

RM

THE GIRLS OF COTTENBERG



MUSIC BY
IVAN CARYLL
and
LIONEL MONCKTON.

VOCAL SCORE

R. P. Anne

CHAPPELL & CO., LTD.

145529

THE GIRLS OF GOTTENBERG

A Musical Play in Two Acts.

WRITTEN BY

GEORGE GROSSMITH, Jnr. AND L. E. BERMAN.

LYRICS BY

ADRIAN ROSS AND BASIL HOOD.

MUSIC BY

IVAN CARYLL AND LIONEL MONCKTON.

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Produced by Mr. GEORGE EDWARDES.

THE GIRLS OF GOTTENBERG

Dramatis Personæ.

OTTO (<i>Prince of Saxe-Hildesheim</i>)	...	...	...	...	...	MR. GEORGE GROSSMITH, Jun.
BRITTLBOTTL (<i>Sergeant of Hussars</i>)	...	...	...	...	...	MR. ROBERT NAINBY.
GENERAL THE MARGRAVE OF SAXE-NIERSTEIN	...	...	...	...	...	MR. EUSTACE BURNABY.
COLONEL FINKHAUSEN	}	<i>(Officers of the Blue Hussars)</i>	...	...	...	MR. A. J. EVELYN.
FRITZ ...						MR. T. C. MAXWELL.
HERMANN ...						MR. HAROLD THORLEY.
FRANZ ...						MR. SOMERS BELLAMY.
KARL ...						MR. GEORGE GRUNDY.
ALBRECHT (<i>Captain of Dragoons</i>)	...	...	...	...	...	MR. J. ROBERT HALE.
BURGOMASTER	...	...	...	...	...	MR. GEORGE MILLER.
KÄNNENBIER (<i>An Innkeeper</i>)	...	...	...	...	...	MR. ARTHUR HATHERTON.
ADOLF (<i>Town Clerk</i>)	...	...	...	...	...	MR. CHARLES BROWN.
POLICEMAN	...	...	...	...	...	MR. BLACKMAN.
WAITERS	...	...	...	...	...	MESSRS. GRANDE & HILL.
CORPORAL RIETHEN	}	<i>(Blue Hussars)</i>	...	...	...	MR. J. R. SINCLAIR.
PRIVATE SCHMIDT						MR. S. HANSWORTH.
				AND		
MAX MODELKOPF	...	...	...	...	...	MR. EDMUND PAYNE.
ELSA (<i>The General's Daughter</i>)	...	...	...	...	...	MISS MAY DE SOUSA.
CLEMENTINE (<i>The Burgomaster's Daughter</i>)	...	...	...	...	...	MISS VIOLET HALLS.
LUCILLE (<i>Maid to Elsa</i>)	...	...	...	...	...	MISS OLIVE MAY.
KATHIE	...	...	...	...	...	MISS KITTY MASON.
HANA	...	...	...	...	...	MISS EDITH LEE.
HILDA	...	...	...	...	...	MISS KITTY LINDLEY
MINNA (<i>Captain of College</i>)	...	...	...	...	...	MISS JEAN AYLWIN
FREDA (<i>Head of the Alemannia Corps</i>)	...	...	...	...	...	MISS OLIVE WADE.
ANNA (<i>Head of the Pomerania Corps</i>)	...	...	...	...	...	MISS MARY HOBSON.
EVA (<i>Head of the Saxonia Corps</i>)	...	...	...	...	...	MISS GLADYS COOPER.
LINA (<i>Head of the Borussia Corps</i>)	...	...	...	...	...	MISS JULIA JAMES.
KATRINA (<i>The only Girl in Rottenberg</i>)	...	...	...	...	...	MISS KITTY HANSON.
BARBARA BRIEFMARK (<i>The Postmaster's Daughter</i>)	...	...	...	...	...	MISS ENID LEONHARDT.
BETTI BERNCASTLER (<i>The Doctor's Daughter</i>)	...	...	...	...	...	MISS TESSIE HACKNEY.
				AND		
MITZI (<i>The Innkeeper's Daughter</i>)	...	...	...	...	...	MISS GERTIE MILLAR.

Synopsis of Scenery.

ACT I.

SCENE I.	THE BARRACKS, ROTTENBERG	...	...	...	...	... Alfred Terraine.
SCENE II.	THE MARKET PLACE, GOTTENBERG	...	...	...	...	Joseph and Phil Harker.

ACT II.

SCENE	...	THE GARDENS OF "THE RED HEN," ACROSS THE RIVER, NEAR GOTTENBERG	Joseph and Phil Harker.
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Orchestra under the Direction of MR. IVAN CARYLL.

Stage Director—MR. J. A. E. MALONE.

THE GIRLS OF GOTTENBERG.

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VOCAL SCORE.

THE GIRLS OF GOTTENBERG.

Act I.

No 1.

OPENING CHORUS.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Marziale.

Piano. *f* *pp* *f*

The first system of the piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It features a rhythmic melody in the right hand and a bass line in the left hand. Dynamics include forte (f), pianissimo (pp), and forte (f).

pp *mf* *f*

The second system continues the piano introduction with similar rhythmic patterns and dynamics: pianissimo (pp), mezzo-forte (mf), and forte (f).

cres: *f*

The third system concludes the piano introduction with a crescendo (cres:) leading to a forte (f) dynamic.

SOLO. *f*

The solo vocal line begins with a forte (f) dynamic. The melody is simple and rhythmic.

1. We're a won-der-ful

CHORUS OF SOLDIERS.

CHO. *f* *p*

1. Ein! zwei! drei! Ein! zwei! drei! Ein! zwei! drei! Ein! zwei! drei! Ein! zwei! drei!

The chorus of soldiers part consists of two staves. The top staff has a melody with lyrics, and the bottom staff has a rhythmic accompaniment. Dynamics range from forte (f) to piano (p).

1. Ein! zwei! drei! Ein! zwei! drei! Ein! zwei! drei! Ein! zwei! drei! Ein! zwei! drei!

The piano accompaniment for the chorus of soldiers features a rhythmic pattern of eighth notes in both hands, with accents (>) over the notes.

