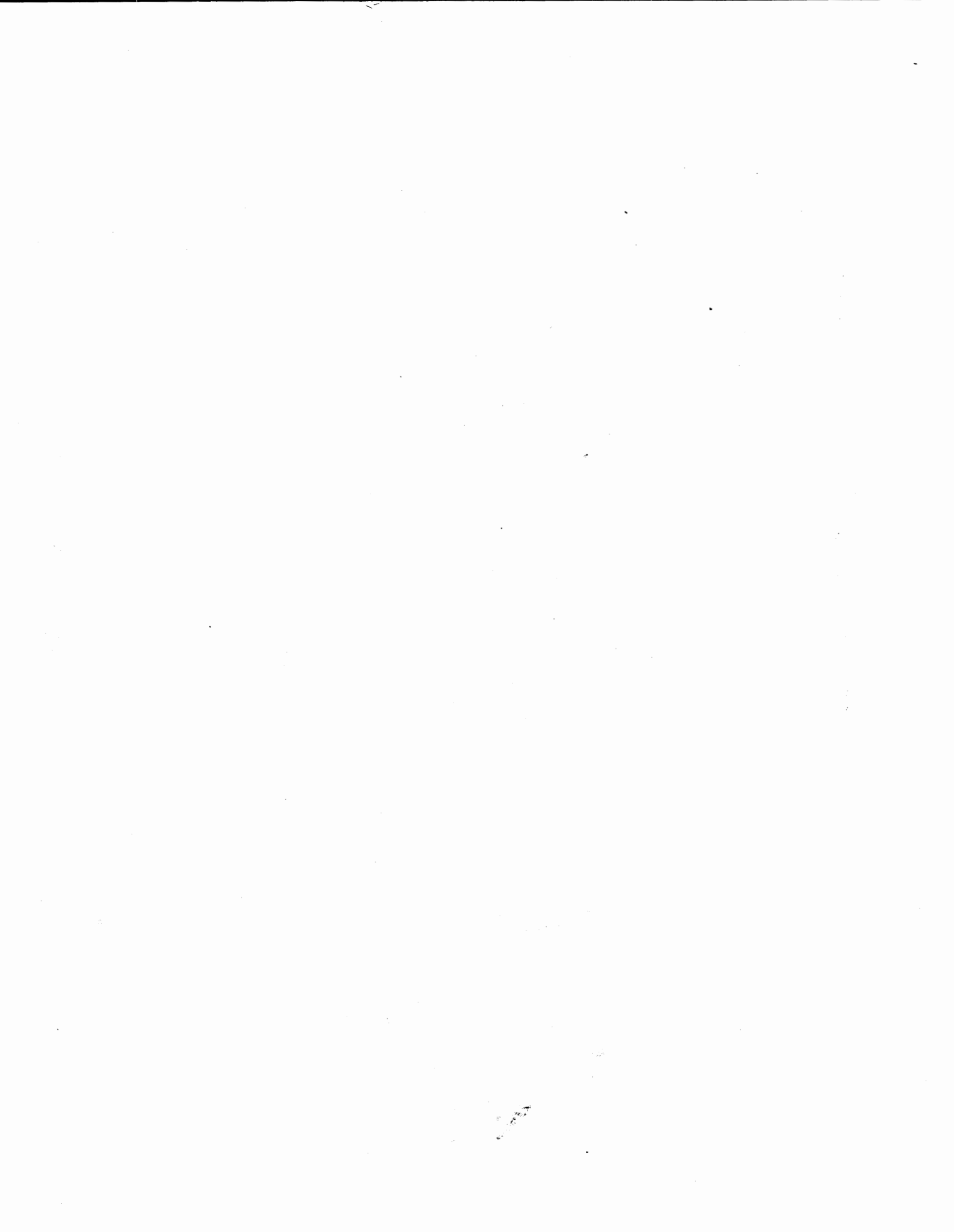


# KISSING TIME



IVAN CARYLL

CHAPPELL



858861

WINTER GARDEN THEATRE.

Produced by Messrs. GEORGE GROSSMITH and EDWARD LAURILLARD.

KISSING TIME.

A Musical Play

IN TWO ACTS.

(Founded on the French Play, "Madame et son Filleul," by Hennequin and Weber.)

BY

GUY BOLTON & P. G. WODEHOUSE.

ADDITIONAL LYRICS BY

CLIFFORD GREY.

MUSIC BY

IVAN CARYLL.

Vocal Score ... .. Price 7s. 0d. net cash.

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# KISSING TIME.

## CHARACTERS.

CAPTAIN WENTWORTH .. .. .	MR. STANLEY HOLLOWAY			
GEORGETTE ST. POL .. .. .	MISS YVONNE ARNAUD			
LADY MERCIA MERIVALE .. .. .	MISS ISOBEL JEANS			
ZELIE .. .. .	MISS AVICE KELHAM			
BIBI ST. POL .. .. .	MR. LESLIE HENSON			
BRICHOUX } of the 33rd Regiment	{ MR. GEORGE BARRETT			
MAX TOUQUET }		{ MR. GEORGE GROSSMITH		
LUCIENNE TOUQUET .. .. .	MISS PHYLLIS DARE			
COLONEL BOLINGER .. .. .	MR. TOM WALLS			
Police Officer .. .. .	Mr. M. EDMOND	Rastaquouere .. .. .	Mr. HAROLD BEDFORD	
Military Police .. .. .	{ Mr. STANLEY BRIGHTMAN	Cabotin .. .. .	Mr. FRANK IVERSON	
	Mr. FRANK LESTER	Flaneur .. .. .	Mr. AUSTIN CAMP	
Vieux Marcheur .. .. .	Mr. CAMPBELL KEITH	Violette .. .. .	Miss LILA WOOD	
Chef d'Orchestre .. .. .	Mr. JAMES WHIGHAM	Yvette .. .. .	Miss EILEEN DARTON	
Maitre d'Hotel .. .. .	Mr. CHARLES BUCKMASTER	Babette .. .. .	Miss GLADYS PONSONBY	
Lord Bill .. .. .	Mr. RALPH CORAM	Nanette.. .. .	Miss EILEEN JOYCE	
Apache .. .. .	Mr. GEORGE STEVENS	Michette .. .. .	Miss DUX DAVIES	
Officers .. .. .	{ Mr. LYN PERRING	Lillie } .. .. .	{ Miss LIZA VARVARA	
	Mr. PAT CARNARVON	Bibi } .. .. .		Miss MARIE SEWELL
Waiters .. .. .	{ Mr. HUGH LYNDBURST	Maudie } .. .. .		Miss SYBIL FURLEY
	Mr. HAROLD RITCH	Claudie } .. .. .		Miss DORIE PICKTON-PHILLIP
Porter .. .. .	Mr. PETER SHANNON	Vestiare .. .. .	Miss JOAN EMNEY	
Chasseur .. .. .	Mr. GERALD KNOTT	Little Paul .. .. .	Miss YVONNE BOSE	
		Little Marie .. .. .	Miss MAY WILCOX	

AND FULL CHORUS.

The names of the Artistes are placed in the order in which they appear in the play.

## Synopsis of Scenery.

ACT I.—Garden of Georgette's Villa (Fontainebleau).

ACT II.—SCENE I.: Garden of Georgette's Villa.

„ II.: Outside the Café des Alliés, Paris.

„ III.: Interior of Café des Alliés.

(The action takes place in 1919.)

Musical Director .. .. . Mr. WILLY REDSTONE.

# KISSING TIME.

## MUSICAL NUMBERS.

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The words by Clifford Grey printed by arrangement with Messrs. B. Feldman & Co.

# KISSING TIME.

## ACT I.

Nº 1.

OPENING NUMBER.

Words by  
P.G. WODEHOUSE.

Music by  
IVAN CARYLL.

FOX-TROT. (Music by CHARLES PREVIN.)  
Moderato.

Piano. *ff*

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 music features a series of chords and melodic lines, with some notes beamed together and others held as longer notes.

Second system of musical notation, continuing the piece. It shows a continuation of the chordal and melodic material from the first system, with some dynamic markings like *mf* and *fz*.

Third system of musical notation, featuring similar harmonic and melodic structures. The notation includes various note values and rests, typical of a piano accompaniment.

Fourth system of musical notation, which includes first and second endings. The first ending is marked with a '1.' and the second with a '2.'. There are dynamic markings such as *fz* and *ff* present.

Fifth system of musical notation, characterized by a strong *ff* dynamic marking. The music is more rhythmically active, with many notes beamed together in both hands.

Sixth system of musical notation, featuring a triplet in the right hand (L.H.) and a *fz* dynamic marking. The system concludes with a double bar line and repeat signs.

Moderato. 4 GIRLS.

Here's anoth - er god - son, girls We

4 G. 4 GIRLS.

found him in the street He be - longs to us.

WENTWORTH. 4 GIRLS.

I won't make a fuss. We are going to share him. Don't you

WENTWORTH.

think he's rath - er sweet? La - dies, kind - ly hush!

WEN.

Or you'll make me blush! Ve - ry hap - py I shall be now

WEN.

you have all a - dopt - ed me What a stroke of luck!

4 G. WENTWORTH.

4 G. Is - nt he a duck? I will do the best I may, your

WEN. 4 G. GIRLS.

kind - ness, la - dies, to re - pay! I'm so glad I'm here, Is - nt he a dear!

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) has a sustained chord in the first measure, followed by a sequence of chords. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation. The right hand continues with a melodic line. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present in the first measure.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A dynamic marking of *fz* is present in the first measure. The system ends with a double bar line and the label "L.H." below the staff.

Fourth system of musical notation, marked with a star (\*) at the beginning. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A dynamic marking of *fz* is present in the first measure.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A dynamic marking of *fz* is present in the first measure. The system ends with a double bar line and the label "L.H." below the staff.

\*From here for Exit.  
26986

No. 2.

## SONG.— (Georgette.) and CHORUS.

"GODMOTHERS?"

Words by  
P. G. WODEHOUSE.

Georgette. *Moderato.*

Piano. *mf* *f*

GEO.

1. God - mo - thers who are as  
2. If God - son sighs and be -

*p*

GEO.

young and fair as you Must be cir - cum - spect For  
-gins to praise your eyes Firm mea - sures a - dopt And



GEO.

now and then men will try to act like men If they are not  
 un - der - stand, if he starts to stroke your hand It's time he was

GEO.

checked stopped Be kind and sweet, when your God - son dear you meet But  
 If round your waist he a lov - ing arm has placed And

GEO.

take my ad - vice And treat the man just as  
 giv'n you a squeeze, You'll be a - ware that there's

GEO.

nice - ly as you can But don't be too nice. }  
 dan - ger in the air: Take care, if you please. }

## REFRAIN.

GEO. You will find There are lots of things to bear in mind

GEO. In each re - spect, re-col-lect You must be care-ful and cor-roct

GEO. 1. Nev - er stray From the safe and straight and nar - row way.  
2. Turn a - way If he tries to steal a kiss one day.

GEO. If you mean to be a good God - mo - - ther.  
If you mean to be a good God - mo - - ther.

