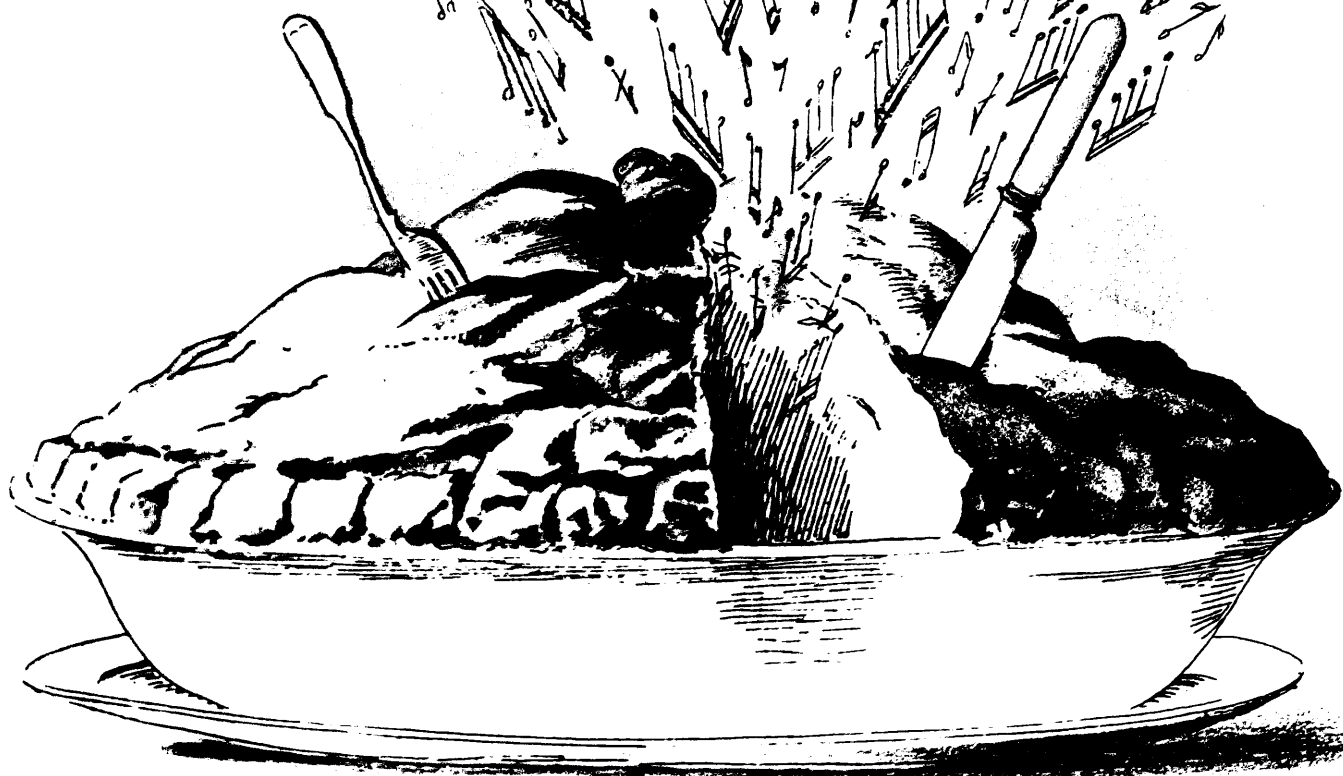


PARODY PIE

BY

ALFRED HENNING



CHAPPELL.

PARODY PIE

A SONG CYCLE FOR FOUR VOICES

Soprano, Contralto, Tenor & Bass,
WITH PIANOFORTE ACCOMPANIMENT.

THE LYRICS BY

A. STODART WALKER, NANCY PAIN,
WINIFRED ROSE AND ANON.

The Music by

LIZA LEHMANN

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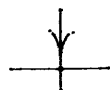
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PARODY PIE.

A SONG-CYCLE FOR FOUR VOICES.

I.—QUARTET.

COME LIVE WITH ME AND BE MY LOVE.

(Chr-st-ph-r M-rl-w.)

Come live with me and be my love,
And we will all my treasures prove,
With lunch and dinners, plays and balls,
And all the naughty music-halls.

There will we sit inside a box,
And see the ladies show their frocks,
And large tiaras, in the stalls,
And more when they take off their shawls.

• • •

Then will I buy thee silken hoses,
And shoes to fit your dainty toeses;

* * *

A rope of pearls as large as spuds,
(The size I wear myself as studs).

* * *

If these delights thy mind may move,
(Come live with me and be my love.

If Yes, these delights my mind do move,
I'll live with thee and be thy love.

**A. Stodart-Walker.*

II.—DUET (TENOR AND BASS).

MY TRUE FRIEND HATH MY HAT.

(S-r Ph-l-p S-dn-y.)

My true friend hath my hat, and I have his,
By choice of mine, one for another changed;
I hold his dear, and mine he'd never miss,
There never was a better swop arranged:
My true friend hath my hat, and I have his.

His hat on me saves me the price of one;
My hat on him his foolish head hath guyed;
He hates my hat, he much prefers his own,
I cherish his, my bald patch it doth hide:
My true friend hath my hat, and I have his.

A. Stodart-Walker.

• MR. A. STODART WALKER'S words are from "THE MOXFORD BOOK OF ENGLISH VERSE," published by MR. EVELEIGH NASH.
The omissions and small deviations from the original versions have been permitted by the Author for musical purposes.

III—SOLO (CONTRALTO).

GEYSERBIANCA.
(Mrs. H-m-n-s.)

The boy stood on the bathroom mat,
A matchbox in his hand,
The Geyser, new the day before,
He did not understand.

He scarcely dared to touch the thing
Without his father's word;
His father, wrapped in sleep above,
Slept on and never heard.

He called aloud: "Say, father, say,
The *gas* or *water* first?
If I turn on the gas before,
Say, will the Geyser burst?"

"Speak, father!" once again he cried;
"I dare not try alone!"

And still no answer came to him,
The snores went snoring on.

He shouted but once more aloud:
"Won't *no* one show me how?"
And then advanced with lighted match,
And lit the *gas* first—OW!

* * *

The Geyser and the Gallant Child,
The Bath—ah where are they?
Ask of the maid who lost her place
For sweeping them away.

Nancy Pain.

IV.—SOLO (TENOR).

BLINK TO ME ONLY WITH THINE EYES.
(B-n J-n-s-n.)

Blink to me only with thine eyes,
And I will wink with mine,
Or leave a note within the post
And I'll come out to dine.
An invitation from a Duke
Requires a garb divine,
But my old neck-tie, at the most,
Is all I'd change for thine.

I sent thee late a little cheque
That could not honoured be,
But having then a hope that there
It might be cashed by thee;
But thou thereon did'st only look
And sent it back to me,
Since when thou lov'st to curse and swear,
Not at the cheque, but me.

A. Stodart-Walker.

V.—QUARTET.

MAUD (OF ALL WORK).
(L-rd T-nnys-n.)

Bells in the front hall ringing,
When twilight is falling;
"Maud, Maud, Maud, Maud,"
They are crying and calling.

Where is Maud? In the field,
And I, who else, am with her;
Gathering leeks and turnips—
Myriads grow together.

Bells in our hall rang,
Ringing through the garrets;
Maud is here, here, here,
In among the carrots.

I pinched her rosy cheek,
She smacked my face in anger:
Maud is nearly seventy,
I did not like to slang her.