SOLO. reg - i - ment, Al - ways rea - dy and quite con - tent,

CHO. Ein! zweidrei! Ein und zwei! We're so dry! Ein und zwei! We're so dry!

Ein! zwei! drei! Ein und zwei! We're so dry! Ein und zwei! We're so dry!

SOLO. For we are the sons of Mars, The beau - ti - ful Blue Hus -

CHO. Drei und vier! Bring the beer! For we are the sons of Mars, The beau - ti - ful Blue Hus -

Drei und vier! Bring the beer! For we are the sons of Mars, The beau - ti - ful Blue Hus -

SOLO. - sars, We're bold and true Till all is blue, The blue, blue, blue Hus - sars!

CHO. - sars, We're bold and true Till all is blue, The blue, blue, blue Hus - sars!

- sars, We're bold and true Till all is blue, The blue, blue, blue Hus - sars!

CHO.

2. Ein! zwei! drei! Ein! zwei! drei! Ein! zwei! drei! Ein! zwei! drei!

2. Ein! zwei! drei! Ein! zwei! drei! Ein! zwei! drei! Ein! zwei! drei!

SOLO.

f Just one girl in the place is found.

CHO.

Ein! zwei! drei! Ein! zwei! drei! Ein und zwei!

Ein! zwei! drei! Ein! zwei! drei! Ein und zwei!

SOLO.

One to a regiment won't go round

Were so dry! Ein und zwei! Were so dry!

Were so dry! Ein und zwei! Were so dry!

SOLO. For we are the sons of

CHO. Drei und vier! Bring the beer! For we are the sons of

Drei und vier! Bring the beer! For we are the sons of

SOLO. Mars, The beau - ti - ful Blue Hus - sars, We're bold and true Till

CHO. Mars, The beau - ti - ful Blue Hus - sars, We're bold and true Till

Mars, The beau - ti - ful Blue Hus - sars, We're bold and true Till

SOLO. all is blue, The Blue, blue, blue Hus - sars!

CHO. all is blue, The Blue, blue, blue Hus - sars!

all is blue, The Blue, blue, blue Hus - sars!

CHO.

Ein! zwei! drei! Ein! zwei! drei! Ein! zwei! drei!

Ein! zwei! drei! Ein! zwei! drei! Ein! zwei! drei!

SOLO.

That's the song of the reg - i - ment,

CHO.

Ein! zwei! drei! Ein! zwei! drei! Ein! zwei! drei!

Ein! zwei! drei! Ein! zwei! drei! Ein! zwei! drei!

SOLO.

All so cheer - y and

CHO.

Ein! zwei! drei! We're so dry! Ein! zwei! drei!

Ein! zwei! drei! We're so dry! Ein! zwei! drei!

SOLO. quite con - tent, For we

CHO. Ein! zwei! drei! Drei und vier! Bring the beer, For we

Ein! zwei! drei! Drei und vier! Bring the beer, For we

SOLO. are the sons of Mars, The beau - ti - ful Blue Hus - sars, We're

CHO. are the sons of Mars, The beau - ti - ful Blue Hus - sars. We're

are the sons of Mars, The beau - ti - ful Blue Hus - sars, We're

SOLO. bold and true, till all is blue, The Blue, blue, blue Hus - sars! —

CHO. bold and true, till all is blue, The Blue, blue, blue Hus - sars! —

bold and true, till all is blue, The Blue, blue, blue Hus - sars! —

No 2.

SONG.—(Fritz) and CHORUS.

“THE ONLY GIRL”

Words by
BASIL HOOD.

Music by
LIONEL MONCKTON.

Allegretto.

Fritz.

Musical notation for the introduction, featuring a vocal line for Fritz and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegretto'. The piano part begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. There are repeat signs at the beginning of both staves.

FRITZ.
1. Of
2. There

FR. all the girls there is but one, No o - ther can com - pare with her! Who
may be wo - men in the world Be - side our own di - vin - i - ty! More

Musical notation for the first line of the chorus, including the vocal line and piano accompaniment. The piano part continues with a steady accompaniment.

FR. brings the bright-ness of the sun, The sweet-ness of the air with her! Our
taste - ful - ly be - frill'd and curld, But not in this vi - cin - i - ty! So

Musical notation for the second line of the chorus, including the vocal line and piano accompaniment. The piano part continues with a steady accompaniment.

FR. Princess of propriety, The maker of our laws, The
well-groom'd youths and dressy men, In her can see no flaws, She

FR. Queen of our society, Be - cause, be - cause - } She's a
is their perfect specimen, Be - cause, be - cause - }

rall: **REFRAIN.**

FR. **Moderato.**
lone - ly girl, the on - ly girl in all our lit - tle

con espressione

FR. town! The one and on - ly girl we ev - er, ev - er

FR. see _____ So she's a lone up .

CHO. We have tried but we can't find an o . ther!

FR. . on a throne, a queen with out a crown _____ The

CHO. _____ *p* a crown!

FR. on ly girl in all the world for me!

CHO. _____ *1st SOLDIER.* *2nd SOLDIER.*
And me! And

cres.

FR. *rit:* The one girl in the world for

2nd S. 3rd SOLDIER. me! And me!

FR. 1. 2. -me!

CHO. *p* *mf* Al - so for me! — me! — She's a lone - ly

CHO. girl, the on - ly girl in all our lit - tle town! The one and

FRITZ & OFFICERS.

FRITZ & OFFICERS.

mf

We have tried but we

CHO. on . ly girl we ev . er. ev . er see!

FR. & OFF. can't find an . o . ther!

CHO. — So shés a lone up . on a

FRITZ.

The

CHO. throne, a queen with . out a crown,

FR. on - ly girl in all the world for me!

1st SOLDIER. 2nd SOLDIER.
And me! And

cres:

FR. The one girl in the world

3rd SOLDIER.
me! And me!

rit:

rit:

FR. for me!

CHO. *p* Al - so for me!

p

No. 3.

