile— a, walk - ing up the aisle— a,

Cap - ti - va - ting Co - ra makes you lose your heart!

DANCE. After 3rd Verse only.

p

First system of musical notation, measures 1-3. The key signature is two sharps (F# and C#). The music is written for piano in a grand staff. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 4-6. The right hand continues the melodic development with slurs and accents. The left hand maintains a steady accompaniment with block chords and moving bass lines.

Third system of musical notation, measures 7-9. The right hand shows a change in texture with more complex rhythmic patterns. The left hand features a prominent bass line with some chromatic movement.

Fourth system of musical notation, measures 10-12. The right hand has a more active melodic line with slurs. The left hand accompaniment consists of chords and eighth notes.

Fifth system of musical notation, measures 13-15. The right hand features a melodic phrase with a fermata. The left hand accompaniment is primarily chordal.

Sixth system of musical notation, measures 16-18. The right hand concludes with a melodic phrase. The left hand accompaniment includes a dynamic marking of *ff* (fortissimo) in the final measure.

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