* * *

I know the way she went
Back with her cheeks so ruddy;
For her feet have touched the staircase
And left the carpets muddy.

A. Stodart-Walker.

VI.—SOLO (SOPRANO).

THE MAY QUEEN.

(L-rd T-nnys-n.)

You must shake and call me early,
 Call me early, mother dear,
 For to-morrow will be the happiest day
 Of all the glad new year.
 The weather forecast says: No rain,
 Just sunshine all the day;
 And I'm to be Queen o' the May, mother,
 I'm to be Queen o' the May!

I shall wear my scarlet slippers
 And my sky-blue Bombazine,
 That Carrie and Kate and Margaret
 May turn a sickly green;
 But sister Effie's black, black eye,
 Well, that was done in play:
 I'm really rather excited, mother,
 For I'm to be Queen o' the May!

* * *

I'm very tired indeed, mother,
 I want my little cot:
 My feet are lumps of ice, mother,
 My brow is burning hot.
 The rain came down in floods, mother,
 And drenched my Bombazine;
 My scarlet shoes collapsed, mother,
 Dancing on the green.

How I longed for my goloshes
 As we slithered in the slosh!
 I've broken off with Robin
 For not lending his MackIntosh;
 Still, I *have* been Queen of the May, mother,
 A fig for all the rest!
 Just bix be a butard poultice, buther,
 But try it—od Effie's chest!

Anon.

VII.—SOLO (BASS).

MRS. L. LORÈE.

Are you ready for your steeplechase, Lorraine,
 Lorraine, Lorée?
Barum, Barum, Barum, Barum, Barum, Barum,
Barce.

* * *

You're booked to ride your Capping Race to-day
 at Coulterlee.
 (I'm blessed if I can find the place in any "A B C.")
 You're booked to ride Vindictive with an infant
 on your knee,
 With which, no doubt, you'll turn the scale at
 over twelve stone three,
Barum, Barum, Barum, Barum, and so on, E.T.C.

* * *

She clutched the nurs'ry mantelpiece, Lorraine,
 Lorraine, Lorée,
Barum, Barum, Barum, Barum, Barum, Barum,
Barce!

* * *

"I cannot ride Vindictive with a baby on my
 knee.

* * *

How *can* I ride a capping-race with *crèches* on my
 knee?"

Her husband was a callous brute, and didn't care
 a D.

* * *

"I've backed you for a thousand pounds, and
 you'll stand in with me."

"*Bar one, Bar one,*" the Bookies cried; "*Bar one,*
Bar two, Bar three!"

* * *

She mastered Young Vindictive! Oh the crafty
 matron she!!

And kept him straight and won the race at 8 to
 3, S.P.;

And then they warned her off the Turf of festive
 Coulterlee.

For they found it was a golliwog she held upon
 her knee.

No wonder that no baby cried for Mrs. L. Lorée.

* * *

Barum, Barum, Barum, Barum, Barum, Barum,
Barce.

F. Richardson.

* MR. FRANK RICHARDSON'S words are from "SHAVINGS,"
 published by MR. EVELEIGH NASH
*The omissions and small deviations from the original version have
 been permitted by the Author for musical purposes.*

VIII.—DUET (SOPRANO AND TENOR).

I STUCK A PIN INTO A CHAIR.

(L-ngf-ll-w.)

I stuck a pin into a chair,
To stick in someone sitting there;
And so well was it hid, the sight
Could not rest on its point so bright.

I threw an egg into the air—
It fell on someone, I don't know where;
For who so swift of sight or leg
As to dodge the flight of a hard-boiled egg?

Long, long afterwards, squashed out flat,
I found the egg on a curate's hat;
And the pin, through its pointed end,
Was unexpectedly found by a friend.

Anon.

IX.—QUARTET.

“EXCELS-EE-AW.”

The shades of night are falling fast,
And we are near the end at last;
In happy homes we know the light
Of household fire gleams warm and bright—

Therefore,
Excelsior!
(But why “Excelsior”?)

“Fly not so fast,” the Porter said,
“You'll only break your stupid head!”
But rash Alphonso scorned advice;
He slipped, and fell among the ice.

His hair he tore—
“There is no more!”
Excelsior!

Our tale is of a youth who ran,
As only foreign waiters can,
Balancing, by some strange device,
Two dozen plates of coffee-ice.

What, twenty-four?
Yes, even more.
Excelsior!

“The day is hot,” the waitress cried;
“They shout for ice!—there inside.”
See! with his hand he scoops it back,
A little blacker, if not black!

He kicks the door,
“Si, si, Signor!”
Excelsior!

(But why drag in “Excelsior”?)

You ask us why? We cannot tell,
For any word would do as well,
Except “Good-bye,”* which is “taboo”;
We scarcely dare to breathe “Adieu.”

Therefore, no more,
But evermore
Excelsior—ior—ior—ee—aw!

Anon.

* A parody on the famous song “Good-bye” has been withdrawn at the request of the Publishers.

PARODY PIE.

I.

Come live with me and be my Love.

QUARTET.

Words by
A. STODART WALKER.

(Chr*st*ph*r M*r*l*w.)

Music by
LIZA LEHMANN.

Allegretto ben marcato. (about $\text{♩} = 126$)

SOPRANO.

CONTRALTO

TENOR.

BASS.

PIANO.

Con Ld.

The musical score is arranged in two systems. The first system includes staves for Soprano, Contralto, Tenor, Bass, and Piano. The piano part features a right-hand melody with a triplet and a left-hand accompaniment. The second system continues the piano accompaniment with a more active right-hand part and a steady left-hand accompaniment. The key signature is two sharps (D major) and the time signature is 4/4.

mf
Come live with me and be my love, And

mf
Come live with me and be my love, And

mf

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Bass) and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The vocal lines are marked *mf* and contain the lyrics "Come live with me and be my love, And". The piano accompaniment consists of chords and a melodic line in the right hand, with a triplet of eighth notes in the final measure of the first system.

we will — all my trea - sures prove, With

we will — all my trea - sures prove, With

mf

Detailed description: This system contains the second two systems of the musical score. It features two vocal staves and a piano accompaniment. The key signature remains D major and the time signature is 3/4. The vocal lines are marked *mf* and contain the lyrics "we will — all my trea - sures prove, With". The piano accompaniment continues with chords and a melodic line, featuring a triplet of eighth notes in the first measure of the second system.

lunch and din-ners, plays and balls, And all the naughty mu-sic-halls.

lunch and din-ners, plays and balls, And all the

mf

p

mf

musical score for the first system, including vocal lines and piano accompaniment. The system consists of five staves. The top two staves are vocal staves in treble clef with a key signature of two sharps (F# and C#). The third staff is a vocal staff in bass clef. The bottom two staves are piano accompaniment staves in treble and bass clef. The lyrics are: "lunch and din-ners, plays and balls, And all the naughty mu-sic-halls." The piano part includes dynamic markings *mf* and *p*.

naugh - ty mu - sic - halls.

musical score for the second system, including vocal lines and piano accompaniment. The system consists of five staves. The top three staves are vocal staves in treble clef. The fourth staff is a vocal staff in bass clef. The bottom two staves are piano accompaniment staves in treble and bass clef. The lyrics are: "naugh - ty mu - sic - halls." The piano part includes dynamic markings *mf* and *p*.

f
There will we sit in - side a box, And see the la - dies -

f
There will we sit in - side a box, And see the la - dies

f
There will we sit in - side a box, And see the la - dies

f
There will we sit in - side a box, And see the la - dies

v show their frocks, And large ti - ar - as, in the stalls, And *v mp*

v show their frocks, And large ti - ar - as, in the stalls, And *v p*

v show their frocks, And large ti - ar - as, in the stalls, And *v p*

v show their frocks, And large ti - ar - as, in the stalls, And *v p*

leggiero

more when they take off their shawls.

leggiero

more _____ when they take off their

leggiero

more _____ when they take off their

leggiero

more _____ when they take off their

leggiero

shawls.

shawls.

shawls.

mp I'll buy thee silk - en ho - ses,
mp Then will I buy thee silk - en ho - ses, And

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, both with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "I'll buy thee silk - en ho - ses," on the first vocal staff, and "Then will I buy thee silk - en ho - ses, And" on the second vocal staff. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and accents.