TRIO.—(Otto, Hermann and Karl.)

"OFF TO GOTTENBERG."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegretto.

Karl.

Piano.

KARL.

1. I hope your man Is up to the plan It
2. The maid - ens fair Will fight for us there; They'd

HERMANN.

KARL.

needs a cheek in - fer - nal! His im - pu - dence Is real - ly im - mense, He's
give their souls to own us! His brain su - preme Gave birth to the scheme, He'll

HER. OTTO.

sure to spoof the Colo - nell! The Blue Hus - sars Will
 want some girls as bo - nus! When bu - gles toot The

The first system of music includes a vocal line for HER. and OTTO. and a piano accompaniment. The piano part consists of a treble and bass clef with chords and a simple melodic line.

OTTO. ALL.

go on the cars Be - liev - ing all the sto - ry; And
 "sad - dle and boot" We'll pack up con a - mo - re; And

The second system of music includes a vocal line for OTTO. and ALL. and a piano accompaniment. The piano part continues with chords and a simple melodic line.

ALL.

by our plot The reg - i - ments got To Got - to Got - to
 off well trot Un - til we have got To Got - to Got - to

The third system of music includes a vocal line for ALL. and a piano accompaniment. The piano part continues with chords and a simple melodic line.

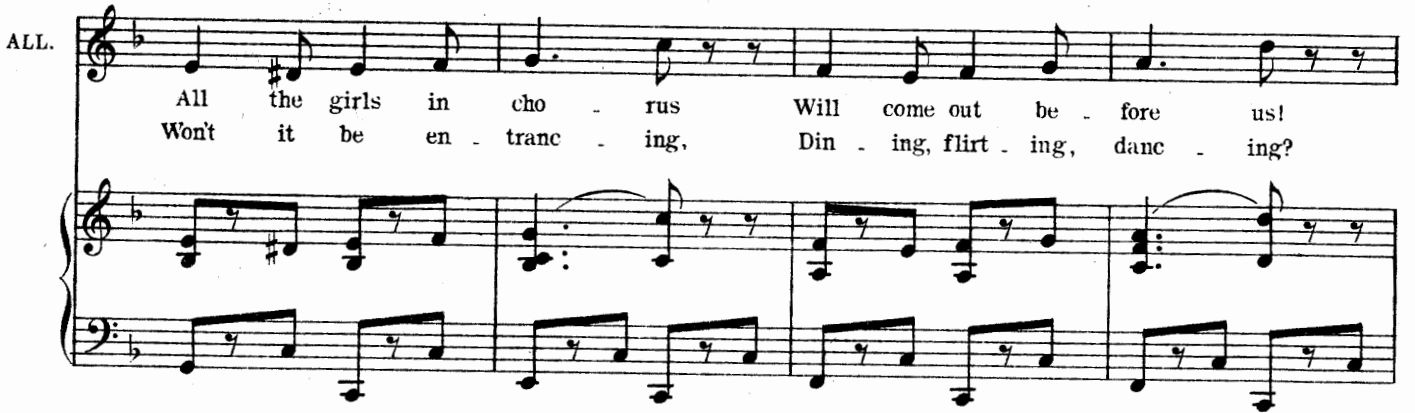
ALL.

Got - ten - to Got - ten - To Got - ten - berg and glo - ry!
 Got - ten - to Got - ten - To Got - ten - berg and glo - ry!

The fourth system of music includes a vocal line for ALL. and a piano accompaniment. The piano part concludes with a *mf* dynamic marking.

ALL. 

We're off to Got - ten - berg to - day!
 We're off to Got - ten - berg to - day!

ALL. 

All the girls in cho - rus Will come out be - fore us!
 Won't it be en - tranc - ing, Din - ing, flirt - ing, danc - ing?

ALL. 

Oh, won't our reg - i - ment be gay? — We're off to see the
 Pack up and dou - ble - quick a - way. — We're off to kiss the

ALL. 

Got - ten - ber - ger la - dies!
 Got - ten - ber - ger la - dies!

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing beamed eighth notes. A fermata is placed over a measure in the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a rhythmic pattern of eighth and sixteenth notes. A fermata is placed over a measure in the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a rhythmic pattern of eighth and sixteenth notes. A fermata is placed over a measure in the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a rhythmic pattern of eighth and sixteenth notes. A fermata is placed over a measure in the upper staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a rhythmic pattern of eighth and sixteenth notes. A fermata is placed over a measure in the upper staff. The dynamic marking *mf* is present in the lower staff.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The treble staff contains chords and melodic lines, while the bass staff has a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal textures in both hands.

Third system of musical notation, including a dynamic marking of *mf* (mezzo-forte) in the bass staff. The treble staff features a long melodic line with a slur.

Fourth system of musical notation, showing further development of the musical themes with consistent accompaniment.

Fifth system of musical notation, concluding the page with a final cadence in both staves.

No. 4.

ACT I.- SCENE II.

OPENING CHORUS.

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro.

Piano.

p

cre - - - - - scen -

- do

f

p

crese.

cre -

- scen - do

p

The musical score is written for piano in 2/4 time, marked 'Allegro'. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes the lyrics 'cre - - - - - scen -'. The second system features a forte (*f*) dynamic and the lyric '- do'. The third system returns to a piano (*p*) dynamic. The fourth system includes a crescendo (*crese.*) marking and the lyric 'cre -'. The fifth system concludes with a piano (*p*) dynamic and the lyrics '- scen - do'. The score is written in a key signature of one sharp (F#) and includes various musical notations such as slurs, accents, and dynamic markings.

ere - scen - do

CHORUS OF TOWN GIRLS. (S. & C.)

Oh, Mar - ket - Day is mer - ry, When lads a - court - ing

CH. G.

go; But here it's al - ways ve - ry Slow, slow, slow! We

CH. G.

on - ly take a pen - ny Where we'd get five or ten, If

CH.G.

we could meet with a - ny, a - ny men, men, men, men,

Detailed description: This system contains the first line of music. The vocal line (CH.G.) is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "we could meet with a - ny, a - ny men, men, men, men,". The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

CH.G.

men. _____ Got - ten - berg, Got - ten - berg, al - ways must be

Detailed description: This system contains the second line of music. The vocal line (CH.G.) continues with a long note for "men." followed by "Got - ten - berg, Got - ten - berg, al - ways must be". The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note runs in the right hand.