*f*

GEO. You will find There are lots of things to bear in mind

SOP. We will find There are lots of things to bear in mind

TEN. We will find There are lots of things to bear in mind

BASS. We will find There are lots of things to bear in mind

GEO. In each re - spect, re - col - lect You must be care - ful and cor - rect

SOP. In each re - spect, re - col - lect You must be care - ful and cor - rect

TEN. In each re - spect, re - col - lect You must be care - ful and cor - rect

BASS. In each re - spect, re - col - lect You must be care - ful and cor - rect

GEO.  
1. Be se - vere When he says that you're a per - fect dear  
2. Nev - er roam In the moon - light far from home

SOP.  
1. Be se - vere When he says that you're a per - fect dear  
2. Nev - er roam In the moon - light far from home

TEN.  
1. Be se - vere When he says that you're a per - fect dear  
2. Nev - er roam In the moon - light far from home

BASS.  
1. Be se - vere When he says that you're a per - fect dear  
2. Nev - er roam In the moon - light far from home

GEO.  
If you mean to be a good God - mo - - ther.

SOP.  
If you mean to be a good God - mo - - ther.

TEN.  
If you mean to be a good God - mo - - ther.

BASS.  
If you mean to be a good God - mo - - ther.

No 3.

## SONG.— (Bibi) and CHORUS.

## "MY MOTORS."

Words by  
CLIFFORD GREY.

Moderato.

Bibi.

Piano.

*f*

BIBI.

1. Ev - er since I owned a car, With the girls I'm  
2. Lots of girls have been with me, Down to Trou - ville

*mf*

BIBI.

pop - u - lar, I have driv - en miles and miles  
just for tea, I am swift they've all a - greed,

BIBI.

Bask - ing in their sun - ny smiles; I think the world of them  
 When I'm in my sec - ond speed. Of one fair las - sie I'll

BIBI.

all, I'm al - ways at their beck and call. So  
 tell, She liked my chas - sis ra - ther well; Un -

BIBI.

I've a per - fect mo - tor show; A car for ev - 'ry  
 - til her hus - band, far from nice - Well - just en - dored my

*crese -*

BIBI.

girl I know. \_\_\_\_\_  
 li - cence twice. \_\_\_\_\_

## REFRAIN.

BIBI.

For Dai - sy I al - ways keep the Daim - ler,  
 For Cla - ra I've got a co - sy Cou - pe,

BIBI.

Vi has my Vaux - hall, For Lou, what a dream! I've a  
 Love - ly rides we're been! For dear lit - tle May I've a

BIBI.

smart Sun - beam, For Sue in the Swift I call. With  
 Cab - rio - let, For Lou I've a Li - mou - sine. For

BIBI.

Rose in the Rov - er I'm just in clov - er And a  
 Sue ra - ther sport - y I've a Thir - ty - for - ty And she

BIBI.

Mors I've got for Maude; For dain - ty Joyce I've a  
 nev - er makes a fuss, For sweet Su - zette I've a

*crese.*

BIBI.

big Rolls Royce - And for the wife - well, I've al - ways got the Ford. For  
 Lan - dau - lette - And for the wife - well, I bung her on the bus. For

*rall. a tempo* **CHORUS.** *f*

*rall. a tempo* *sfz* *f*

CHO

Dai - sy he al - ways keeps the Daim - ler, Vi has his Vaux -  
 Cla - ra he's got a co - sy Cou - pe, Love - ly rides he's

CHO

- hall, For Lou, what a dream! he's a smart Sun - beam, For  
 been. For dear lit - tle May he's a Cab - rio - let, For



CHO

Sue in the Swift he'll call. With Rose in the Rov - er  
 Lou he's a Li - mou - sine. For Sue ra - ther sport - y

CHO

He is just in clov - er And a Mors he's got for  
 He's a Thir - ty - for - ty And she nev - er makes a

CHO

Maude; For dain - ty Joyce he's a big Rolls Royce - And for the  
 fuss. For sweet Su - zette he's a Lan - dau - lette - And for the

*cresc.*

*cresc.*

CHO

wife - well, he's al - ways got the Ford. Ford.  
 wife - well, he bungs her on the 'bus. 'bus.

*ff* *sfz* *sfz*

1. 2.

D.C.

## No. 4.

## TRIO.- (Georgette, Max and Bibi.)

"A HAPPY FAMILY."

Words by  
P. G. WODEHOUSE.

Allegro moderato.

Piano.

ff

(GEO.) When far from the din of the  
(GEO.) My hus-band's ci-gars are worth

*dim.* *mf* *p*

bat-tle, Our he-roes come home for a rest, It's well un-der-stood that there's  
smok-ing- (MAX.) All right, I'll re-gard them as mine. (GEO.) I'll lend you a box of his

no-thing too good For the boys who've been do-ing their best. (BI.) When  
fa-vour-ite socks- (BI.) Now, dash it all, do draw the line- Don't

far from the roar and the rat - tle Of can - non they're a - ble to  
lis - ten to her - she is jok - ing - (GEO.) I'll lend you his brush and his

roam We just love to get 'em, we spoil 'em and pet 'em We  
comb His shirts I'll be air - ing for you to be wear - ing And

want them to feel quite at home. (MAX.) I quite un - der - stand - it shall  
then you will feel quite at home. (MAX.) Now all I need, ma - ma's his

be as you've planned I'll make my - self real - ly at home. }  
silk - en py - ja - mas And I shall feel real - ly at home. }

*cresc.*

ALL.

A hap - py fam - i - ly — I'm sure we're going to be: — We'll

do our best to please the guest Who's come to test our lit - tle nest - In

*cresc.* **f**

MAX. GEO.

per - fect har - mo - ny — We'll pass the time, we three — Pa - pa, pa - pa - Mam -

BIBI.

1. 2.

- ma, mam - ma - And the ba - by boy - that's me. me.

*cresc.* **f** **mf**

DANCE.

*D.C.*

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, with a *mf* dynamic marking. The bass clef staff contains a steady eighth-note accompaniment. A *cresc.* marking is present in the fourth measure.

Second system of musical notation. The treble clef staff features a melodic line with a *f* dynamic marking in the second measure, followed by a *mf* marking and a hairpin crescendo. The bass clef staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble clef staff shows a melodic line with a *p.* (piano) dynamic marking. The bass clef staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with a *cresc.* marking and a *f* dynamic marking. The bass clef staff continues with the eighth-note accompaniment. Triplet markings are present in the final measure of the treble staff.

Fifth system of musical notation. The treble clef staff features a melodic line with a *fz* (forzando) and *f* dynamic marking. The bass clef staff continues with the eighth-note accompaniment. Triplet markings are present in the first measure of the treble staff.

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

Second system of musical notation, continuing the piece with similar notation and dynamic markings.

Third system of musical notation, featuring a *ff* dynamic marking and a fermata over a chord in the treble clef.

Fourth system of musical notation, including a *ff* dynamic marking and a fermata over a chord in the treble clef.

Fifth system of musical notation, concluding the piece with a fermata over a chord in the treble clef.

No 5.

SONG:- (Lucienne and CHORUS.)

"SOME DAY WAITING WILL END"

Words by  
P. G. WODEHOUSE.

Moderato.

Lucienne.

Tho' wea-ry and drea-ry

Piano.

L.H.  
*mf*  
*p*

LUC.

life seems to-day, And tho' the man I love is far a-way,

*cresc.* *mf* *dim.*

LUC

Still near me to cheer me he seems to be; And all the while I hear

*p* *cresc.* *mf*

LUC. — him call to me: I hear him still whis - per

*p* *mf* *p*

LUC. so soft and clear His mes - sage of hope and cheer. He says that

*p* *mf* - *cresc.* *mf rall.*

*rall.*

REFRAIN.  
*a tempo*

LUC. Some day wait - ing will end: Some day

*mf a tempo* *p*

LUC. trou - bles will mend: We'll for - get our sor - row; clouds are break - ing;

*mf* *cresc.*



LUC. Will it be to - mor - row? Hope is wak - ing.

*cresc.* *mf* *cresc.*

LUC. Some day hat - ing will cease: Some day

LUC. there will be peace, And with laugh - ter and sing - ing and with

*cresc.*

LUC. wed - ding bells ring - ing Well drive all our cares a - way.

*f* *rall.* *mf* *a tempo* *L.H.* *mf*

LUC.

I'll on-ly be lone-ly

LUC.

a short time more; For gold-en days, I know,— life holds in store:

LUC.

Tho' ach-ing and break-ing my heart may be, I know a day of joy—

LUC.

— will come to me: The sha-dows will van-ish,

LUC. *rall.*

the sun will shine, And his eyes will gaze in mine. I know that

*p* *p cresc.* *mf rall.*

REFRAIN. *a tempo*

LUC. Some day wait - ing will end: Some day

*mf a tempo* *p* *p*

LUC. trou- bles will mend: We'll for- get our sor- row; clouds are break- ing;

*mf*

LUC. Will it be to- mor- row? Hope is wak- ing. Some day

*cresc.* *mf* *cresc.*

LUC. *hat - ing will cease:                      Some day                      there will be peace, And with*

LUC. *laugh - ter and sing - ing and with wed - ding bells ring - ing We'll drive all our tears a -*

*rit.                      a tempo*

*cresc.                      f rall.                      mf                      a tempo*

LUC. *- way.                      Some day                      wait - ing will end:*

SOPRANO & CONTRALTO. *f*

TENORS. *f*

CHO. *f*

BASSES I & II. *f*

*Some day                      wait - ing will end:*

*L.H. cresc.                      f*

LUC.

Some day Trou- bles will mend We'll for- get our sor- row;

Some day Trou- bles will mend We'll for- get our sor- row;

CHO.

Some day Trou- bles will mend We'll for- get our sor- row;

Some day Trou- bles will mend We'll for- get our sor- row;

LUG.

clouds are break- ing; Will it be to- mor- row? Hope is wak- ing.

clouds are break- ing; Will it be to- mor- row? Hope is wak- ing.

CHO.

clouds are break- ing; Will it be to- mor- row? Hope is wak- ing.

clouds are break- ing; Will it be to- mor- row? Hope is wak- ing.

LUC. *Some day hat-ing will cease Some day there will be peace And with*

*Some day now there is peace Some day sor-row will cease And with*

CHO. *Some day now there is peace Some day sor-row will cease And with*

*Some day now there is peace Some day sor-row will cease And with*

LUC. *laughter and singing and with wedding bells ring-ing We'll drive all our tears a - way.*

*laughter and singing and with wedding bells ring-ing We'll drive all our tears a - way.*

CHO. *laughter and singing and with wedding bells ring-ing We'll drive all our tears a - way.*

*laughter and singing and with wedding bells ring-ing We'll drive all our tears a - way.*

*rit. a tempo*

*rall. a tempo*

*Red. \**

Nº 6.

SONG. (Max.)

"DESERTIONS."

Words by  
CLIFFORD GREY.

Moderato.

Max.

1. You  
2. And

Piano.