And shoes to fit your toe - ses; A
shoes to fit your dain-ty toe - ses; A

The second system of the musical score continues the vocal and piano parts. The vocal staves are in treble and bass clefs, both with a key signature of three sharps. The piano accompaniment is in grand staff. The lyrics are: "And shoes to fit your toe - ses; A" on the first vocal staff, and "shoes to fit your dain-ty toe - ses; A" on the second vocal staff. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *cresc.* (crescendo) and accents.

rope of pearls as large as spuds,

rope of pearls as large as spuds, (The size I wear my -

cresc. *f marcato*

cresc. *f marcato*

- self as studs).

8

p subito dim. *p*

Then will he buy me silk - en hose, And shoes to fit my

p subito dim.

Then will he buy me silk - en hose, And shoes to fit my

p subito dim.

Come live with me and be my love, And we will all my

p subito dim.

Come live with me and be my love, And we will all my

p subito dim.

dain - ty toes, A rope of pearls as large as spuds, The

dain - ty toes, A rope of pearls as large as spuds, The

treasures prove, A rope of pearls as large as spuds, The

treasures prove, A rope of pearls as large as spuds, The

size he wears him-self as studs. Yes,

size he wears him-self as studs. Yes,

size I wear my-self as studs. If

size I wear my-self as studs. If

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves has lyrics: "size he wears him-self as studs. Yes,". The second pair has lyrics: "size he wears him-self as studs. Yes,". The third pair has lyrics: "size I wear my-self as studs. If". The fourth pair has lyrics: "size I wear my-self as studs. If". The piano accompaniment is written in two staves (treble and bass clef) and features a steady rhythmic accompaniment with some melodic lines.

these de - lights my mind do move, I'll

these de - lights my mind do move, I'll

these de - lights thy mind may move, Come

these de - lights thy mind may move, Come

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair has lyrics: "these de - lights my mind do move, I'll". The second pair has lyrics: "these de - lights my mind do move, I'll". The third pair has lyrics: "these de - lights thy mind may move, Come". The fourth pair has lyrics: "these de - lights thy mind may move, Come". The piano accompaniment is written in two staves (treble and bass clef) and includes markings such as "rall." and "3" (triplets). The piano part features a steady accompaniment with some melodic lines.

live with thee and be thy love. *accel.*

live with thee and be thy love. *accel.*

live with me and be my love. *accel.*

live with me and be my love. *accel.*

accel.

Handwritten notes: *ff*, *ff*, *ff*, *ff*

Handwritten notes: *ff*, *ff*, *ff*, *ff*

R.H.

ff

II.

My true friend hath my hat.

DUET.

Words by
A. STODART WALKER.

(S*r Ph*1*p S*dn*y.)

Allegretto *grazioso*. (about $\text{♩} = 132$)

PIANO.

p

Con Ped.

TENOR.

p

BASS.

My_ true friend hath my

p

hat, and I_ have his, By_

(much annoyed)

And. I_ have his!

choice of mine, one for an - oth - er changed;

(One for an - oth - er

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are "choice of mine, one for an - oth - er changed;". The middle staff is a bass line in bass clef, mostly containing rests. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some chords marked with "ad." (ad libitum).

I hold his dear, and mine he'd nev - er

changed!)

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "I hold his dear, and mine he'd nev - er". The middle staff is a bass line in bass clef with the lyrics "changed!)". The bottom staff is a piano accompaniment in grand staff. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, featuring several chords.

miss, There nev - er was a bet - ter swop ar -

R.H. L.H.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "miss, There nev - er was a bet - ter swop ar -". The middle staff is a bass line in bass clef. The bottom staff is a piano accompaniment in grand staff. The piano part features a melodic line in the right hand (labeled "R.H.") and a harmonic accompaniment in the left hand (labeled "L.H.").

- ranged _____ My true friend hath my
I dare - say not!

ped.

8

hat, and I have his.
And I have his!

(bitterly)
f

cresc.

His_

(blandly)
pp

assai cresc.

hat on me saves me the price of one;

(sulkily does not sing his part.)

pp

v *leggiero.*

My hat on him his fool - ish head hath

3

v *v* *v*

guyed. He hates my hat, he much pre-fers his

(still does not sing.) *f*

(accompanist thumps out his part)

f

I

own, I cher - ish his, my
sim - ply_ hate his hat!

R.H.

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef with lyrics 'own, I cher - ish his, my' and a piano accompaniment in bass clef with lyrics 'sim - ply_ hate his hat!'. The piano part includes dynamic markings like *v* and *f*. The second system continues the piano accompaniment, with 'R.H.' (Right Hand) indicated above the treble clef staff.

bald_ patch_ it doth hide: My true friend hath my
I much_ pre - fer_ my own

L.H.

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line in treble clef with lyrics 'bald_ patch_ it doth hide: My true friend hath my' and a piano accompaniment in bass clef with lyrics 'I much_ pre - fer_ my own'. The piano part includes dynamic markings like *v*. The second system continues the piano accompaniment, with 'L.H.' (Left Hand) indicated above the treble clef staff.

hat, and I_ have his!
And I_ have his!

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

rall. *p*

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line in treble clef with lyrics 'hat, and I_ have his!' and a piano accompaniment in bass clef with lyrics 'And I_ have his!'. The piano part includes dynamic markings like *rall.*, *pp*, *f*, *p rall.*, and *pp*. The second system continues the piano accompaniment, with *rall.* and *p* markings.

III.

Geyserbianca.

CONTRALTO SOLO.

(Mrs. H*ms.)

Words by
NANCY PAIN.

Lento, ma non troppo. (about ♩ = 63) *mf*

VOICE. *mf*
The

PIANO. *mf*
Con Ped.

boy stood on the bath-room mat, A match-box in his

hand, The Gey-ser, new the day be-fore, He

did not un - der - stand. He scarce - ly dared to

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics "did not un - der - stand. He scarce - ly dared to". The piano accompaniment includes a dynamic marking of *p* (piano) in the second measure.

touch the thing With - out his fa - ther's word; His

The second system continues the musical score. The vocal line lyrics are "touch the thing With - out his fa - ther's word; His". The piano accompaniment continues with similar harmonic support.

fa - ther, wrapped in sleep a - bove, Slept on, and nev - er

The third system of the score shows the vocal line with lyrics "fa - ther, wrapped in sleep a - bove, Slept on, and nev - er". The piano accompaniment features a prominent melodic line in the right hand.

poco a poco cresc. e accel.
 heard He called a - loud: "Say, fa - ther, say, The

The fourth system begins with the instruction *poco a poco cresc. e accel.* above the vocal line. The lyrics are "heard He called a - loud: 'Say, fa - ther, say, The'". The piano accompaniment also includes this instruction and features a dynamic marking of *poco a poco cresc. e accel.* in the lower staff. The system concludes with three fermatas over the piano accompaniment.

gas or wa - ter first? If I turn on the

gas be-fore, Will the Gey-ser burst? "Speak, fa-ther!"

once a - gain he cried "I dare not try a - lone!" And

Tempo I.

still no an - swer came to him, The snores went sno - ring

on _____ He shout - ed but once more a - loud: "Won't

no one show me how?" And then advanced, with light - ed match,

pp poco ritenuto

colla voce pp

(ALL)
sgridato

a tempo

And lit the *gas* first— OW!

sf accel.

con sra

sra

più accel. e sempre cresc.