CH.G.

sad: Ma - ny pret - ty las - ses, And nev - ér a - ny

Detailed description: This system contains the third line of music. The vocal line (CH.G.) starts with "sad:" followed by "Ma - ny pret - ty las - ses, And nev - ér a - ny". The piano accompaniment continues with chords and moving lines in both hands.

CH.G.

lad! _____ Got - ten - berg, Got - ten - berg, would be full of joy, — If

Detailed description: This system contains the fourth line of music. The vocal line (CH.G.) continues with "lad!" followed by "Got - ten - berg, Got - ten - berg, would be full of joy, — If". The piano accompaniment concludes the system with a final chord in the right hand and a sustained bass note in the left hand.

CH.G.

on - ly ev' - ry lit - tle girl could find a lit - tle

CH.G.

boy!

staccato

BARBARA.

Six pounds po - ta - toes, O - nions just a string.

BAR.

Send us up a cau - li - flow - er, That is ev' - ry - thing!

BETTI.

Half a do-zen ap - ples, A pound of ho-ney comb!

BET. It is - n't much we want to get With not a man at

BET. CHORUS.
home! Got - ten-berg, Got - ten-berg, al-ways must be sad.

CH.G. Ma - ny pret - ty las - ses and nev - er a - ny lad.

CH.G.

Got - ten - berg, Got - ten - berg, would be full of joy, ——— If

CH.G.

on - ly ev' - ry lit - tle girl could find a lit - tle boy. ———

Tempo di Marcia.

mf *p*

CHORUS (listening.)

p

Oh, what is that? Un - der the arch,

CH.G.

Feet pit - a - pat, Sol - diers in march?

CH.G.

Oh, can you view The flag that un-furls? No, its those U - ni -

BARBARA.

BAR.

(Entrance of STUDENTS.)

- ver - si - ty girls!

Piano introduction for the chorus of students, consisting of four measures of music in the right and left hands.

CHORUS OF STUDENTS. (S. & C.)

In case you doubt who we may be, We

First line of the chorus, featuring a vocal line and piano accompaniment. The lyrics are "In case you doubt who we may be, We".

CH.S. say with sim - ple ter - si - ty We are the la - dy stu - dents who At -

Second line of the chorus, featuring a vocal line and piano accompaniment. The lyrics are "say with sim - ple ter - si - ty We are the la - dy stu - dents who At -".

CH.S. - tend the U - ni - ver - si - ty! Our hall is great - er far than are The

Third line of the chorus, featuring a vocal line and piano accompaniment. The lyrics are "- tend the U - ni - ver - si - ty! Our hall is great - er far than are The".

EVA. ANNA.

So hoch! says sweet Sax - o - ni - a! — And

CH.S. Gir - tons of Bri - tan - ni - a! Hoch!

ANNA. LINA. FRED.A.

hoch! says Pom - e - ra - ni - a! — And hoch! says bold Bo - russ - i - a! — And

CH.S. Hoch! Hoch!

FRE.

hoch! says Al - e - man - ni - a! —

CH.S. Hoch!

CHORUS OF STUDENTS

Hoch! Hoch! Hoch! for the girls of Got - ten - bur - ger Coll - ege!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: "Hoch! Hoch! Hoch! for the girls of Got - ten - bur - ger Coll - ege!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

CH. S. Hi - ther the Ger - man maids will throng, Fair and strong, Rais - ing the song!

The second system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: "Hi - ther the Ger - man maids will throng, Fair and strong, Rais - ing the song!". The piano accompaniment continues with a similar rhythmic pattern.

CH. S. Hoch! Hoch! Hoch! for the band Who join in sport and know - ledge,

The third system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: "Hoch! Hoch! Hoch! for the band Who join in sport and know - ledge,". The piano accompaniment continues with a similar rhythmic pattern.

CH. S. Wield - ing like men Sa - bre and pen, For Fa - ther - land! —

The fourth system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: "Wield - ing like men Sa - bre and pen, For Fa - ther - land! —". The piano accompaniment continues with a similar rhythmic pattern.

CHORUS OF STUDENTS.

Hoch! Hoch! Hoch! for the girls of Got - ten - ber - ger Coll - ege!

CHORUS OF TOWN GIRLS.

Oh! Oh! Oh! what a bore are all these girls from Coll - ege!

CH. S. Hi - ther the Ger - man maids will throng, Fair and strong, Rais - ing the song!


CH. G. We have had girls e - nough for long, And it's wrong Add - ing a throng!

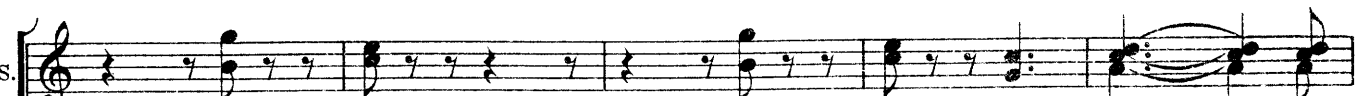
CH. S. Hoch! Hoch! Hoch! for the band who join in sport and know - ledge,

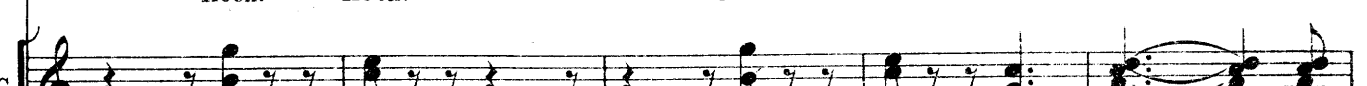
CH. G. Oh! Oh! Oh! if we brought it to the Kai - ser's know - ledge,


CH. S.  Wield - ing like men Sa - bre and pen For Fa - ther - - land!_____


CH. G.  Sure - ly he'd then Send us some men For Fa - ther - - land!_____

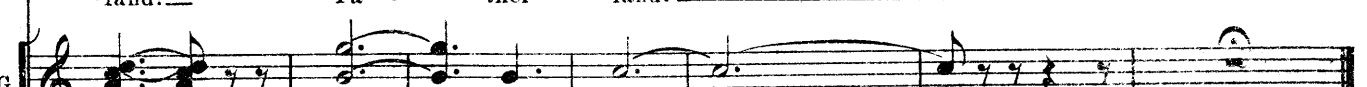



CH. S.  Hoch! Hoch! Hoch! Hoch! For Fa - - ther -

CH. G.  Hoch! Hoch! Hoch! Hoch! For Fa - - ther -



CH. S.  -land!_ Fa - - ther - land!_

CH. G.  -land!_ Fa - - ther - land!_



No. 5.