*mf*

MAX.

would - n't call me fic - kle - I've too much sense of du - ty; But  
then I met with A - lice, I wooed her at my lei - sure, At the

*p*

MAX.

corn be - fore the sic - kle Is my at - ti - tude to beau - ty. I  
Bromp - ton Pic - ture Pal - ace Where we found our sim - ple plea - sure. Of

MAX  
 mar - ried ra - ther ear - ly, And my rap - ture you can guess, She was  
 course when we were ma - ted, I in - tend - ed to be true, But our

*cresc.*

MAX  
 just the sweet - est gir - lie, So it grieves me to con - fess, I de -  
 hon - ey - moon was fa - ted, For a - las, at Wa - ter - loo, I a -

*rit.*

*rit.* *mf*

MAX  
 -sert - ed lit - tle Ma - ry, It was in the month of May - Up -  
 -ban - doned pret - ty Jen - ny, Let me has - ten to ex - plain, 'Twas

*a tempo*

*p a tempo*

MAX  
 - on our wed - ding day, It was the on - ly way, I  
 such a crowd - ed train, To strug - gle was in vain, I

*cresc.* *cresc.*



MAX

felt it ve - ry keen - ly, But al - though I made a search, I  
 left her on the plat - form, In the hur - ry and the heat, I

*p* *rit.* *cresc.* *dim.*

MAX

could - n't find a tax - i, So I left her at the Church.  
 could - n't take her with me, I'd have lost my cor - ner seat.

*p* *cresc.* *mf* *D.C.*

MAX

4. A

MAX

3. Queen - ie was an - o - ther, Her folk were ra - ther fun - ny, She  
 wife I real - ly cher - ished, Was din - key lit - tle Dai - sy. My

*p*

MAX. had an aw - ful bro - ther, Who bor - rowed all my mon - ey. Her  
love has nev - er per - ished, But Time has made it "ha - zy." I

MAX. mo - ther was a "twist - er," She'd a growth like Har - ry Tate. And I  
met her in Sep - tem - ber, At La - dy Hoof - fer's dance; We

MAX. nev - er liked her sis - ter, She was - well at a - ny rate, I re -  
mar - ried in No - vem - ber, But brief was our ro - mance, I

MAX. *a tempo* - lin - quished dain - ty Queen - ie, Though it left me sad and pale, Her  
can - celled din - key Dai - sy, Though her waltz - ing was di - vine, But

MAX  
 un - cle was in jail, But there I draw a veil, Her  
 though I made her mine, Our lives would not en - twine. To

MAX  
 fa - ther was a bur - glar, Still I did - n't fume and rage, But of  
 act with more re - luct - ance, I am cer - tain no one has, But I

MAX  
 course I had to leave her, She'd a cou - sin on the stage.  
 thought I'd best a - ban - don her Be -

MAX  
 -fore she learned to jazz.

## QUARTET.— (Georgette, Colonel, Max and Bibi.)

"I LIKE IT!"

Words by  
P. G. WODEHOUSE.

Allegretto.

PIANO.

Piano introduction for the quartet, marked Allegretto. The music is in 2/4 time and G major. It features a rhythmic accompaniment with eighth and sixteenth notes in both hands.

COLONEL.

COL.

So ma - ny, who have mar - ried Un - hap - pi - ly, you meet, That

Musical notation for the Colonel's first line, including piano accompaniment. The piano part includes dynamic markings *dim.* and *mf*.

GEORGETTE.

COL.

when you see a cou - ple So de - vot - ed, it's a treat. I

Musical notation for Georgette's line, including piano accompaniment. The piano part includes a *cresc.* marking.

MAX.

BIBI.

GEO.

love my dar - ling hub - by! I love my lit - tle wife! I

Musical notation for Max and Bibi's lines, including piano accompaniment. The piano part includes a *mf* marking.

BIB. COLONEL.

nev - er felt so vi - cious in my life. No

*cresc.* *f* *mf*

COL.

joy so great as this is, To see a man who kiss - es His

COL. BIBI. COLONEL.

law - ful wed - ded mis - is Where's a knife? I

(Max and Georgette embrace.)

*cresc.* *f Solo* *rall.* *mf con espress.*

COL.

like it! I like it! It's charm - ing, I main - tain. You're

*mf a tempo*

COL. like a pair of sweet-hearts Who walk in Lov - er's Lane. I

COL. like it! I like it! Go on, and don't re - frain: And,

*mf* *cresc. e rall.*

COL. af - ter you have fin - ished, you can start a - gain. I

*mf a tempo* *cresc.* *f* *meno mosso*

MAX.

MAX. like it! I like it! It's charm - ing, as you say. No

*mf* *rall.* *rall.* *a tempo*

(kiss) (kiss)

MAX. me-thod could be sweet - er For pass - ing time a - way! I

*rall*  
*meno mosso*

MAX. like it! I like it! Your or - ders I'll o - bey! I'll

*(kiss)* *(kiss)*  
*rall.* *rall.* *rall. cresc.* *a tempo*

MAX. make the thing a per - fect hob - by from to - day.

*mf* *cresc.* *f*

COL. COLONEL. In

*f* *dim.*

COL. days when real do - mes - tic Fe - li - ci - ty is rare It

COL. does a fel - low good to See a tru - ly hap - py pair. I

MAX.

MAX. love my lit - tle wi - fie! My hub - by I a - dore! I'm

GEORGETTE. BIBI.

BIB. hanged if I can stand this a - ny more! This

COLONEL.



COL. *mf*

coo - ing and this bill - ing Is pos - i - tive - ly thrill - ing; Pro -

COL. GEORGETTE.

- ceed, if you are will - ing, As be - fore. I

*cresc.* *f Solo* *rall.* *meno mosso*

*mf con espress.*

GEO.

like it! I like it! It's charm - ing, I a - gree: I'll

*mf rall.* *a tempo*

GEO.

hug him and em - brace him; I'll sit up - on his knee. I

*rall.* *meno mosso*

GEO. like it! I like it! It's just as it should be; This

*rall.* *rall.* *rall. e cresc.*

GEO. sort of thing is just the ve - ry thing for me. Don't

*mf a tempo* *cresc.* *f* *mf*

BIBI.

BIBI. like it! Don't like it! That fel - low should be shot; Be -

*mf*

BIBI. - neath my four - teen col - lar My neck is get - ting hot. Don't

Colonel.—  
"What!"

BIB.

like it! I like it! Oh yes, an aw - ful lot! I'd

*rall.* *mf* *a tempo*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "like it! I like it! Oh yes, an aw - ful lot! I'd". The piano accompaniment is in grand staff (treble and bass clefs). It features a melodic line in the right hand and a bass line in the left hand. Dynamics include *rall.* (ritardando), *mf* (mezzo-forte), and *a tempo* (return to original tempo).

BIB.

like to kill them both, I would, up - on the spot!

*mf* *mf*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "like to kill them both, I would, up - on the spot!". The piano accompaniment continues in the same style as the first system, with *mf* dynamics.

DANCE.

*mf*

Detailed description: This system is the first part of the dance section. It consists of a grand staff with a treble clef and a bass clef. The music is in a rhythmic, dance-like style with a key signature of one sharp. The dynamic is *mf*.

Detailed description: This system is the second part of the dance section, continuing the rhythmic melody and accompaniment from the previous system.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with accents and slurs. The lower staff is in bass clef and features a steady eighth-note accompaniment. The key signature has one sharp (F#).

The second system continues the musical piece. It includes dynamic markings: *cresc.* (crescendo) and *f* (forte). The notation shows a transition in the upper staff with more complex rhythmic patterns and slurs. The lower staff maintains its accompaniment.

The third system features a *ff* (fortissimo) dynamic marking. The upper staff has a more active melodic line with slurs and accents, while the lower staff continues with a consistent eighth-note accompaniment.

The fourth system shows further development of the melodic and accompaniment parts. The upper staff uses a variety of note values and slurs to create a sense of movement. The lower staff accompaniment remains steady.

The fifth system concludes the page with a *sfz* (sforzando) dynamic marking. The final measures show a strong melodic phrase in the upper staff and a final accompaniment pattern in the lower staff.

No 8.

## DUET.— (Lucienne and Bibi.)

"DON'T FALL IN LOVE WITH ME."

Words by  
CLIFFORD GREY.

Moderato.

Lucienne.

Piano.

LUC.

1. Love I fear is ve - ry com - plex, Most find when once they —  
2. I fear you'd be cold - er than ice, If you were tempt - ed —

BIBI.

LUC.

— be - gin it. Men be - come just mere ner - vous wrecks,  
— by Cir - ce. I'd just set my teeth like a vice,

LUCIENNE.

BIBI.

I know—the soup I'm well in it. Faith - ful lov - ers  
By Jove, I'd show her no mer - cy. Of your scorn I'm

BIBI.

LUC.

are but few. Men like me are scarce, it is true,  
feel - ing the smart. Of - fer me some sweet ten - der heart,

LUCIENNE.

BIBI.

Be - trayed by Cu - pid I have been. Have you been stu - pid?  
And see me tear it right in twain; I can - not bear it;

BIBI.

BIBI.

Love was all that mat - tered, Now my life is shat - tered.  
Now my brows I'm lock - ing Hear my laugh - ter mock - ing.

LUC. You are cold? You are cy - ni - cal?  
Heart of stone. This is cu - ri - ous.

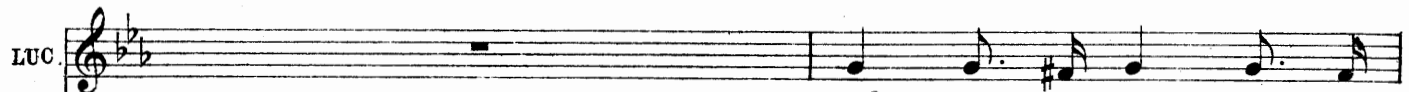
BIBI. I am cold, yes, I'm cold, ve - ry cold, i - cy cold. They've  
Heart of stone, heart of stone, heart of stone, heart of stone. With


LUC. Oh, what a shame! Who's to  
I hear him groan which con -

BIBI. top - pled from their pin - na - cle, Oh, I've been  
rage I'm sim - ply fu - ri - ous, Oh, hear me

LUC. blame? It is so dread - ful to be sold.  
- vin - ces me he has a heart of stone.

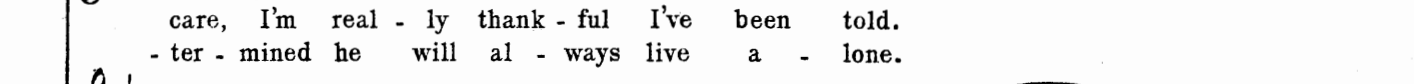
BIBI. sold. So take care of me, you  
groan. I know what they term it,

LUC.  I must be - ware, and take  
In so - li - tude he's de -

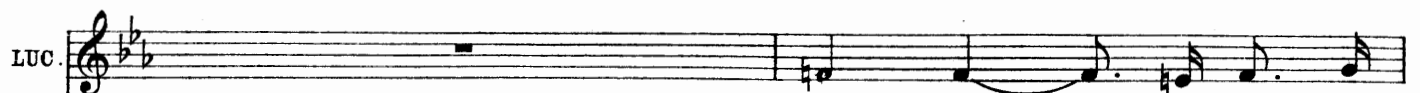
BIBI.  real - ly must be - ware of me, Now you've been  
I'm go - ing to be a her - mit, Dwell a - - -





LUC.  care, I'm real - ly thank - ful I've been told.  
- ter - mined he will al - ways live a - lone.

BIBI.  told. It's best — for you to  
- lone. Now in — my hate I'll



LUC.  Of fate — you seem a  
You seem — of fate a

BIBI.  treat me as a stran - ger;  
sing a mad ca - den - za.





LUC. most un-kind ar-ran-ger;  
most un-kind dis-pen-ser.