Tempo I. *mp*

The Gey - ser and the Gal - lant Child. The

sf

mp

espr. poco calando

Bath- ah, where are they? Ask of the maid who

espr. poco calando

(not an accurate chromatic scale, but slurred.)

Oppure. sweep

lost her place For sweep - - -

- lug - - - them a -

- - - ing them a - way.

IV.

Blink to Me only with Thine Eyes.

TENOR SOLO.

(B*n J*ns*n.)

Words by
A. STODART WALKER.*Andante cantabile.* (about $\text{♩} = 100$)

VOICE.

PIANO.

mf

Con Ped.

p cantabile

Blink to me on - ly with thine eyes, And I will

p a tempo

wink with mine, ——— Or leave a note with -

- in the post And I'll come out to dine. An

in - vi - ta - tion from a Duke Re - quires a garb di -

- vine, But my old neck - tie, at the

most, Is all Id change for thine.

pp subito

I sent thee late a lit - tle cheque That

p subito

could not ho - nou - red be,

But hav - ing then a hope that there It

pp

8

poco calando *ten.* *a tempo* *cresc.*

might be cash'd — by thee; But

colla voce *a tempo*

thou — there - on didst on - ly look, And

piu cresc.

piu cresc.

sent it back to me, — Since

con espansione

a tempo p

colla voce

a tempo p

when — thou lov'st to curse and swear,

cresc.

cresc.

Adagio.

Not at the cheque, but — me.

Adagio

L.H.

R.H.

V. Maud (of all work.) QUARTET. (L*rd T*nnys*n.)

Words by
A. STODART WALKER.

Moderato. (about $\text{♩} = 100$)

mf

SOPRANO. Bells in the front hall

CONTRALTO. Bells in the front hall

TENOR. Bells in the front hall

BASS. Bell in the front hall

PIANO. *mf*

Con Ped.

ring - ing, When twi - light is fall - ing;

ring - ing, When twi - light is fall - ing;

ring - ing, When twi - light is fall - ing;

ring - ing, When twi - light is fall - ing;

“Maud, Maud, Maud, Maud,” They are cry - ing and call -

“Maud, Maud, Maud, Maud!”

“Maud, Maud! Where is Maud?” They are

“Maud, Maud! Where is Maud?”

- ing.

cry - ing and call - ing.

mf (with rough rusticity.)

Where is Maud? In the field, And

I, who else, am with her; Ga - ther - ing leeks and

L.H. L.H.

Detailed description: This system contains the first two lines of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) at the top, which are currently empty. Below them is the bass line for the vocal part, containing the lyrics "I, who else, am with her; Ga - ther - ing leeks and". The piano accompaniment is shown in the bottom two staves, with the left hand (L.H.) and right hand (R.H.) parts. The key signature is one sharp (F#) and the time signature is common time (C).

tur - nips - My - riads grow to - geth - er.

L.H.

Detailed description: This system contains the second two lines of the musical score. It features three vocal staves at the top, which are empty. Below them is the bass line for the vocal part, containing the lyrics "tur - nips - My - riads grow to - geth - er.". The piano accompaniment is shown in the bottom two staves, with the left hand (L.H.) and right hand (R.H.) parts. The key signature is one sharp (F#) and the time signature is common time (C). The piano part includes dynamic markings such as *sf* and *f*.

poco calando *a tempo*

Ah! Bells in our hall

Ah! Bells in our hall

Ah! Bells in our hall

Ah! Bells in our hall

p *colle voci.* *a tempo*

rang, Ring-ing through the gar - rets,

rang, Ring - ing, Ring - ing through the gar - rets,

rang, Ring - ing through the gar - rets,

rang, Ring-ing through the gar - rets,

Maud is here, here, here, In a-mong the
Maud is here, here, here, here,
Maud is here, here, here, here,
Maud is here, here, here, here,

This system contains four vocal staves. The first staff has lyrics: "Maud is here, here, here, In a-mong the". The second staff has lyrics: "Maud is here, here, here, here,". The third staff has lyrics: "Maud is here, here, here, here,". The fourth staff has lyrics: "Maud is here, here, here, here,". The music is in a key with two sharps (D major) and a 4/4 time signature. It features various note values, rests, and dynamic markings like accents and a 'v' (vibrato).

This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in D major and 4/4 time. The right hand plays chords and moving lines, while the left hand provides a bass line with some octaves and chords. There are dynamic markings like 'p' (piano) and 'f' (forte) throughout.

car-rots.
In among the carrots.
I pinch'd her ro - sy cheek; She

This system contains three vocal staves. The first staff has lyrics: "car-rots.". The second staff has lyrics: "In among the carrots.". The third staff has lyrics: "I pinch'd her ro - sy cheek; She". The music continues in D major and 4/4 time. The first staff has a rest for the first two measures. The second staff has a rest for the first measure. The third staff has a rest for the first measure and a dynamic marking 'p' (piano) at the start of the second measure.

This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in D major and 4/4 time. The right hand plays chords and moving lines, while the left hand provides a bass line with some octaves and chords. There are dynamic markings like 'p' (piano) and 'f' (forte) throughout.

smack'd my face in an - ger: Maud is near - ly

L.H.

Detailed description: This system contains the first two systems of music. The top three staves are empty. The fourth staff is a vocal line in bass clef with lyrics. The fifth and sixth staves are piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes a 'L.H.' label pointing to the bass line.

sev - en - ty, I did not like to slang her.

Detailed description: This system contains the next two systems of music. The top three staves are empty. The fourth staff is a vocal line in bass clef with lyrics. The fifth and sixth staves are piano accompaniment in treble and bass clefs. The piano part includes dynamic markings like 'sf' and 'f'.

Ah! I know the way she

Ah! I know the way she

Ah! I know the way she

Ah! I know the way she

p *f* *pp a tempo*

p *f* *pp a tempo*

p *f* *pp a tempo*

p *f* *pp a tempo*

p *pp colla voci* *pp a tempo*

went, Back with her cheeks so ruddy; For her

went, Back with her cheeks so ruddy; For her

went, With her cheeks so ruddy; For her

went, With her cheeks so ruddy; For her

vpppp *vpppp* *vpppp* *vpppp*

pp

con espansione

feet have touch'd the stair-case, And left the car - pets

feet have touch'd the stair-case, And left the car - pets

feet have touch'd the stair-case, And left the car - pets

feet have touch'd the stair-case, And left the car - pets

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef with the same key signature. The lyrics are repeated on each vocal staff. The piano part features a *ppp* dynamic marking and a *p* dynamic marking.

Solo *f* (*stretto*)

mud-dy.

f *stretto*

R. H.

The second system of the score continues with vocal and piano parts. The vocal staves are mostly empty, with the lyrics 'mud-dy.' appearing below the first staff. The piano accompaniment features a *f* *stretto* dynamic marking and includes a section labeled 'R. H.' (Right Hand) with specific fingering instructions.