SONG-(Minna.) and CHORUS.

"THE GIRLS OF GOTTENBERG"

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Moderato.

Piano.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music begins with a piano (*f*) dynamic. The bass line consists of a steady eighth-note accompaniment.

Second system of piano introduction, continuing the accompaniment from the first system.

Vocal entry for Minna. The vocal line starts with a fermata and then begins with the lyrics. The piano accompaniment features a *dim:* (diminuendo) marking followed by a *p* (piano) dynamic.

MINNA.

1. A lot of fun - ny folks one
2. Our old pro fess - or's queer e -

MIN.

Second system of the vocal entry for Minna. The lyrics continue across two lines. The piano accompaniment includes a *f* (forte) dynamic marking.

sees At la - dies U - ni - ver - si - ties, From all the
nough. He's far too fond of tak - ing snuff. His spec - ta

MIN.

world they seem to come; Per - haps you'd like to hear of
cles are big and blue, The sort of thing you can't see

MIN.

some. A girl I know to lec - ture goes. With pince - nez
through. His boots are big and nev - er black, His neck - tie

MIN.

tum - bling off her nose, And while she crams her learn - ed
hang - ing down his back. His coat is long, his trou - sers

MIN.

mind Her blouse is yawn - ing wide be - hind!
short, But still he is a real good sort!

MIN.

She has a know - ledge full and rich A - bout the
His lec - tures are so dry and deep That all the

MIN.

What - ness of the Which. But if she saw a Pa - ris hat, Shed say, "Ach,
girls are sound a - sleep. And then he looks a - round his class And sings, "Ach,

MIN.

him - mel! what is that?
la - dies, was ist das?"

CHOR.

She would - nt know the use of that!
They all are snor - ing, das ist was!

She would - nt know the use of that!
They all are snor - ing, das ist was!

REFRAIN.
a tempo

MIN. *rall.*

Says she, "I know, know, know, A - bout Pla - to, - to,
Says he, "To - day, - day, - day, I haf to say, say,

rall. *leggiero*
a tempo

MIN.

- to! And when I can, can, can, I talk of Man and Su - per -
say, Ach, I for - get. - get, - get, We haf not come to him as

MIN.

- man. So I don't care, care, care, To brush mine hair, hair,
yet! I leave mine notes, notes, notes, In oth - er coats, coats,

MIN.

hair" And that's the sort of learn - ed girl you see At Got - ten -
coats" So I'm a - fraid we don't learn much from him At Got - ten -

cres:

CHORUS IN UNISON.

MIN.

ff

- berg. Says she "I know, know, know, A - bout Pla -
- berg. Says he "To - day, - day. - day, I haf to

CHO.

- to, - to, - to, And when I can, can,
say, say, say, Ach, I for - get, - get,

CHO.

can, I talk of Man and Su - per - man, So I don't
- get, We haf not come to him as yet! I leave mine

CHO.

care, care, care, To brush mine hair, hair, hair" And that's the
notes, notes, notes, In oth - er coats, coats, coats" So I'm a

cres.

CHO.

sort of learned girl you see, at Got - ten - berg!
- fraid we don't learn much from him at Got - ten - berg!

MINNA.

3. The Eng - lish girls an - oth - er sort, She's up to

MIN.

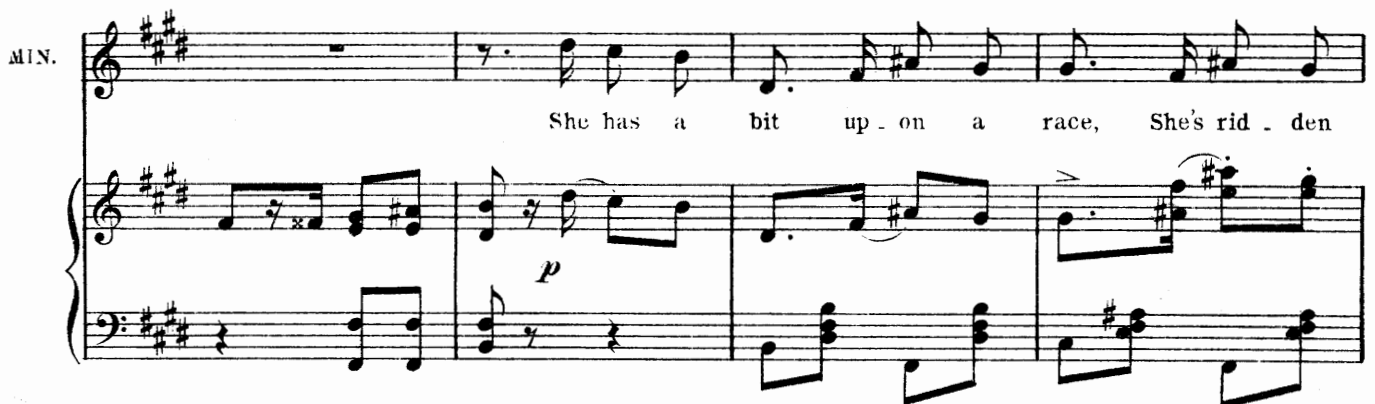
a - ny kind of sport; Her col - our's bright, but does - n't

MIN.

fade, She's al - ways trim and tail - or - made! She loves to

MIN.  go with men to ride, And clear the hed - ges side by side. And she de -

MIN.  - clares with - out a blush, At home she of - ten takes the brush!