BIBI. Do not sigh for me, Do not cry for me,  
Shun me more than sin As you would the In-

*cresc.* *f*

LUC. You're  
He's

BIBI. There's dan-ger Though you're think-ing I can smile so charm-ing-ly;  
- Flu-en-za. Your poor heart I would de-light in break-ing it,

*sf* *sf* *dim.* *mf*

LUC. talk-ing quite a-larm-ing-ly Though I'm a-fraid, still I'm  
mad, there's no mis-tak-ing it. He is-n't safe I am

BIBI. Con-trol your  
You'd bet-ter

LUC.  hop - ing that I shall not lose my heart.  
cer - tain that at once I'd bet - ter go.

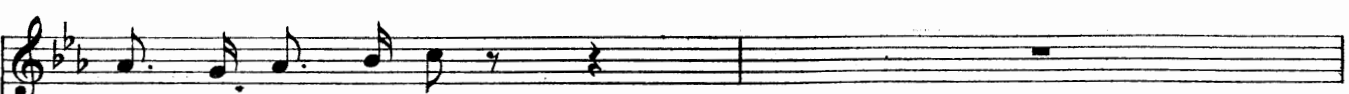
BIBI.  heart. I'm ad - vis - ing you, if  
go. If you're lov - ing me you'll




LUC.  You have such wiles that we're  
He is no dove, as he'll


BIBI.  I'm not hyp - no - tiz - ing you, We're best a -  
find I have no dove in me, You'll quick - ly



LUC.  real - ly best a - part.  
have me quick - ly know.

BIBI.  - part. I must re - mem - ber you're weak and  
know. And yet I *must* spare you in my

*cresc.*



LUC. Oh, thank you kind - ly.  
Oh, thank you kind - ly.

B'BI. frail; So I'll not tell the  
might. I'll try to do what's

LUC. Oh, don't act blind - ly. You are dan - ger - ous  
Oh, don't act blind - ly. You are dan - ger - ous

B'BI. tale. I am dan - ger - ous  
right. I am dan - ger - ous

LUC. I can see, So don't fall in love with me.  
I can see, So don't fall in love with me.

B'BI. you can see, So don't fall in love with me.  
you can see, So don't fall in love with me.

*Fine.* *ff*

D.C.

Nº 9.

## FINALE - ACT I.

Words by  
P. G. WODEHOUSE.Music by  
IVAN CARYLL.

Allegro. MAX.

Max. I've just come back from

Piano. *ff* *mf*

MAX. Pa-ris To spend a week at home: I wish I could ar-range it nev-er,

MAX. nev-er more to roam. We're like two lit-tle love-birds That sit and bill and

GEORGETTE. COLONEL.

MAX. coo: I on-ly wish we'd no-thing else to do. That's

*cresc.* *mf* *cresc.*

COL. right, my boy! you pet her! She wants to kiss you- Let her! You make the world seem

*mf* *cresc.*

COL. bet - ter. I could go through this busi-ness ten times

SOP. Oh, they do!

TEN. Oh, they do!

BAR. Oh, they do!

*f* *dim.* *p* *con espress.*

MAX. dai - ly, ——— And so could I, my pet, I'll do it glad - ly.

*cresc.*

Meno mosso.  
*Recit.*

GEO. Oh, Hea-vens! oh, Hea-vens! We're lost, the game is

*sfz* *f* *sfz* *p* *p*

ZELIE. (to Georgette) *Mf* St Pol wants to see you at once, Madam.

(to Max) I asked Madame Pol if I could have the evening off, and she won't let me. Won't you say a word for me, Monsieur?

up.

Moderato.

*mf*

MAX.

What shall we do? She'll give the game a-way. Tell her to go. Just think what she may say!

*p* *sfz* *sfz*

COLONEL. GEORGETTE. COLONEL.

Hel-lo, hel-lo, there! Cry-ing? What's a-miss? It's no-thing, un-cle, no-thing. No-thing! what's all this?

*mf* *sfz* *sfz*

ZELIE.

I've a sol-dier boy home on leave to-day, I would

*f* *p*

ZEL. like to meet him but I can-not get a - way.

SOP. Is - n't that a shame,

TEN. Is - n't that a shame,

BAR. Is - n't that a shame,

The first system of the musical score features four vocal parts and piano accompaniment. The vocal parts are ZEL., SOP., TEN., and BAR. The piano accompaniment is written for a grand piano. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for ZEL. are "like to meet him but I can-not get a - way." The lyrics for SOP., TEN., and BAR. are "Is - n't that a shame,". The piano accompaniment includes a dynamic marking of *f* (forte).

ZEL. I

SOP. Here she has to stay For Geor- gette won't let her have a ho- li - day.

TEN. Here she has to stay For Geor- gette won't let her have a ho- li - day.

BAR. Here she has to stay For Geor- gette won't let her have a ho- li - day.

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are ZEL., SOP., TEN., and BAR. The piano accompaniment is written for a grand piano. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for ZEL. are "I". The lyrics for SOP., TEN., and BAR. are "Here she has to stay For Geor- gette won't let her have a ho- li - day." The piano accompaniment includes dynamic markings of *f* (forte), *cresc.* (crescendo), *ff* (fortissimo), and *f* (forte).

ZEL.  have - n't see my sol - dier boy Since we part - ed last Ju - ly: I've sent him

ZEL.  cakes and things to eat, And big ci - gars for a spe - cial

ZEL.  treat.

SOP.  But what good is that if you can't meet? It's no

TEN.  But what good is that if you can't meet? It's no

BAR.  But what good is that if you can't meet? It's no

 *ff*



COL. 

SOP.  won - der that you cry. Won't you let her off to

TEN.  won - der that you cry. Won't you let her off to

BAR.  won - der that you cry. Won't you let her off to



COL. 

SOP.  go to - day To her boy from the trench-es far a - way? COLONEL.  
Come, come Geor-

TEN.  go to - day To her boy from the trench-es far a - way?

BAR.  go to - day To her boy from the trench-es far a - way?



COL. - gette, my dear! Have you a heart? — How can you keep these poor young things a -

COL. GEORGETTE. - part? It's all right, un - cle dear, I've changed my

*mf*

GEO. mind, — She may go now, I would-n't be un - kind.

SOP. *f* She

TEN. *f* She

BAR. *f* She

*p* *cresc.* *f* *ff*

SOP. has - n't seen her sol-dier boy Since they part - ed last Ju - ly. She's sent him

TEN. has - n't seen her sol-dier boy Since they part - ed last Ju - ly. She's sent him

BAR. has - n't seen her sol-dier boy Since they part - ed last Ju - ly. She's sent him

SOP. cakes and things to eat, And big ci-gars for a spe-cial treat. But what

TEN. cakes and things to eat, And big ci-gars for a spe-cial treat. But what

BAR. cakes and things to eat, And big ci-gars for a spe-cial treat. But what

SOP. good is that, if they can't meet? It's e-nough to make you cry. So they're

TEN. good is that, if they can't meet? It's e-nough to make you cry. So they're

BAR. good is that, if they can't meet? It's e-nough to make you cry. So they're

SOP. going to send her off to - day To her boy from the trench-es far a -

TEN. going to send her off to - day To her boy from the trench-es far a -

BAR. going to send her off to - day To her boy from the trench-es far a -

*Allegretto.* COLONEL. But wait be - fore you go: — One

SOP. - way.

TEN. - way.

BAR. - way.

*Allegretto.* *f* *mf*

COL. thing I want to know: — There's just one point we must dis - cuss; Who's

MAX. } What's that?  
GEO. }

COL. going to cook the lunch for us? As far as I can see, — There's on - ly just we

COL. three: — Pa - pa, pa - pa, Mam - ma, mam - ma, And the hand - some guest, that's

MAX. GEORGETTE. COLONEL.

GEO. But wait be-fore you go: — One thing he wants to know: — I'm

MAX. But wait be-fore you go: — One thing he wants to know: — I'm

COL. me! But wait be-fore you go: — One thing I want to know: — There's

SOP. But wait be-fore you go: — One thing we want to know: — One

TEN. But wait be-fore you go: — One thing we want to know: — One

BAR. But wait be-fore you go: — One thing we want to know: — One

GEO. sure he's going to make a fuss, If no one cooks the lunch for us. It's

MAX. sure he's going to make a fuss, If no one cooks the lunch for us. It's

COL. just one point we must dis-cuss; Who's going to cook the lunch for us? As

SOP. point we draw your no - tice to Who's going to cook the lunch for you? Quite

TEN. point we draw your no - tice to Who's going to cook the lunch for you? Quite

BAR. point we draw your no - tice to Who's going to cook the lunch for you? Quite

GEO. ea - sy as can be ——— There's on - ly just we three: ——— Pa -

MAX. ea - sy as can be ——— There's on - ly just we three: ——— Pa -

COL. far as I can see, ——— There's on - ly just we three: ——— Pa -

SOP. sim - ple it should be ——— It's on - ly lunch for three: ——— Pa -

TEN. sim - ple it should be ——— It's on - ly lunch for three: ——— Pa -

BAR. sim - ple it should be ——— It's on - ly lunch for three: ——— Pa -

GEO. - pa, pa - pa, mam - ma, mam-ma, And the hand - some guest that's he!

MAX. - pa, pa - pa, mam - ma, mam-ma, And the hand - some guest that's he!

COL. - pa, pa - pa, mam - ma, mam-ma, And the hand - some guest that's me!

SOP. - pa, pa - pa, mam - ma, mam-ma, And the hand - some guest that's he!

TEN. - pa, pa - pa, mam - ma, mam-ma, And the hand - some guest that's he!

BAR. - pa, pa - pa, mam - ma, mam-ma, And the hand - some guest that's he!

*Allegro.*

*Spoken:* ZÉLIE. I know who can do it. (*Enter Bibi.*) BIBI. Who?

ZÉLIE. Madame's Tommy - the Army cook. BIBI. Eh? GEORGETTE. Run away, Zélie, run away!

Allegro moderato.

COLONEL

COL. Come here, my lad, no slack - ing! We've got a job for

COL. you. Get bu - sy in the kit - chen, And let's see what you can

COL. do. You've got to cook the lunch - eon And serve it on a

COL. tray: BIBI. Oh Gosh! I think my hair is turn - ing gray! MAX. The



MAX.

kit - chen's there, get in it. Don't waste a sin - gle min - ute We're

MAX.

wait - ing to be - gin it. What a day! You'll

BIBI. MAX.

*cresc.* *f* *dim.* *mf*

MAX.

like it! You'll like it! He'll cook you some - thing good. He's

GEORGETTE. MAX.

MAX.

cer - tain to do won - ders. I on - ly wish I could! I'll

BIBI. COLONEL.

BIBI.

COL. like it! I'll like it! I have no doubt of that. I

BL. don't know how to cook e-nough to feed a cat!

SOP. You'll

TEN. You'll

BAR. You'll

*cresc.* *f*

SOP. like it! You'll like it! He'll cook you some-thing good. Un -

TEN. like it! You'll like it! He'll cook you some-thing good. Un -

BAR. like it! You'll like it! He'll cook you some-thing good. Un -

*ff*

SOP. - til you've tried his cook-ing, You've nev-er tast-ed food. You'll like it! You'll

TEN. - til you've tried his cook-ing, You've nev-er tast-ed food. You'll like it! You'll

BAR. - til you've tried his cook-ing, You've nev-er tast-ed food. You'll like it! You'll

SOP. like it! Pray have no doubt of that. We hear his cook - ing

TEN. like it! Pray have no doubt of that. We hear his cook - ing

BAR. like it! Pray have no doubt of that. We hear his cook - ing

SOP. is a thing to won - der at!