VI.

The May Queen.

(SOPRANO SOLO.)

(L*rd T*nnys*n.)

Words Anon:

Allegretto festoso. (about ♩. = 104)

VOICE.

PIANO.

mp Gaily.

Con Ped.

mf Gaily.

You must shake and call me ear - ly, Call me

ear - ly, moth - er, dear, For to - mor - row will be the

hap - pi - est day Of all the glad new

hap - pi - est day, Of all the glad new year. The

The first system of the musical score. The vocal line consists of two staves. The first staff has the lyrics "hap - pi - est day Of all the glad new". The second staff continues with "hap - pi - est day, Of all the glad new year. The". The piano accompaniment is written for the left and right hands on a grand staff. There are dynamic markings "ten." and "v" above the vocal line and "ten." below the piano accompaniment.

poco calando

weath - er fore - cast says: 'No rain', Just sun - shine all the day; — And

a tempo

colla voce

The second system of the musical score. The vocal line consists of two staves. The first staff has the lyrics "weath - er fore - cast says: 'No rain', Just sun - shine all the day; — And". The piano accompaniment is written for the left and right hands on a grand staff. There are dynamic markings "poco calando" above the vocal line, "a tempo" above the piano accompaniment, and "colla voce" above the piano accompaniment. There are also markings "2" and "v" above the vocal line.

I'm to be Queen o' the May, moth - er, I'm to be Queen o' the May! —

The third system of the musical score. The vocal line consists of two staves. The first staff has the lyrics "I'm to be Queen o' the May, moth - er, I'm to be Queen o' the May! —". The piano accompaniment is written for the left and right hands on a grand staff.

(still more gaily)
p

I shall

wear my scar-let slippers And my sky-blue Bom-ba-zine, — That

Mar-gar-et May turn a sick-ly green; — But

sis - ter Ef - fie's black,blackeye,Well, that was done in play; I'm

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

real - ly ra - ther ex - ci - ted, mother, For I'm to be Queen o' the

The second system continues the vocal line and piano accompaniment. The vocal line has a melisma over the word 'excited' and then continues with 'mother, For I'm to be Queen o' the'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

May!

The third system begins with the vocal line saying 'May!' followed by a long rest. The piano accompaniment then enters with a solo section, marked with a forte (*ff*) dynamic. It features a complex, rhythmic pattern with many beamed notes and a trill-like figure in the right hand.

doloroso
p
I'm

The fourth system continues the piano solo section. It is marked *doloroso* and *p* (piano). The tempo is marked *rall.* (rallentando). The piano accompaniment features a series of chords in the right hand and a bass line with doublets (marked '2') in the left hand. The system concludes with the vocal line saying 'I'm'.

ritenuto (about $\text{♩} = 60$.)

ve - ry tired in - deed mo-ther, I want my lit - tle

p ritenuto

cot; My feet are lumps of ice, mo-ther, My

brow is burn - ing hot. The rain came down in

cresc.

cresc.

floods, mo-ther, And drench'd my Bom - ba - zine, My

poco accel.

L.H. R.H.

poco accel.

paccel.

scar - let shoes col-lapsed, mother, Dan - cing on the green.

Tempo I.

disperato

How I long'd for my go - losh-es As we sli-ther'd in the

colla voce *a tempo*

slosh! I've bro - ken off with Rob-in For not

v

lend-ing his Mac - In - tosh; Still, I have been Queen o' the

colla voce

May, mo-ther, A fig for all the rest! Just

leggiero

rall.

bix be a bus - tard poul - tice, bu - ther, But

rall.

colla voce

v eagerly

try it od Ef - fie's chest!

p

f



VII.

Mrs. L. Lorée.

BASS SOLO (with ensemble)

Words by
FRANK RICHARDSON.Un poco mosso, ma non troppo. (about $\text{♩} = 144$.)

BASS SOLO.

SOPRANO.
CONTRALTO.
TENOR.

PIANO.

p

con Ped.

mp

v p

Are you ready for your stee-ple-chase, Lor-raine, Lorraine Lor-ée? Ba -

mf

-rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum Ba - rum Ba - ree, You're

booked to ride your cap-ping race to - day at Coul - ter - lee, (I'm

The first system of the musical score features a vocal line in the upper staff with lyrics "booked to ride your cap-ping race to - day at Coul - ter - lee, (I'm". The piano accompaniment is shown in a grand staff below, with a treble and bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal line includes a dynamic marking of *v p* at the end of the phrase.

blessed if I can find the place in an - y A. B. C.) You're

The second system continues the vocal line with lyrics "blessed if I can find the place in an - y A. B. C.) You're". The piano accompaniment continues in the grand staff. A dynamic marking of *cresc.* is placed above the vocal line towards the end of the system.

booked to ride Vin - dic - tive with an in - fant on your knee, With

The third system begins with the vocal line lyrics "booked to ride Vin - dic - tive with an in - fant on your knee, With". The piano accompaniment continues in the grand staff. A dynamic marking of *poco a poco.* is placed above the vocal line at the start of the system, and a *v* marking is at the end.

which no doubt you'll turn the scale at o - ver twelve-stone-three, Ba -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "which no doubt you'll turn the scale at o - ver twelve-stone-three, Ba -". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The left hand has a circled '8' at the beginning, indicating an octave. The piano part includes various chords and melodic lines, with a 'loco' marking at the end of the system.

-rum, Ba - rum, Ba - rum, Ba - rum and so on E. T. C. Ba -
p(The
Ba -

The second system continues the vocal line with the lyrics "-rum, Ba - rum, Ba - rum, Ba - rum and so on E. T. C. Ba -". The piano accompaniment continues with similar harmonic support. The system ends with a 'p' dynamic marking and a 'loco' marking.

-rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum, Ba - ree! (Ten. speaking
Soprano, Contralto & Tenor remain seated during this Number.)
-rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum, Ba - ree! [This

The third system features a vocal line with the lyrics "-rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum, Ba - ree!". A performance instruction in parentheses reads: "(Ten. speaking Soprano, Contralto & Tenor remain seated during this Number.)". The piano accompaniment continues with a 'p' dynamic marking and a 'loco' marking.

may be ve - ry clear to you, it's ul - tra-Greek to me!]

pp

8

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "may be ve - ry clear to you, it's ul - tra-Greek to me!]" with a closing bracket. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note pattern. A piano dynamic marking *pp* is placed at the beginning. A measure rest is shown in the first measure of the vocal line. A fermata is placed over the final note of the piano accompaniment, with the number "8" below it.

p
She

8

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "She" with a piano dynamic marking *p* above it. The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note pattern. A measure rest is shown in the first measure of the vocal line. A fermata is placed over the final note of the piano accompaniment, with the number "8" below it.

clutch'd the nur - s'ry man - tel-piece, Lor - raine Lor-raine Lor-èe, Ba -

v pp

p

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "clutch'd the nur - s'ry man - tel-piece, Lor - raine Lor-raine Lor-èe, Ba -" with a piano dynamic marking *v pp* above it. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note pattern. A piano dynamic marking *p* is placed at the beginning. A fermata is placed over the final note of the piano accompaniment.

- rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum, Ba - ree! I

can - not ride Vin - dic - tive with a ba - by on my knee, How

can I ride a cap - ping race with Crê - ches on my knee? Her

hus - band was a cal-lous brute and did - n't care a D I've

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two bass clef staves. The vocal line contains the lyrics "hus - band was a cal-lous brute and did - n't care a D I've". The piano accompaniment features a steady bass line with chords in the right hand. A dotted line with the number '8' is positioned below the piano staves.

backed you for a thou-sand pounds and you'll stand in with me, "Bar

SOP. & TEN.
CONTRALTO.
"Bar

The second system of music features a vocal line on a single treble clef staff and a piano accompaniment on two bass clef staves. The vocal line contains the lyrics "backed you for a thou-sand pounds and you'll stand in with me, 'Bar". The piano accompaniment continues with similar chordal patterns. A dotted line with the number '8' is positioned below the piano staves. To the right of the vocal line, there are markings for "SOP. & TEN." and "CONTRALTO." with corresponding musical notation.

one, Bar one" the Book-ies cried, "Bar one, Bar two, Bar three!" I'll take even 6 to 4 the field Bar

one, Bar one" the Book-ies cried, "Bar one, Bar two, Bar three!"

The third system of music features a vocal line on a single treble clef staff and a piano accompaniment on two bass clef staves. The vocal line contains the lyrics "one, Bar one" the Book-ies cried, 'Bar one, Bar two, Bar three!' I'll take even 6 to 4 the field Bar". The piano accompaniment features a more active bass line with chords in the right hand. A dotted line with the number '8' is positioned below the piano staves. The marking "(called out.)" is placed above the end of the vocal line.

one! Bar two! Bar

(all speaking excitedly.)

SOP. & TEN. *f* ^

CONTRALTO. Bar

I'll take even 6 to 4

Piano accompaniment with bass line starting at 8.

Più mosso. (about ♩ = 152.)

(With growing *mf* spirit.)

three! She

three!

Piano accompaniment with bass line starting at 8.

* ^ ^ v

mas - ter'd young Vin - dic - tive, Oh the craf - ty ma - tron she, And

* From this point the heads of all the singers must turn from L. to R. (or vice versa) as if watching a passing race with growing excitement.

Piano accompaniment with bass line starting at 8.

kept him straight and won the race at 8 to 3 S. P. _____

(all shouting)

Hur -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics "kept him straight and won the race at 8 to 3 S. P." followed by a long horizontal line. The piano accompaniment consists of rhythmic patterns in both hands. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The tempo/mood is indicated as "(all shouting)".

sempre cresc. e accel.

And

- rah!

sempre cresc. e accel.

The second system continues the musical score. It begins with the instruction "*sempre cresc. e accel.*" above the vocal line. The vocal line has a long horizontal line above it, followed by the word "And" and then "- rah!". The piano accompaniment continues with rhythmic patterns. The key signature and time signature remain the same as in the first system.

calando

then they warn'd her off the turf of fes - tive Coul - ter - lee, For they

calando

The third system of the musical score features a vocal line and piano accompaniment. The vocal line contains the lyrics "then they warn'd her off the turf of fes - tive Coul - ter - lee, For they". The piano accompaniment includes the instruction "*calando*" in both staves. The key signature and time signature are consistent with the previous systems.

Tempo I.

found it was a Gol-li-wog she held up - on her knee, No

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "found it was a Gol-li-wog she held up - on her knee, No". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes various chords and melodic lines, with some notes marked with accents (^) and a dynamic marking of *ad lib.* (ad libitum).

The piano accompaniment for the first system continues in the second system. The right hand features a series of chords and a melodic line that includes a 7th chord. The left hand plays a steady bass line with eighth notes. Dynamic markings include *ad lib.* and *8*.

won - der that no ba - by cried for Mis - sis L. Lo - rée.

The second system of music features a vocal line in treble clef with the lyrics "won - der that no ba - by cried for Mis - sis L. Lo - rée.". The piano accompaniment continues in two staves. The right hand has a melodic line with a dynamic marking of *ad lib.* and *a tempo*. The left hand has a bass line with a dynamic marking of *p.* (piano).

L.H.

The piano accompaniment for the second system continues in the third system. The right hand has a melodic line with a dynamic marking of *a tempo*. The left hand has a bass line with a dynamic marking of *p.* and a marking of *8*.

Ba -

The third system of music features a vocal line in treble clef with the lyrics "Ba -". The piano accompaniment continues in two staves. The right hand has a melodic line with a dynamic marking of *pp* (pianissimo). The left hand has a bass line with a dynamic marking of *8*.

The piano accompaniment for the third system continues in the fourth system. The right hand has a melodic line with a dynamic marking of *8*. The left hand has a bass line with a dynamic marking of *8*.

-rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum, Ba - ree, Ba -

SOP.
TEN.

CON.
Ba -

pp leggiero

accel.

-rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum, Ba -

-rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum, Ba - rum,

f accel.

stretto

- reel

stretto

VIII.

I stuck a pin into a chair.

Words Anon.

DUET. (Soprano & Tenor.)
(L*ngf*ll*w.)

Allegretto ma non troppo. (about ♩ = 126.)

SOPRANO.

TENOR.

PIANO.

mp

Con Ped.

(whimsically mischievous)

p

I

stuck a pin in - to a chair, To

stick in some-one sit - ting there;

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "stick in some-one sit - ting there;". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

And so well was it hid, the sight Could not

The second system continues the musical score. The vocal line has the lyrics "And so well was it hid, the sight Could not". The piano accompaniment continues with similar melodic and harmonic patterns. The key signature and time signature remain the same.

rest on its point so bright.

The third system concludes the musical score. The vocal line has the lyrics "rest on its point so bright." and ends with a long note. The piano accompaniment features a more complex melodic line in the right hand, including a sequence of notes with fingerings (2, 1, +) and (4, 2, 1, +, 2). The key signature and time signature remain the same.

I threw an egg in - to the air - It

fell on some-one, - I don't know where; For who so swift of -

sight or leg, As to dodge the flight of a

hard - boiled egg?

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics "hard - boiled egg?". The piano accompaniment includes a right-hand part with a complex chordal texture and a left-hand part with a steady bass line. A large slur covers the piano accompaniment for the first two measures.

Long, long af-ter-wards,

dim.

p

The second system continues the musical piece. The vocal line has the lyrics "Long, long af-ter-wards,". The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a rhythmic pattern. A *dim.* (diminuendo) marking is present in the piano part, and a *p* (piano) marking is in the vocal line. A large slur covers the piano accompaniment for the first two measures.

squashed out flat, I found the egg on a cur-ate's hat;

The third system concludes the musical piece. The vocal line has the lyrics "squashed out flat, I found the egg on a cur-ate's hat;". The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a rhythmic pattern. A large slur covers the piano accompaniment for the first two measures.

*poco
ten.
pp* *a tempo*

And the pin, through its point - ed end, Was

L.H.

pp *a tempo*

ppp
un - ex - spect - ed - ly found by _____ a friend. _____

ppp

IX.

Excels-ee-aw. (QUARTET.)

Words ANON.

Moderato. Poco più mosso.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

PIANO.

$\text{♩} = 58.$

cantabile

shades of night are fall - ing fast, And we are near the

$\text{♩} = 89.$

end at last, In hap - py homes we know the light Of

house - hold fire gleams warm and bright. There - fore Ex -

There - fore Ex -

There - fore Ex -

cresc.

cresc.

cresc.

cresc.

p.

p.

cresc.

- cel - si - or!

- cel - si - or!

- cel - si - or!

- cel - si - or!

mp

Our

But why "Ex - cel - si - or?"

R.H.