MIN.  She has a bit up - on a race, She's rid - den

MIN.  in a stee - ple - chase; And she's the sort our men pre - fer, I won - der

MIN. *what they see in her.*

What can a Ger - man see in her?

CHO. *What can a Ger - man see in her?*

What can a Ger - man see in her?

MIN. *rall:* **REFRAIN.**
a tempo.

Says she "Why not, not, not? Let's have a trot. trot, trot, I'm game, you

rall: *a tempo*
leggiero

IN. *bet, bet, bet, And can you spare a cig - ar - ette Oh, I'm all*

MIN.

right, right, right, I've got a light, light, light! And she's the

cres.

MIN.

CHORUS IN UNISON.

girl that seems to take the men At Got - ten - berg! Says she "Why

ff

CHO.

not, not, not, Let's have a trot, trot, trot, I'm game you

ff

CHO.

bet, bet, bet, And can you spare a cig - ar - ette? Oh, I'm all

ff

CHO

right, right, right, I've got a light, light, light!" And she's the

cres:

Detailed description: This system contains a vocal line for a choir (labeled 'CHO') and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "right, right, right, I've got a light, light, light!" And she's the". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *cres:* (crescendo) is placed above the piano part in the third measure.

CHO.

girl that seems to take the men At Got - ten - berg!

Detailed description: This system contains a vocal line for a choir (labeled 'CHO.') and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "girl that seems to take the men At Got - ten - berg!". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

DANCE.

Detailed description: This system is a piano accompaniment for a dance section, labeled "DANCE.". It consists of two staves (treble and bass clefs) with chords and moving lines. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

Detailed description: This system is a piano accompaniment for a dance section. It consists of two staves (treble and bass clefs) with chords and moving lines. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

cres:

Detailed description: This system is a piano accompaniment for a dance section. It consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *cres:* (crescendo) is placed above the piano part in the second measure. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

No. 6.

CHORUS.

WHAT IS IT?

Words by
BASIL HOOD.

Music by
LIONEL MONCKTON.

Allegro.

Chorus.

Piano.

p

This system contains the first four measures of the chorus. The Chorus part consists of two staves (treble and bass clef) with whole rests. The Piano part consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line.

CHO.

This system contains the next four measures of the chorus. The Chorus part consists of two staves (treble and bass clef) with whole rests. The Piano part continues with the same eighth-note accompaniment as the first system.

CHO.

p

What is it, Who is it com-ing so fast?

p

What is it, Who is it com-ing so fast?

This system contains the vocal entry for the chorus. The Chorus part consists of two staves (treble and bass clef). The lyrics are written below the notes. The piano accompaniment continues with the eighth-note pattern.

p

This system contains the final four measures of the chorus. The Chorus part consists of two staves (treble and bass clef) with whole rests. The Piano part continues with the eighth-note accompaniment.

CHO. *cresc.*
 Is it the Em-per-or's en-voy at last? Who is it, What is it,
 Is it the Em-per-or's en-voy at last? Who is it, What is it, *cresc.*

The first system of the score features a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with lyrics: "Is it the Em-per-or's en-voy at last? Who is it, What is it,". The piano accompaniment is in a bass clef. Both parts include a *cresc.* marking. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

CHO.
 Who can it be? Yes, it is plain-ly un-doubt-ed-ly he!
 Who can it be? Yes, it is plain-ly un-doubt-ed-ly he!

The second system continues the vocal and piano parts. The vocal line lyrics are: "Who can it be? Yes, it is plain-ly un-doubt-ed-ly he!". The piano accompaniment provides harmonic support. The key signature and time signature remain consistent with the first system.

CHO. *f*
 Ga - - ther and greet him with ar - dour un - checked —
 Ga - - ther and greet him with ar - dour un - checked —

The third system features a more dynamic vocal line, marked with a forte *f* dynamic. The lyrics are: "Ga - - ther and greet him with ar - dour un - checked —". The piano accompaniment also includes a *f* marking. The key signature and time signature are maintained.

CHO. Meet him, and treat him with pro - - per re - spect! ———

Meet him, and treat him with pro - - per re - spect! ———

CHO. Show him we know him and tick - le his ears With a sa - lute of u -

Show him we know him and tick - le his ears With a sa - lute of u -

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

CHO. - na - ni - mous cheers! Ga - - ther and greet him! Ga - - ther and

- na - ni - mous cheers! Ga - - ther and greet him! Ga - - ther and

f *f* *f*

CHO. *mf* greet him! Meet him, and treat *cres - - cen -*

greet him! Meet him, and treat *cres - - cen -*

mf *cres - - cen - - do*

CHO. *f* *do* him with pro - - per, with pro - - -

f *do* him with pro - - - per, with pro - - -

CHO. - per re - - spect. _____

- per re - - spect. _____

N^o 7.

SONG.— (Max) and CHORUS.

"THE SPECIAL ENVOY"

Words by
BASIL HOOD.

Music by
LIONEL MONCKTON.

Max. *Allegro.*

Piano. *f* *p*

MAX.

1. I'm the Con - fi - den - tial A - gent of the Kai - ser, so sa -
2. At at - tend - ing a - ny func - tion I am hap - pi - ly a -

MAX.

-lute The Spe - cial cor - res - pon - dent of the Kai - ser! ——— Tho' you
-dept And at ban - quets I'm a reg - u - lar sur - pri - ser! ——— So your

MAX.

may not re - cog - nise me, you will know me by re - pute, The
cor - dial in - vi - ta - tions I am rea - dy to ac - cept— You'll

MAX.