TEN. is a thing to won - der at!

BAR. is a thing to won - der at!

DANCE.

The first system of the dance consists of two staves. The treble staff contains chords and some melodic fragments, while the bass staff provides a rhythmic accompaniment with eighth notes. A forte (*ff*) dynamic marking is present at the beginning.

The second system continues the dance with similar chordal textures in the treble and eighth-note accompaniment in the bass.

The third system maintains the dance's energy with consistent accompaniment and chordal patterns.

The fourth system features two endings. The first ending leads back to an earlier section, and the second ending concludes the dance. Both endings include dynamic markings such as *ff* and *ffz*.

The fifth system concludes the dance. It includes a *ff rall.* marking, a *cresc.* (crescendo) marking, and a final flourish marked *ffz*. The instruction "(Curtain.)" is written above the final notes.

END OF ACT I.

## ACT 2-SCENE 1.

## OPENING CHORUS.

No. 10.

Words by  
P. G. WODEHOUSE.

Allegro moderato.

Piano.

Piano accompaniment for the opening chorus, marked "Allegro moderato" and "Piano." The music is in 6/8 time and G major. It features a rhythmic pattern of eighth and sixteenth notes in both hands, with a dynamic marking of *f* (forte).

VIOLETTE.

Musical score for Violette, including vocal line and piano accompaniment. The vocal line begins with the lyrics "1. Would - 'nt you" and is marked with a dynamic of *f*. The piano accompaniment continues with the same rhythmic pattern as the opening piano part, with a *dim.* (diminuendo) marking.

VIO.

like us all to help you?  
plates have you been break - ing?

SOPRANO. *f*

CHO.

GIRLS.

What is he read - ing? Oh, look here! \_\_\_\_\_  
Did you clean all the knives to - day? \_\_\_\_\_

CONTRALTO. *f*

What is he read - ing? Oh, look here! \_\_\_\_\_  
Did you clean all the knives to - day? \_\_\_\_\_

Piano accompaniment for the vocal parts, marked "Piano." The music continues with the same rhythmic pattern as the opening piano part, with a dynamic marking of *f*.

BIBI.  
Some - bo - dy took my cook - er - ry book! Please give it me back, my dear.  
Speak - ing of knives, you're risk - ing your lives By hang - ing a - round this way.

VIO.  
YVETTE.  
Would - n't you  
ANNETTE. There is no

CHO.

*mf*

BIBI.

YVE.  
like us all to help you?  
need to get ex - ci - ted!

CHO.  
If you en - treat us, we will stay. \_\_\_\_\_  
If I were you, I'd be po - lite! \_\_\_\_\_

If you en - treat us, we will stay. \_\_\_\_\_  
If I were you, I'd be po - lite! \_\_\_\_\_

*f*

BIBI. Real - ly, you know, I wish you would go, You're ve - ry much in the way. —  
 If I were you, with no - thing to do, And no - thing to cook, I might! —

MICHETTE.  
 He  
 YVETTE. How

*mf* *mf*

BIBI. Oh,  
 Stew'd

MIC. seems in quite a state! —  
 rude some men can be! —

CHO. Poor dear! He's los - ing weight! —  
 The same thought just struck me! —

Poor dear! He's los - ing weight! —  
 The same thought just struck me! —

*mf* *mf*

BIBI. it's too bad! You'll drive me mad! I want to con - cen - trate. So  
 prunes with fish - a dain - ty dish - Con - sult page twen - ty - three. Oh,

*crese.*

IBI.

run a-way, girls! I've got no time To stand and talk to you. I've  
 run a-way, girls! I've got no time To stand and talk to you. Do

BIBI.

got to col-lect by hook or crook Some hints from this darn'd  
 give me a chance to take give a look At this con-found-ed

BIBI.

cook-er-y book. I start-ed a stew that tast-ed like glue, I'll  
 cook-er-y book! I might have got through a page or two, If

IBI.

have to change it... say! Run a -  
 you'd not come here... say!



BIBI.   
 - way! \_\_\_\_\_

CHO.   
 Oh, is - n't he rude to say such things And talk like that to   
 I'm sor - ry we came to try to help This most un - grate - ful

Oh, is - n't he rude to say such things And talk like that to   
 I'm sor - ry we came to try to help This most un - grate - ful

CHO.   
 us! \_\_\_\_\_ That is - n't the way to speak or look, I   
 man! \_\_\_\_\_ Our kind - ly in - ten - tions he mis - took - I

us! \_\_\_\_\_ That is - n't the way to speak or look, I   
 man! \_\_\_\_\_ Our kind - ly in - ten - tions he mis - took - I

CHO.   
 nev - er saw a sur - li - er cook! I can - not see why he   
 nev - er saw a sil - li - er cook! We'll let him get on as

nev - er saw a sur - li - er cook! I can - not see why he   
 nev - er saw a sil - li - er cook! We'll let him get on as

CHO. makes such a fuss; What right has he to say! \_\_\_\_\_  
 as best he can; What right has he to say! \_\_\_\_\_ } Run a -

1. VIOLETTE 2. How ma - ny  
 2. How ma - ny

CHO. -way! -way!  
 -way! -way!

CHO.

N<sup>o</sup> 11.

## TRIO.—(Georgette, Colonel and Max.)

"OH! HOW WARM IT IS TO-DAY!"

Words by  
P. G. WODEHOUSE.

Allegretto.

Piano.

COLONEL.

1. Oh, how won - der - ful 'twould be, you must a - gree,  
2. Yes, I seem to see that stur - dy lit - tle band,

COL.

If, when next I pay a vis - it, I should see  
Play - ing round here in the gar - den hand in hand:

COL.

Half - a - doz - en kid - dies play - ing round your knees—  
I can hear them prat - tle round the nurs - 'ry fire.—

## GEORGETTE.

GEO.

Just a mo - ment, Guard - ie; won't you have some cheese?  
 (MAX.) You can *what?* Ring off! You're on a bu - sy wire!

*cresc.* *mf* *dim.*

## COLONEL.

COL.

Yes, how splen - did it would be, as I just said -  
 (COL.) Won't you try to have some news for me, next year?

## MAX.

MAX.

May I of - fer you an - o - ther slice of bread?  
 (GEO.) Won't you try an - o - ther rad - ish, Guard - ie dear?

*p*

## COLONEL.

COL.

Let me fin - ish, please, what I was going to say -  
 (COL.) Ve - ry soon, no doubt, I'll hear they're on their way.

*p*

## GEORGETTE &amp; MAX.

Oh, how warm—how ve - ry warm it is to - day!  
Oh, how warm—how ve - ry warm it is to - day!

## COLONEL.

## REFRAIN.

Were I in your po - si - tion I'd have one am -  
I'm just a plain old buf - fer; you may think me

## COL.

- bi - tion, rough - er  
Just to found a fa - mi - ly,  
Than I've an - y need to be;

## COL.

You would find me dai - ly  
When I feel sin - cere - ly

COL. Branch - es on the far - 'ly tree.  
Call a spade a spade - that's me!

*mf* *f*

COL. *(To Max.)* Dam - me! it's your du - ty. You're a pret - ty beau - ty.  
Don't be - lieve in screen - ing, wrap - ping up my mean - ing -

*p*

COL. Shirk - ing in this i - dle way!  
What I have to say, I say!

*cresc.* *mf* *dim.*

COL. Come a - long get ac - tion Give me sat - is - fac - tion!  
Come now, time is fly - ing, there's no harm in try - ing -

*p* *f*

GEORGETTE & MAX.

GEORGETTE.

Oh, how warm it is to - day!  
Oh, how warm it is to - day!

This is a nice po -  
(MAX.) Each mo - ment it gets

GEO.  
- si - tion His on - ly am - bi - tion Is to see a fa - mi -  
tough - er (GEO.) I know how you suf - fer! (MAX.) Yes, it's aw - ful I a -

GEO. MAX.  
- ly. \_\_\_\_\_ Did you hear him sta - ting That he was a -  
- gree. \_\_\_\_\_ Risk his in - dig - na - tion Change the con - ver -

MAX.  
- wait - ing Branch - es on a fam - 'ly tree! \_\_\_\_\_  
- sa - tion O - ther sub - jects there must be. \_\_\_\_\_

GEORGETTE.

Jump-ing to con - clu - sions leads to these con - fu - sions, But there's no-thing  
 Could-n't we to - ge - ther start up - on the wea-ther? That might burn his

GEO. we can say. Don't try ex - pla -  
 thoughts a - way. An - y top - ic

MAX. - na - tion Get him at the sta - tion. Oh, how warm it  
 go on! Po - li - tics or so on. Oh, how warm it

GEORGETTE & MAX.

GEO. & MAX. 1. is to - day. 2. - day.  
 is to -

*cresc.* *sfz* *cresc.* *sfz*

D.C.



DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The first measure contains a triplet of eighth notes. The second measure has a dynamic marking of *mf*. The system concludes with a fermata over the final notes.

The second system continues the piece. It starts with a forte (*f*) dynamic. The first measure includes a *dim.* (diminuendo) marking. The second measure has a piano (*p*) dynamic. The system ends with a fermata.

The third system features a mezzo-forte (*mf*) dynamic at the beginning. The first measure has a *f* (forte) dynamic. The system concludes with a piano (*p*) dynamic and a fermata.

The fourth system begins with a mezzo-forte (*mf*) dynamic. The system concludes with a *cresc.* (crescendo) marking and a fermata.

The fifth system starts with a mezzo-forte (*mf*) dynamic. The first measure has a *dim.* (diminuendo) marking. The second measure has a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic and a fermata.

The sixth system begins with a forte (*f*) dynamic. The system concludes with a forte (*f*) dynamic and a fermata.

A musical score for piano, consisting of six systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A triplet of eighth notes is marked with a '3' in the first system. The final system includes the dynamic markings 'cresc.' and 'sfz'.

No 12.

## SONG.- (Bibi.)

"WOMEN HAVEN'T ANY MERCY ON A MAN!"

Words by  
P. G. WODEHOUSE.

Bibi. *Moderato.*

1. Gosh! wo - men are the hard - est pro - po - sit - ting with a maid - en in the been to see a friend of mine get

Piano. *mf* *p*

BIBI.

-si - tions! You plead with them for hours and they dont care; They  
moon - light, A - mid the scent of jas - mine and of rose; And  
mar - ried, And watch'd him stag - ger dumb - ly up the aisle; His

BIBI.

lis - ten to the sil - vry voice of rea - son With  
sud - den - ly you get that clam - my feel - ing That  
eyes are kind of glas - sy and he's gulp - ing; He

BIBI.

noth - ing stir - ring un - der - neath the hair. I flirt - ed with the smal - lest girl in  
 tells you, you are go - ing to pro - pose; You try your best to keep your - self from  
 looks as if he'd nev - er learned to smile; You'd think the bride would feel a pang of

BIBI.

Pa - ris; But now at home we suf - fer grief and  
 speak - ing; You know that you'll be hap - py if you  
 pi - ty; She knows he's be - ing cut off in his

BIBI.

pain - don't, As if I'd been and gone and o - ver -  
 prime; Your guard - ian an - gel whis - pers "Don't you  
 You'd think that she would whis - per to him

BIBI.

-done it, And flirt - ed with a Vi - o - let Lor - aine. For  
 do it!" And you re - ply, "All right, old man, I won't! But  
 gent - ly "You chump! why don't you beat it while there's time?" But

REFRAIN.