L.H.

tale is of a youth who ran, As on - ly for-eign

mp

8

wai - ters can, Balanc-ing by some strange de - vice,

This system contains the first two vocal staves and the piano accompaniment. The piano part features a complex melodic line with an 8-measure phrase and a 9-measure phrase, both marked with a 'V' (accent) and a 'p' (piano) dynamic. The vocal lines are in a key with two flats and a 4/4 time signature.

This block shows the piano accompaniment for the first system. It includes a treble clef staff with a melodic line featuring an 8-measure phrase and a 9-measure phrase, and a bass clef staff with a supporting bass line. Dynamics include 'p' and 'V'.

Yes, Yes,
Two doz-en plates of cof-fee ice. Yes,
What, twen - ty-four?

This system contains the second two vocal staves and the piano accompaniment. The piano part continues with a melodic line and bass line, featuring a 'f' (forte) dynamic and a 'V' (accent) mark. The vocal lines continue the dialogue.

This block shows the piano accompaniment for the second system. It includes a treble clef staff with a melodic line featuring a triplet and a 'V' (accent) mark, and a bass clef staff with a supporting bass line. Dynamics include 'f' and 'p'.

Più mosso. $\text{♩} = 104.$

ev - en more Ex - cel - - - si - or!

ev - en more Ex - cel - - si - or!

Ex - cel - - si - or!

mf Più mosso. $\text{♩} = 104.$

"Fly not so fast" the

Più mosso.

R.H.

poco a poco mf cresc.

"Fly

poco a poco cresc.

Por - ter_ said, "You'll on - ly_ break your stu - pid_ head, Fly

cresc.
not_ so_ fast," the Por - ter_ said, "You'll on - ly_ break your

cresc.
not_ so_ fast," the Por - ter_ said, "You'll on - ly_ break your

8 8 8 8 8 8 8 8 8 8 8 8

poco a poco più cresc.

But rash Al - fon - so scorn'd ad - vice, He

poco a poco più cresc.
stu - pid head!" But rash Al - fon - so scorn'd ad - vice, He

poco a poco più cresc.
But rash Al - fon - so scorn'd ad - vice, He

poco a poco più cresc.
stu - pid head!" But rash Al - fon - so scorn'd ad - vice, He

8 8 8 8 8 8 8 8 8 8 8 8

(slide up) slipp'd, and fell a - mong the ice!

(slide up) slipp'd, and fell a - mong the ice!

(opure) slipp'd, and fell a - mong the ice!

(slide up) slipp'd, and fell a - mong the ice!

(slide up) slipp'd, and fell a - mong the ice!

His hair he tore; there is no

His hair he tore; there is no

His hair he tore; there is no

His hair he tore; there is no

sempre cresc.

more. *vf* Ex - - cel - - - - - si -

more. *vf* Ex - cel - - - - - si -

more. *vf* Ex - - cel - - - - - si -

more. *vf* Ex - cel - - - - - si -

mp un poco languido

-or! "The day

mp un poco languido

-or! Ah!

mp un poco languido

-or! "The day is

mp un poco languido

-or! Ah!

mp

is hot, they
the day is hot, "They
hot," the wait - - - ress cried, "They
the day is hot! "They

cresc. shout for ice! *p più cresc.*
cresc. shout for ice! *p più cresc.*
cresc. shout for ice! *p più cresc.* there in -
cresc. shout for i - ces there in - side! They shout, they

They shout!

They shout! they shout!

-side! They shout! they

shout! They shout! they shout!

f

Più ritenuto.

(after the chord as in Recit)

mf declamato

See! with his hand he scoops it

shout

Più ritenuto.

pp 8^{ve} lower.....

back, — A lit-tle black-er, if hot

8

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with lyrics: "back, — A lit-tle black-er, if hot". The second staff is a piano accompaniment in treble clef. The bottom two staves are a piano accompaniment in bass clef. A fermata is placed over the first measure of the piano accompaniment. A dotted line with the number "8" is positioned below the piano accompaniment staves.

black! — He kicks the door— "Si, si, sig-nor." Ex -

8

Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef with lyrics: "black! — He kicks the door— 'Si, si, sig-nor.' Ex -". The second staff is a piano accompaniment in treble clef. The bottom two staves are a piano accompaniment in bass clef. A fermata is placed over the first measure of the piano accompaniment. A dotted line with the number "8" is positioned below the piano accompaniment staves.

cel - - - si - or!

Sua

The first system of the score consists of five staves. The top two staves are vocal staves in treble clef, with the vocal line starting on a whole note 'cel' and continuing with a melodic line for 'si - or!'. The bottom three staves are piano accompaniment. The right hand plays a complex, flowing melodic line with many accidentals, while the left hand plays a more rhythmic accompaniment. A dynamic marking of *Sua* is placed above the piano part.

But why drag in "Ex - cel - si - or?"

rall.

mf

The second system of the score consists of five staves. The top three staves are vocal staves in treble clef, with the vocal line starting on a whole note 'But' and continuing with a melodic line for 'why drag in "Ex - cel - si - or?"'. The bottom two staves are piano accompaniment. The right hand plays a complex, flowing melodic line with many accidentals, while the left hand plays a more rhythmic accompaniment. A dynamic marking of *rall.* is placed above the piano part, and *mf* is placed below the piano part.

Tempo I.

tranne
 tranquillo
 p
 You

Tempo I.

Come prima.

ask us why? We cannot tell, For an - y word would

Come prima.

poco ritenuto *p* *>* *>* *>* *** *a tempo* *vpp*

Ex - cept "Good-bye," which is 'ta - boo,' We

do as well, *pp* *Ssh!* - We *pp*

Ssh! - We *pp*

Ssh! - We *pp*

p *pp*

cresc. poco a poco

scarce - ly dare to breathe 'A - dieu'— There - fore

cresc. poco a poco

scarce - ly dare to breathe 'A - dieu'— There - fore

cresc. poco a poco

scarce - ly dare to breathe 'A - dieu'— There - fore

cresc. poco a poco

scarce - ly dare to breathe 'A - dieu'— There - fore

tr *cresc. poco a poco*

*A parody on the famous song "Good-bye" has been withdrawn at the request of the Publishers.

no more, But ev - er - more Ex - cel - si-or!

no more, But ev - er - more Ex - cel - si-or!

no more, But ev - er - more Ex - cel - si-or!

no more, But ev - er - more Ex - cel - si-or!

cresc. molto

There - fore no more, But ev - er - more Ex -

There - fore no more, But ev - er - more Ex -

There - fore no more, But ev - er - more Ex -

There - fore no more, But ev - er - more Ex -

cresc. molto

cresc. molto

cresc. molto

cresc. molto

- cel - si - or! Ev - er - more Ex - cel - si -
- cel - si - or! Ev - er - more Ex - cel - si -
- cel - si - or! Ev - er - more Ex - cel - si -
- cel - si - or! Ev - er - more Ex - cel - si -

- or!
- or!
- or!
- or! - i - or! - i - or! - ee - aw!

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FOR
Baritone Voice

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2. Country Courtship.
3. dealousy.
4. Bells across the Meadows.
5. Tramping.