Kai - ser's most par - tic - u - lar ad - vi - ser! I
ne - ver kill the En - voy of the Kai - ser! At

MAX.

tra - vel with his mes - sa - ges when - ev - er he re - quires To
go - ing thro' a din - ner I am ve - ry hard to beat, I can

MAX.

save a lit - tle wear and tear to te - le - gra - phic wires: I
tac - kle all the cour - ses from the tur - tle to the sweet; And if

MAX.

have a spe-cial rail-way train with in-dia-rub-ber tyres, As the
Bo-tha comes to Ber-lin I will show him how to eat, As the

MAX.

CHORUS.

Ex-tra Spe-cial En-voy of the Kai-ser He's the Ex-tra Spe-cial
Ex-tra Spe-cial En-voy of the Kai-ser He's the Ex-tra Spe-cial

He's the Ex-tra Spe-cial
He's the Ex-tra Spe-cial

CHO.

En-voy of the Kai-ser He's the Ex-tra Spe-cial
En-voy of the Kai-ser He's the Ex-tra Spe-cial

En-voy of the Kai-ser He's the Ex-tra Spe-cial
En-voy of the Kai-ser He's the Ex-tra Spe-cial

CHO. *p* MAX. En - voy of the Kai - ser! The Ex - tra, The Spe - cial, The
 En - voy of the Kai - ser! The Ex - tra, The Spe - cial, The

En - voy of the Kai - ser!
 En - voy of the Kai - ser!

CHO. En - voy! Show me all the def - er - ence you can! My cre -
 En - voy! Show me all the con - fi - dence you can! As a

f
 Hoch!

MAX. - den - tials you may scan them When you've play'd the Ger - man An - them For the
 good Co - lo - nial Pre - mier You could get a per - fect gem 'ere In the

MAX. Kai - ser's Right Hand Man, For your no - ble Kai - ser's Right Hand,
 Kai - ser's Right Hand Man, In the no - ble Kai - ser's Right Hand,

MAX.

Right Hand Man! _____
 Right Hand Man! _____

CHORUS

The Ex-tra, The Spe-cial, The
 The Ex-tra, The Spe-cial, The
 The Ex-tra, The Spe-cial, The
 The Ex-tra, The Spe-cial, The

CHO.

En - voy! _____ Show him all the def-er-ence you can _____ His cre-
 En - voy! _____ Show him all the con-fi-dence you can _____ As a

En - voy! _____ Show him all the def-er-ence you can _____ His cre-
 En - voy! _____ Show him all the con-fi-dence you can _____ As a

CHO.

-den - tials we can scan them When we've play'd the Ger-man An - them For the
 good Co - lo - nial Pre - mier You would get a per-fect gem 'ere, In the

-den - tials we can scan them When we've play'd the Ger-man An - them For the
 good Co - lo - nial Pre - mier You would get a per-fect gem 'ere, In the

CHO. Kai - ser's Right Hand Man! For our no - ble Kai - ser's
 Kai - ser's Right Hand Man! In the no - ble Kai - ser's

Kai - ser's Right Hand Man! For our no - ble Kai - ser's
 Kai - ser's Right Hand Man! In the no - ble Kai - ser's

CHO. Right Hand Right Hand } Man! _____ The
 Right Hand Right Hand } Right Hand } Man! _____ The

CHO. Ex - tra, The Spe - cial, The En - voy _____ Show him all the
 Ex - tra, The Spe - cial, The En - voy _____ Show him all the

CHO. con-fi-dence you can _____ As a good Co-lo-nial Pre-mier You would

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a treble and bass staff with lyrics: "con-fi-dence you can _____ As a good Co-lo-nial Pre-mier You would". The piano accompaniment is written for both treble and bass staves, with the right hand playing chords and the left hand playing a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

CHO. get a per-fect gem'ere In the Kai-ser's Right Hand Man! For our

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "get a per-fect gem'ere In the Kai-ser's Right Hand Man! For our". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the first system.

CHO. no-ble Kai-ser's Right Hand, Right Hand Man!

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "no-ble Kai-ser's Right Hand, Right Hand Man!". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the previous systems.

Nº 8.

SONG.—(Mitzi.)

"A GLASS OF BEER."

Words & Music by
LIONEL MONCKTON.

Moderato.

Mitzi.

Piano.

mf *p*

MIT.

1. When I was ev - er so young, — My fa - ther he said "Look

MIT.

here! — You're a like - ly lass for serv - ing a glass Of our

MIT. fa - mous - ger beer." So I learn'd to fill up the

MIT. mugs, And I ne - ver would waste a drop. For I

MIT. *rit.* found out a way To make the thing pay, - Put *a tempo* plen - ty of froth on

MIT. top. Oh, a hand - y young wait - ing maid Is a

REFRAIN.

MIT. cap - i - tal thing , for trade! I bring 'em a glass of

The first system of the refrain features a vocal line in the treble clef and piano accompaniment in the grand staff. The piano part includes a dynamic marking of *p* (piano) in the right hand.

MIT. beer! ————— Bring 'em a glass of beer! —————

The second system continues the refrain with a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in both hands.

MIT. In they come with a rush, you know, Some of the cus-tom - ers

The third system continues the refrain with a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in both hands.

MIT. wor - ry me so. There they sit and they smoke, While

The fourth system concludes the refrain with a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in both hands.