BIBI.

wo - men have - n't an - y sense of jus - tice; They  
 wo - men have - n't an - y sense of fair - ness; Their  
 wo - men have - n't an - y sense of pi - ty; For,

BIBI.

nev - er make al - low - an - ces at all; They nev - er think it makes it an - y  
 sport - ing in - stinct al - ways has been blurred, They nev - er throw small fish back in the  
 if they had, the bride would stop and think; Shéd say "Why should I mar - ry this poor

BIBI.

bet - ter If the girl they catch their hus - band with is  
 wa - ter, They al - ways like to shoot a sit - ting  
 fat - head?" What have I got a - gainst the wretch - ed

BIBI.

small. When we dined, I had to sit her on a  
 bird. You want to ask her if shell come to  
 gink? But no! she fills the church with her re -

BIBI.

cush - ion! But my wife is mak - ing all the fuss she can, I could  
 din - ner; And you hes - i - tate, you poor flat - foot - ed can, You say  
 - la - tions, Whowould grab him by the coat - tails if he ran; All his

BIBI.

hard - ly do her hom - age, This — *pet - ite* piece of from - age; Wo - men  
 "Will you?" She says "Ra - ther! Oh you dar - ling, why there's Fath - er!" Wo - men  
 pals have been soft soaped, — And his best man, he's been doped; — Wo - men

BIBI.

have - n't an - y mer - cy on a man! on a  
 have - n't an - y mer - cy on a man! on a  
 have - n't an - y mer - cy on a man! on a

*cresc.*

BIBI.

man! \_\_\_\_\_  
 man! \_\_\_\_\_

2. I've  
 3. You're man! \_\_\_\_\_

*f*

*D.C.*

8.....!

No 13.

## DUET.- (Lucienne and Max.)

## "JOAN AND PETER"

Words by  
GEORGE GROSSMITH and CLIFFORD GREY.

Allegretto.

Voice.

Piano.

LUCIENNE.

LUC.

1. Joan and Pe - ter met one night and thought they'd take the floor,  
2. Lit - tle Joan was bound to own that life was sheer de - light, When

MAX.

MAX.

Pe - ter thought her sweet - er than any girl he'd met be - fore.  
Pe - ter went to meet her at the Graf - ton ev - 'ry night. Then

LUCIENNE.

LUC.

Lit - tle Joan with chap - er - one - as ev - 'ry nice girl has, Had  
some in - fer - nal Col - onel said the "Jazz" they should a - void, And the

LUC. MAX. LUCIENNE.

nev - er tast - ed Tan - gos and had nev - er sipp'd a Jazz. Said  
dear old "Dai - ly Wan - gle" said the move - ment was ne - groid. Said

*cresc.* *mf*

LUC. MAX.

she, "What is the pro - per step; I'm sure to fall?" Said  
Joan, "Let's trip a mea - sure fit for an - y Queen" Said

*mf*

MAX.

he, "You just do an - y kind of step at all?" And  
he, "I'm your Na - po - le - on, fair Jazz - a - phine?" And

*rit.* *rit.*



## REFRAIN.

MAX.

when you hear — the mu - sic play - ing, Keep on sway - ing - to and  
 when you hear — the mu - sic play - ing, Keep on sway - ing - to and

*mf*

*mf a tempo*

MAX.

fro. Your pret - ty an - - kles still dis -  
 fro. I prith - ee there — is no gain -

*cresc.*

*mf*

MAX.

-play - ing, When Aun - tie says — "It's time to go." No  
 -say - ing, The dain - ty grace — of long a - go. Who

*cresc.*

*f*

*cresc.*

*f*

MAX. mat-ter if \_\_\_\_\_ the Bish-op frowns, dear, Don't mind what Un-cle John may dares to say \_\_\_\_\_ the gay fan - dan - go And min - u - et have had their

MAX. say, Just shut your eyes — and keep on sway - ing Un - til the day? Just shut your eyes — and keep on sway - ing Un - til the

MAX. *rall.* *ppp.* mu - - sic dies a - way. -way. And mu - - sic dies a - way. -way. And

*rall.* *1.* *2.* LUCIENNE.

LUC. when you hear — the mu - sic play - - ing, Keep on sway - - ing - to and

MAX. When the mu - sic plays Ev - 'ry - bo - dy sways Lis - ten to the band

LUC. fro. I prith - ee there — is no gain -

MAX. Take her by the hand Swing her to and fro

LUC. - say - - ing, The dain - ty grace — of long a - go,

MAX. Till the lights are low E - ven when its time to go, No

LUC. When the mu - sic plays Ev - 'ry - bo - dy sways Lis - ten to the band You just

MAX. mat - ter if \_\_\_\_\_ the Bi - shop frowns, dear, Don't mind what an - y - one may

LUC. take her gent - ly by the hand Swing her to and fro

MAX. say Just shut your eyes \_\_\_\_\_ and keep on

LUC. When the lights are low Till the mu - sic dies a - way.

MAX. sway - - - ing Un - til the mu - sic dies a - way.

Nº 14.

FINALE- SCENE I, ACT II.

Words by  
P.G. WODEHOUSE.

Moderato.

Lucienne.

Some day nev-er for-get

Piano. *mf*

LUC.

I may mar-ry you yet, I've not quite de-cid-ed

LUC.

to sur-ren-der But I will pro-vid-ed you are ten-der,

LUC.

Some day wait just a while I may

LUC.

walk down the aisle To your arm I'll be cling - ing And with

*cresc.*

LUC.

*rit.* COLONEL. LUCIENNE.

wed - ding bells ring - ing It might hap - pen, When? Some day.

*f rit.* *mf*

(Trumpets in the distance.)

*p*

**Moderato.**
**Dialogue.**

OFFICER.- Sir, important message from the War Office.

COLONEL.- By Jove! What luck, I have just been demobilized. There's no need for me to hurry away, I can stop here for two months, six months with my dear children.

MAX.- Oh! Heavens!

BIBI.- Oh! hell....p!

**COLONEL.**

I've been out of it so long, there's not a doubt of it, But


COL. you've just heard I'll com - mand a - gain a



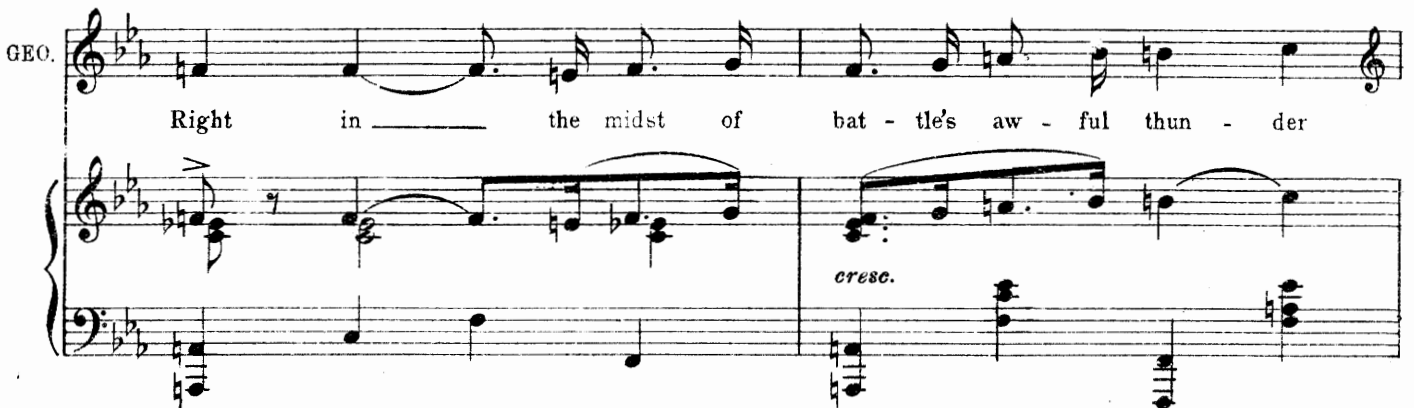
COL. lot of splen - did fight - ing men the "For - ty -



GEORGETTE.  
COL. - third" I dread — to think the dan - ger you are un - der,



GEO. Right in — the midst of bat - tle's aw - ful thun - der





## LUCIENNE.

Should you fear - ful be, Will you think of me I won - der

The musical score for this system features a vocal line in G major (two flats) and a piano accompaniment. The piano part includes dynamic markings such as *sf* and *mf*.

LUC.

I am sure that you have great a - bil - i - ty and

The musical score for this system continues the vocal line and piano accompaniment. Dynamic markings include *sf*, *dim.*, and *mf*.

LUC.

cour-age and sta-bil - i - ty when you com - mand

The musical score for this system concludes the vocal line and piano accompaniment for Lucienne's part.

MAX. BIBL.

Girls go mad a - bout the way he throws the Huns a - bout Give

The musical score for this system features a vocal line in G major (two flats) and a piano accompaniment. The piano part includes dynamic markings such as *mf*.

COLONEL.

BIBI.

me your hand \_\_\_\_\_ So my luck I \_\_\_\_\_ will try once

*cresc.*

COL.

more, Just you \_\_\_\_\_ I'm fight - ing for,

COL.

I'm a vet - er - an Don't for - get That there's

COL.

1. *Repeat tutti.* 2.

fight in the old dog yet. yet.

## ACT 2.- SCENE 2.

N<sup>o</sup> 15.

SONG.- (Lucienne.)

"THOUSANDS OF YEARS AGO."

Words by  
CLIFFORD GREY.

Allegretto poco moderato.

%

Lucienne.

1 Won't you tell me "love" In your  
2 There was one I knew, And I

Piano.

*mf**mf*

LUC.

realm a - bove, Why you won't let us pass you by? We are bound to fall When we  
thought him true, But he loved and he rode a - way, It was all in sport, But an

LUC.

hear you call, Yet you cheat us - I won - der why? When our hearts you gain, Is it  
i - dle thought, Just a rose for a sum - mer day, If I gain his smile, Would it

LUC.

all in vain, Must you leave us in dull des - pair? Ev - 'ry  
 be worth while, Would he care to for - get a - gain? Though I

LUC.

*poco rit.* *rall.*

girl be - lieves Ev - 'ry man de - ceives, Do you think that you play quite fair? }  
 break my heart, Is it best to part, Tell me love would it prove all in vain? }

*poco rit.* *rall. cresc.*

REFRAIN.  
 Moderato.

LUC.

Love, Love, — why do you set us dreaming— day by day

*p-f*

LUC.

Moon, Moon, — why are you al - ways beaming— on our way

*mf*

LUC. Pale stars, — why do you watch for ev - er,

*cresc.* *dim.*

LUC. Wait - ing — for hearts to sev - er Are you faith - ful nev - er?

LUC. Breeze, Breeze, — what are you soft - ly say - ing — sweet and

LUC. low? Trees, trees, — why are you ev - er sway - ing -

LUC. *to and fro? Dreams, dreams,*

*cresc.*

LUC. *so i - dly star - ted, Love, love, it seems we part - ed*

*più rit.*

*più rit.*

LUC. *Thou - sands of years a - - go.*

1.

LUC. *- go.*

*cresc.*

*sfz* *D.C.*

## ACT 2.-SCENE 3

No 16.

## DANCE

"THE HUDSON BELLE"

INTRO.  
Allegretto.

Piano.