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"	"Morning"	"	"Beside the Sea"
"	"On the day I get to heaven"	"	"The Port of 'Au Revoir'"
"	"Daddy's Sweetheart"	"	"There's a hill by the sea"
<u>GUY D'HARDELOT</u>	"The Little White Town"	"	"Little grey home in the West"
"	"Roses of Forgiveness"	"	"Rose of my Heart"
"	"From Paradise"	"	"Where my caravan has rested"
"	"A Summer-Song"	<u>SAMUEL LIDDLE</u>	"Lead, kindly Light"
"	"Love's Words"	<u>ROBERT CONINGSBY CLARKE</u>	"My girl and I"
"	"My Message"	"	"The way that leads to you"
"	"Come!"	"	"The Blind Ploughman"
<u>TERESA DEL RIEGO</u>	"Crooning Water"	"	"Malvern Hills in Spring"
"	"The Reason"	"	"Red Devon by the Sea"
"	"Little Brown Bird"	"	"The Little Girl from Hanley Way"
"	"Hayfields and Butterflies"	"	"O, my garden, full of roses"
<u>FLORENCE AYLWARD</u>	"The Call of Life"	<u>HUBERT BATH</u>	"The Secret of the Fairies"
"	"Morning—and you!"	"	"Elaine"
"	"Sunshine and Daffodils"	"	"The Call of the Woods"
<u>DOROTHY FORSTER</u>	"Dearest, I bring you daffodils"	<u>HAYDN WOOD</u>	"Summer Dreams"
"	"I heard a sweet song"	"	"God make thee mine"
"	"Were I some star"	"	"Fairy Waters"
"	"Mifanwy"	"	"A Song of Hope"
"	"Rosamond"	<u>GODFREY NUTTING</u>	"June in the land"
<u>KATIE MOSS</u>	"The Floral Dance"	<u>ERIC COATES</u>	"All mine own"
<u>LESLIE ELLIOTT</u>	"On the road to Ballyshee"	"	"Dick's Quandary"
"	"O lonely pines"	"	"Melanie"
"	"The Summertime Moon"	"	"Betty and Johnny"
"	"Hayoma"	"	"The Grenadier"
<u>ETHEL BARNES</u>	"Soul of mine"	<u>ALFRED HARRISS</u>	"My hidden rose"
<u>RICHARD WALTHER</u>	"The Little Dream Men"	"	"Eosebuds in the rain"
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"	"The Blue Dragoons"	"	"tucky"
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<u>ERNEST HALSEY</u>	"All on an April morning"	"	"In Summertime on Bredon"
"	"The Little Glove"	"	"The Early Morning"
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<u>FRANK BRIDGE</u>	"Easter Hymn"	<u>MONTAGUE F. PHILLIPS</u>	"Wake up!"
"	"O that it were so"	"	"Country Night Song"
"	"Isobel"	"	"Nature's Music"
<u>PAUL A. RUBENS</u>	"Our golden day"	"	"Sweet eyes of blue"
"	"Admiral's Yarn"	"	"The beat of a passionate heart"
"	"I love the moon"	"	"Grey Eyes"

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3. DUET (Tenor and Bass), YOU ARE OLD, FATHER WILLIAM.
4. SOLO (Contralto), SPEAK ROUGHLY TO YOUR LITTLE BOY.
5. QUARTET, WILL YOU WALK A LITTLE FASTER?
6. RECIT. (Contralto), OH, 'TIS LOVE!
7. SOLO (Tenor), MOCKTURTLE SOUP.
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9. QUARTET, THEY TOLD ME YOU HAD BEEN TO HER.

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2. THE SHIP'S SONG.
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1. WHERE GO THE BOATS?
2. SLEEPIN-BY (A Good Boy).
3. TIME TO RISE.
4. WINDY NIGHTS.
5. MY BED IS LIKE A BOAT.
6. SHADOW MARCH.

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1. THE HIGHWAY OF LIFE.
2. WHERE THE WHITE ROAD RUNS.
3. BY THE WAYSIDE.
4. LOVE IS COME.

(Low and High.)

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1. ONLY A WORD AT PARTING.
2. MAY LIFE BE KIND TO YOU.
3. JUST TO LOVE YOU.
4. I CANNOT SAY FAREWELL.

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The Country Lover.

1. THE LITTLE WAVES OF BREFFNY.
2. APRIL.
3. THE LAKE ISLE OF INNISFREE.
4. THE EARLY MORNING.
5. WANDER-THIRST.

(Low and High.)

Songs of a Shropshire Lad.

1. REVEILLÉ.
2. WHEN THE LAD FOR LONGING SIGHS.
3. LOVELIEST OF TREES.
4. SAY, LAD, HAVE YOU THINGS TO DO?

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1. STARS OF THE SOUTH.
2. I DREAM OF A GARDEN OF SUNSHINE.
3. CYPRIAN NIGHT SONG.
4. WHEN SPRING COMES TO THE ISLANDS.

(Low, Medium, and High.)

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1. THE ROUMANIAN MOUNTAINS.
2. LIFE HAS SENT ME MANY ROSES.
3. ROUMANIAN NIGHT SONG.

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1. WIND ON THE HEATH.
2. MIRI DYE.
3. WHERE MY CARAVAN HAS RESTED.
4. THE MAGPIE IS A GIPSY BIRD.

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1. THE PHILANDERER.
2. SOFT WAYS.
3. WHISTLIN' DANNIE.
4. EXILE.
5. OULD DOCTOR MAGINN.

(Low and High.)

Songs of the Herzogland.

1. MY SHIPS THAT WENT A-SAILING.
2. LOVE IS AN OCEAN.
3. YOU LOVED THE TIME OF VIOLETS.
4. TIME WAS I ROVED THE MOUNTAINS.
5. EYES THAT USED TO GAZE INTO MINE.
6. YOUTH HAS A HAPPY TREAD.

(Low and High.)

R. CONINGSBY CLARKE.

Songs of Summer.

1. FROM OUT THE MIST.
2. WHEN, MY SWEET, I GAZE ON THEE.
3. ONCE IN A GARDEN LOVELY.
4. IN THE PURPLE GLOW

(Low and High.)

Desert Love Songs.

1. I WILL AWAIT THEE.
2. MY HEART'S DESIRE.
3. THE BURNING HOURS.
4. THE DOVE.
5. THE HAWK.
6. YELLOW SLIPPERS.

(Low and High.)

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1. LIFE HAS ONE PERFECT MELODY.
2. SUMMER NOON.
3. PURPLE TWILIGHT.
4. MAY DAWN.
5. SUMMER AGAIN.
6. WHEE! TWO HEARTS LOVE.

(Low and High.)

A Second Sheaf of Little Songs.

1. FRUIT OF THE NISPEROS.
2. THAT WAS YESTERDAY.
3. LILYWHITE.
4. THE SHEPHERD BOY.
5. THE HOUR OF SILENT LOVING.
6. TAKE ME WITH YOU WHEN YOU FLY.

(Low and High.)

A Third Sheaf of Little Songs.

1. COME AND FIND THE QUIET PLACES.
2. THE WHITE BIRD.
3. THE GARDEN WHERE MY SOUL WAS BORN.
4. AT THE SHRINE OF APHRODITE.
5. DOWN THE SHALLOW RIVER.
6. THE WATER-LILY.
7. "GOOD MORNING," SAID THE THRUSH.

(Low and High.)

MONTAGUE F. PHILLIPS.

Dream Songs.

1. IN THE DEEP SILENCE OF THE NIGHT.
2. THE ENCHANTED FOREST.
3. MY DREAMLAND ROSE.
4. I DREAMT THAT I WAS THE WIND.

(Low and High.)

Sea Echoes.

1. NIGHTFALL AT SEA.
2. IF WE SAILED AWAY.
3. WAVES.

(Low and High.)

Calendar of Song.

1. WAKE UP!
2. BUTTERFLIES.
3. AUTUMN LEAVES.
4. SNOWFLAKES.