TWO-STEP.

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked 'Allegretto' and begins with an 'INTRO.' section that transitions into a 'TWO-STEP.' section. The dynamics range from piano (piano) to forte (f), with some sections marked 'sfz' (sforzando) and 'dim.' (diminuendo). The score includes various musical notations such as accents, slurs, and dynamic markings.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with accents and slurs, while the left hand provides a rhythmic accompaniment. A *cresc.* marking is present in the first measure.

Second system of musical notation. The right hand continues with a melodic line, featuring a *p* (piano) dynamic in the first measure. The left hand maintains its accompaniment. A *cresc.* marking is present in the fifth measure, followed by a *mf* (mezzo-forte) dynamic in the sixth measure.

Third system of musical notation. The right hand features a melodic line with a *p* dynamic in the second measure. The left hand continues with its accompaniment. A *cresc.* marking is present in the sixth measure.

Fourth system of musical notation. The right hand features a melodic line with a *mf* dynamic in the first measure. The left hand continues with its accompaniment. A *p* dynamic is marked in the second measure.

Fifth system of musical notation. The right hand features a melodic line with a *cresc.* marking in the first measure. The left hand continues with its accompaniment. *mf* dynamics are marked in the second, fourth, and fifth measures.

Sixth system of musical notation. The right hand features a melodic line with a *f* (forte) dynamic in the fourth measure. The left hand continues with its accompaniment.



*ff*

*sfz* *f* *sfz*

*mf* *f* *mf*

First system of musical notation, featuring treble and bass staves. The key signature is one sharp (F#). Dynamics include *f*, *mf*, *cresc.*, and *ff*. The music consists of rhythmic patterns with accents and slurs.

Second system of musical notation, featuring treble and bass staves. The key signature changes to two sharps (F#, C#). Dynamics include *ff* and *sfz*. The music continues with rhythmic patterns and accents.

Third system of musical notation, featuring treble and bass staves. The key signature changes to two flats (Bb, Eb). Dynamics include *f* and *ff*. The music continues with rhythmic patterns and accents.

Fourth system of musical notation, featuring treble and bass staves. The key signature remains two flats (Bb, Eb). Dynamics include *sfz*, *p*, *f*, and *ff*. The music continues with rhythmic patterns and accents.

Fifth system of musical notation, featuring treble and bass staves. The key signature remains two flats (Bb, Eb). Dynamics include *sfz*, *p*, *f*, and *ff*. The music continues with rhythmic patterns and accents.

Sixth system of musical notation, featuring treble and bass staves. The key signature remains two flats (Bb, Eb). Dynamics include *sfz*, *ff*, and *sfz*. The music concludes with rhythmic patterns and accents.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The bass line starts with a forte (*f*) dynamic and includes a sforzando (*sfz*) marking. The treble line has several accents (*>*) and a dynamic marking of *mf*.

Second system of musical notation. The bass line features a dynamic marking of *mf* and a forte (*f*) marking. The treble line includes a dynamic marking of *mf* and a forte (*f*) marking. There are several accents (*>*) throughout the system.

Third system of musical notation. The bass line starts with a dynamic marking of *mf* and includes a forte (*f*) marking and a *dim.* (diminuendo) marking. The treble line has a dynamic marking of *mf* and a forte (*f*) marking. There are several accents (*>*) throughout the system.

Fourth system of musical notation. The bass line features a dynamic marking of *mf* and a forte (*f*) marking. The treble line includes a dynamic marking of *mf* and a *cresc.* (crescendo) marking. There are several accents (*>*) throughout the system.

Fifth system of musical notation. The bass line starts with a forte (*f*) dynamic and includes a fortissimo (*ff*) marking. The treble line has a forte (*f*) marking. There are several accents (*>*) throughout the system.

Sixth system of musical notation. The bass line features a forte (*f*) dynamic and a fortissimo (*ff*) marking. The treble line has a forte (*f*) marking. There are several accents (*>*) throughout the system.

The first system of music consists of two staves. The treble staff begins with a series of chords and single notes, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has two sharps (F# and C#).

The second system continues the piece. A notable feature is a large slur in the treble staff that encompasses several measures, indicating a sustained or connected passage. The bass staff continues with its rhythmic pattern.

The third system introduces dynamic markings. The treble staff has accents (>) over several notes. The bass staff includes dynamic markings of *sfz* (sforzando) and *f* (forte).

The fourth system features dynamic markings of *mf* (mezzo-forte) and *f* (forte) in both staves. The treble staff has several accents (>) over notes.

The fifth system includes dynamic markings of *mf*, *cresc.* (crescendo), *f*, and *ff* (fortissimo). The treble staff has accents (>) over notes, and the bass staff has a *ff* marking.

The sixth system concludes the piece. It features a *sfz* marking in the bass staff and a fermata over the final notes in both staves. The piece ends with a double bar line.

N<sup>o</sup> 17.

## SONG-(Georgette) and CHORUS.

"OH, MA CHÉRIE!"

Words by  
CLIFFORD GREY.Music by  
W. REDSTONE.

Georgette. *Tempo di Marcia.*

Piano. *f* *sfz*

*con Ped.*

The introduction consists of a vocal line for Georgette and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Tempo di Marcia'. The piano part begins with a forte (f) dynamic and includes a section marked 'sfz' (sforzando) with a 'con Ped.' (con Pedal) instruction.

GEO.

When I play in Pa-ris the fel-lows I know, All are

*mf*

The first line of the chorus features the vocal line for Georgette and the piano accompaniment. The lyrics are 'When I play in Pa-ris the fel-lows I know, All are'. The piano part is marked with a mezzo-forte (mf) dynamic.

GEO.

cra - zy, don't know why; ————— They all seem to haunt me wher-

The second line of the chorus continues the vocal line for Georgette and the piano accompaniment. The lyrics are 'cra - zy, don't know why; ————— They all seem to haunt me wher-'. The piano part continues with the same accompaniment.

GEO. *- ev - er I go, I can't lose them though I try.*

GEO. *When I leave the Play by night or by day, Ev - 'ry*

*poco rall.*

GEO. *one is sure to say; Chér - ie, Oh, ma Chér -*

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

*rit.* *p-f a tempo*

GEO. *- ie, You are the girl I like to see: Your*

GEO. style ——— just gets me all the while, When you smile, ———

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "style ——— just gets me all the while, When you smile, ———". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

GEO. — Oh, ma Chér - ie. You know ——— I want you

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "— Oh, ma Chér - ie. You know ——— I want you". The piano accompaniment maintains its melodic and harmonic structure.

GEO. so, ——— I'm sim - ply mad ——— as I can be;

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "so, ——— I'm sim - ply mad ——— as I can be;". The piano accompaniment continues with its characteristic accompaniment.

GEO. — Just wait some day, I shall make you say, Mais,

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "— Just wait some day, I shall make you say, Mais,". The piano accompaniment includes dynamic markings: *cresc.* and *sf mp*.

GEO. *1.* CHORUS. *f* *2.*

Oui, Oh, ma Chér - ie. Chér - - ie.

GEO. The young ones pur - sue me, with rap - ture they gaze, And ap -

*mf*

GEO. - plaud my ev - 'ry word; The old ones be - siege me and

GEO. bring me bou - quets, But I find them quite ab - surd. The

*poco rall.*



GEO. *rit.*  
 Eng-lish Mon-sieur says I'm 'price-less' to-day, And the Yan-kee

GEO. *REFRAIN. a tempo*  
 says, "Well, say;" Chér-ie, Oh, ma Chér-

*p-f a tempo*

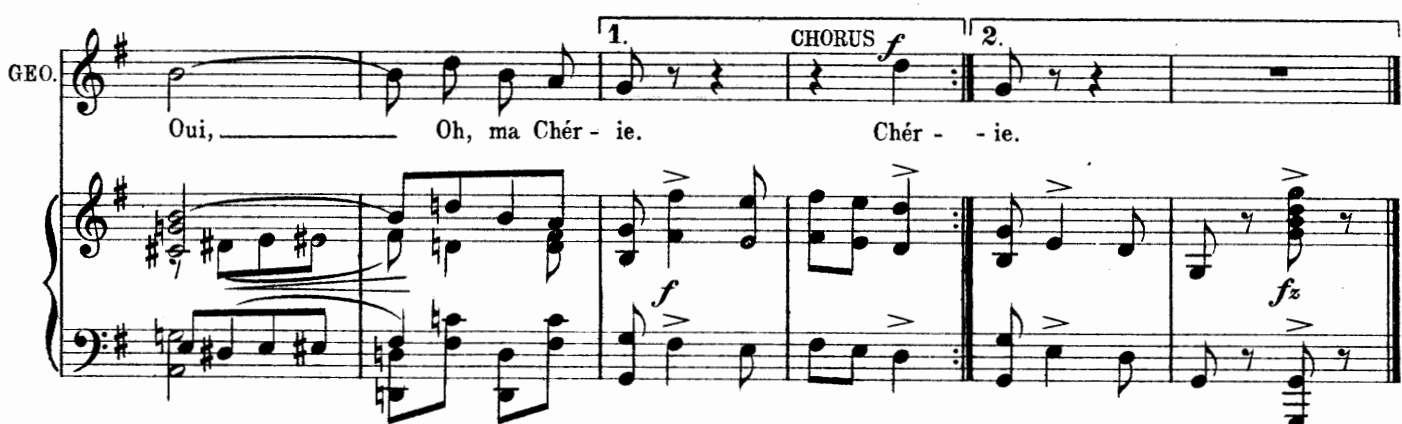
GEO. -ie, You are the girl I like to see:

GEO. Your style just gets me all the while, When you

GEO.  smile, Oh, ma Chér - ie. You know

GEO.  I want you so, I'm sim-ply mad as I can

GEO.  be; Just wait some day, I shall make you say, Mais, *cresc.* *fz mp*

GEO.  Oui, Oh, ma Chér - ie. **1.** CHORUS *f* **2.** Chér - - ie. *fz*

No 18.

DUET.- (Lucienne and Max.)

"THERE'S A LIGHT IN YOUR EYES."

Words by  
P. G. WODEHOUSE.

Tempo di Valse moderato.

VOICE. MAX.

Since first, my

PIANO. *mf* *mp* *p*

MAX.

dear, I met you, The shrine where - in I set

MAX.

you Has sa - cred to me grown, That shrine that's

*mf*

MAX.

all your own. I nev - er shall for - get you: I'll

*dim.* *p*

MAX. live for you a - lone, \_\_\_\_\_ And car - ry in my

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (Bb and Eb) and a time signature of 4/4. The lyrics are "live for you a - lone, \_\_\_\_\_ And car - ry in my". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a time signature of 4/4. It features a mix of chords and moving lines, with some notes beamed together.

MAX. heart my whole life through, this pic - ture of you. \_\_\_\_\_

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "heart my whole life through, this pic - ture of you. \_\_\_\_\_". The piano accompaniment continues with similar harmonic and melodic patterns, including some sustained chords and moving bass lines.

## REFRAIN.

MAX. There's a light in your eyes, \_\_\_\_\_ On your lips there's a

The third system of music is the beginning of the refrain. The vocal line lyrics are "There's a light in your eyes, \_\_\_\_\_ On your lips there's a". The piano accompaniment includes dynamic markings: *dim.* (diminuendo) and *p* (piano). The accompaniment features a steady bass line and chords in the right hand.

MAX. smile, \_\_\_\_\_ And you seem all the while \_\_\_\_\_ to be

The fourth system of music continues the refrain. The vocal line lyrics are "smile, \_\_\_\_\_ And you seem all the while \_\_\_\_\_ to be". The piano accompaniment continues with the same harmonic structure, providing a steady accompaniment for the vocal line.

MAX. yield - ing in ten - der sur - ren - der: And love dreams a - rise

*rall. e dim.*

MAX. — Ev - er sweet, ev - er new, — Till my

*cresc. f*

MAX. heart to you flies, Till my soul for you sighs, And I would

*p f p*

MAX. pluck the stars from the skies For one kiss from you.

*cresc. f p*

## LUCIENNE.

LUC. Each night I lie a -

The first system of the musical score for 'LUCIENNE.' features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line. Dynamics include *mp* and *p*.

LUC. - dream - ing, False dreams in which you're seem - ing My

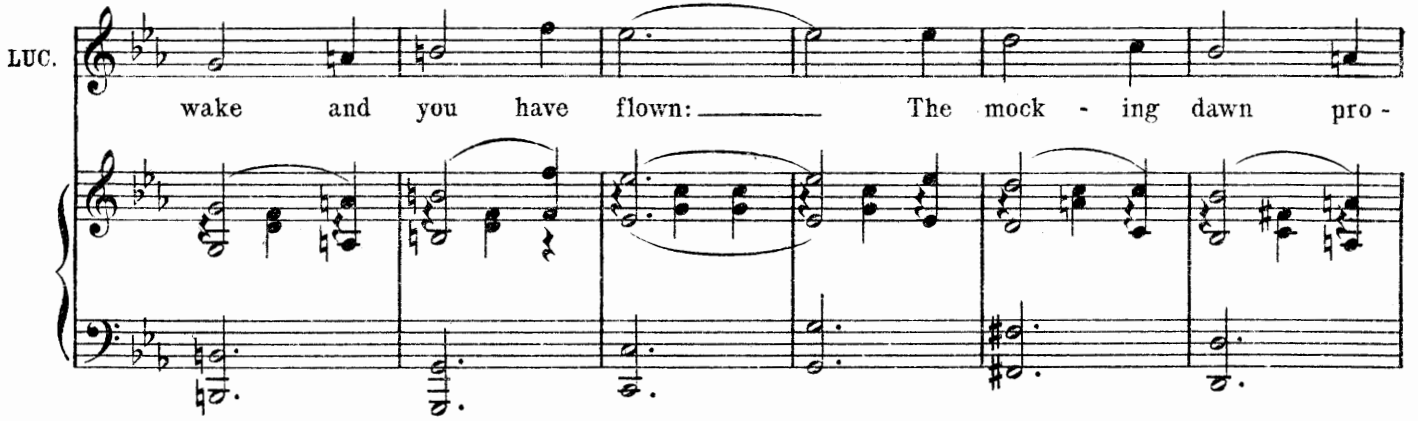
The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with similar chordal textures. Dynamics include *p*.

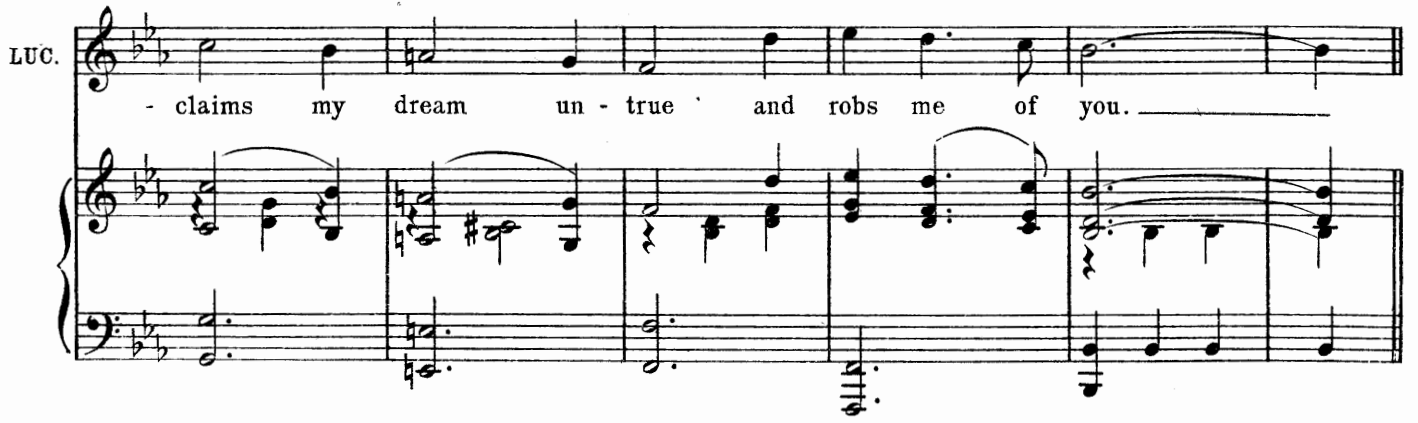
LUC. own, my ve - ry own, I wake and I'm a -

The third system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a *mf* dynamic and includes a large slur over the right hand.

LUC. - lone, I see your dear eyes gleam - ing, I

The fourth system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment includes a *dim.* dynamic and a *p* dynamic.

LUC.  wake and you have flown: \_\_\_\_\_ The mock - ing dawn pro -

LUC.  - claims my dream un - true and robs me of you. \_\_\_\_\_

REFRAIN.

LUC.  There's a light in your eyes, \_\_\_\_\_ On your lips there's a

LUC.  smile, \_\_\_\_\_ And you seem all the while \_\_\_\_\_ to be

LUC. yield - ing in ten - der sur - ren - der: And love dreams a - rise

*rall. e dim.*

LUC. — Ev - er sweet, ev - er new, — Till my

*cresc. f*

LUC. heart to you flies, Till my soul for you sighs, And I would

*p sf p*

LUC. pluck the stars from the skies For one kiss from you.

*cresc. f*



DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic and a *dim.* (diminuendo) marking. The melody in the upper staff features a series of chords and eighth notes, with a prominent slur over the first four measures.

The second system continues the piece with two staves. The upper staff features a melodic line with a slur over the first two measures, followed by a series of chords. The lower staff provides a steady accompaniment with eighth notes.

The third system consists of two staves. The upper staff has a melodic line with a slur over the first two measures, followed by a *rall. e dim.* (rallentando e diminuendo) marking. The lower staff continues with its accompaniment.

The fourth system consists of two staves. The upper staff features a melodic line with a slur over the first two measures, followed by a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The lower staff continues with its accompaniment.

The fifth system consists of two staves. The upper staff has a melodic line with a slur over the first two measures, followed by a *p* (piano) dynamic and a *f* (forte) dynamic. The lower staff continues with its accompaniment.

The sixth system consists of two staves. The upper staff has a melodic line with a slur over the first two measures, followed by a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The lower staff continues with its accompaniment.

N<sup>o</sup> 19.

## FINALE—ACT II.

Words by  
P. G. WODEHOUSE.

Tempo di Valse.

Piano.

There's a light in your eyes, On your

lips there's a smile, And you seem all the

while to be yield - - ing in ten - der sur - ren - der: And

*rall. e dim.*

love dreams a - rise \_\_\_\_\_ Ev - er sweet, ev - er

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "love dreams a - rise \_\_\_\_\_ Ev - er sweet, ev - er". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It includes various chordal textures and melodic lines.

new, \_\_\_\_\_ Till my heart to you flies,

The second system continues the vocal line with the lyrics "new, \_\_\_\_\_ Till my heart to you flies,". The piano accompaniment includes dynamic markings such as *resc.* (ritardando) and *f* (forte).

Till my soul for you sighs, And I would pluck the

The third system features the lyrics "Till my soul for you sighs, And I would pluck the". The piano accompaniment includes a *p* (piano) marking and a *sfz* (sforzando) marking.

stars from the skies For one kiss from you. You'll

The fourth system concludes with the lyrics "stars from the skies For one kiss from you. You'll". The piano accompaniment includes a *resc.* marking and a *f* marking. The system ends with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

N.B.—A Cut may be made from ♯ to ♯

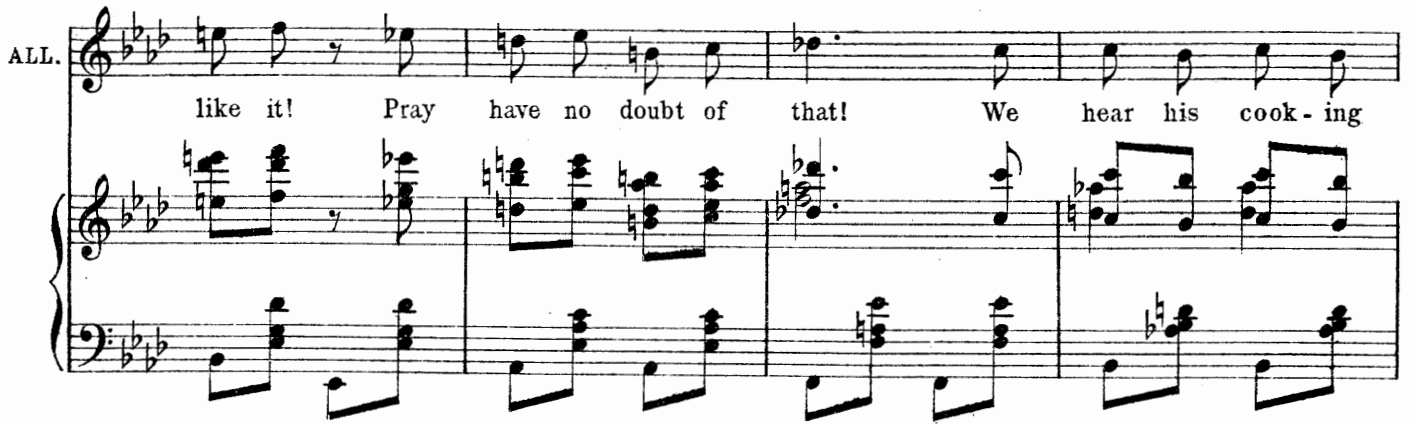
ALL. like it! You'll like it! He'll cook you something good. Un - til you've tried his

COLONEL.  
ALL. cook-ing, You've ne - ver tast-ed food. You'll like it! You'll like it! Pray

ALL. have no doubt of that! We hear his cook-ing is a thing to won - der

ALL. at! You'll like it! You'll like it! He'll cook you something good. Un -

ALL.  -til you've tried his cooking, You've ne-ver tast-ed food. You'll like it! You'll

ALL.  like it! Pray have no doubt of that! We hear his cook-ing

ALL.  is a thing to won - - - der at!

ALL.  (Curtain.) *ff* rall. *sfz*

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 "Wait"  
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 "Homing"  
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- |                                     |                                    |   |                                    |
|-------------------------------------|------------------------------------|---|------------------------------------|
| {                                   | 1 LOVE IS AN OCEAN                 | { | 4 YOU LOVED THE<br>TIME OF VIOLETS |
| 2 EYES THAT USED TO<br>GAZE IN MINE | *5 YOUTH HAS A<br>HAPPY TREAD      |   |                                    |
| 3 TIME WAS I ROVED<br>THE MOUNTAINS | *6 MY SHIPS THAT<br>WENT A-SAILING |   |                                    |

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