MIT. I stand wait - ing near. _____ When they want a drink, They

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

MIT. tip me a wink, And I bring 'em a glass of beer! _____

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

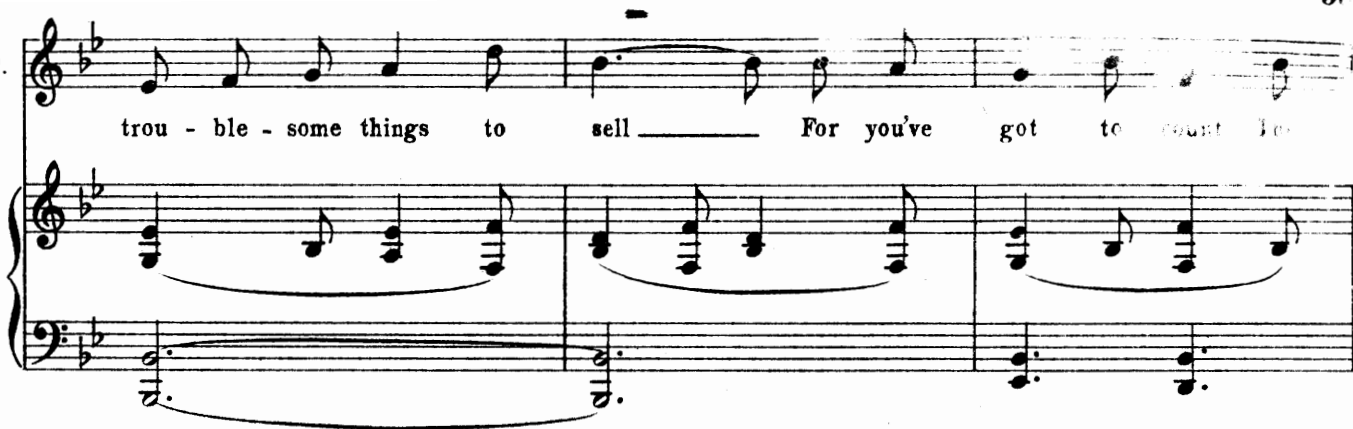
MIT. _____

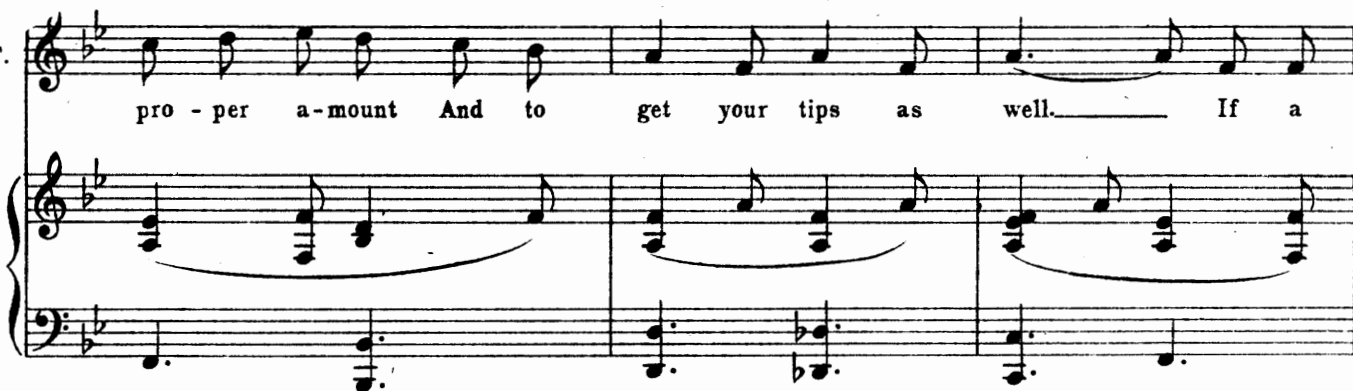
The third system shows the piano accompaniment for the first part of the second system. It features a dynamic marking of *mf* (mezzo-forte) in the left hand.

MIT. _____

2. Now mugs of beer you must know — Are

The fourth system shows the piano accompaniment for the second system. It features a dynamic marking of *p* (piano) in the left hand.

MIT.  *trou - ble - some things to sell _____ For you've got to count the*

MIT.  *pro - per a - mount And to get your tips as well. _____ If a*

MIT.  *man has on - ly a glass, _____ He pays at the u - sual*

MIT.  *rate. _____ But if he's had five, You just look a - live, And*
rit. a tempo

tempo

charge him for six or eight! — Oh there's ev - er so much to learn — When your

a tempo

REFRAIN.

MIT. liv - ing you've got to 'earn! I bring 'em a glass of beer. —

p

MIT. Bring 'em a glass of beer. — They think no-thing of three or four —

MIT. Some of the fel-lows can swal-low a score! They're so for-ward you know, They

MTT. ev - en call me "Dear!" If a chap says "Miss, Will you

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 (B-flat and E-flat) and a common time signature. The lyrics are: "ev - en call me 'Dear!' If a chap says 'Miss, Will you". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

MIT. give me a kiss?" I give him a glass of beer!

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "give me a kiss?" I give him a glass of beer!". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand. The musical notation includes various note values and rests, with some notes beamed together.

DANCE.

The dance section is a piano accompaniment piece. It is written in a grand staff with a key signature of two flats and a common time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. The tempo is indicated by the word "DANCE." at the beginning of the section.

The third system of music continues the piano accompaniment. It features a consistent rhythmic pattern with some melodic variations in the right hand and a steady bass line in the left hand.

The fourth system of music concludes the piano accompaniment. It includes a dynamic marking of *v* (pizzicato) at the end of the piece. The notation shows a final cadence with a double bar line.

SONG.—(Otto) and CHORUS.

"OTTO OF ROSES"

Words by
GEO. GROSSMITH JUNRMusic by
IVAN CARYLL.

Allegro moderato.

Otto.

Piano.

OTTO.

1. My dear
2. When I

OT.

moth - er said to me, At the ear - ly age of three, "Dar - ling
hear the bu - gles blow, Then it's lunch - eon time, I know, And I

OT.

Ot - to, for the ar - my you're in - tend - - ed." I said
roll a wad of fiv - ers in my knap - sack; And I

OT. "All right moth - er dear, I will mo - del my car - eer So that
sal - ly to the place, Where the pow - der I must face For she

OT. bra - ve - ry and cau - tion may be blend - - ed." Do not
keeps it dry and han - dy in her lap - - sack. "Clic - quot

OT. fly to for - eign parts, Stop at home and con - quer hearts, Is the
frap - pel" then I shout While the en - e - my I rout But—

OT. place this gal - lant of - fi - cer pro - po - ses. Flor - al
if by chance they el - e - vate their no - ses I pro -

OT.
 of - fer - ings I buy For the en - e - my, That's why they have
 - claim un - to the foe "Come sur - ren - der, dear old Flo, To _____

OT. REFRAIN.
 christ - en'd me Ot - to of Ro - ses! Oh! the
 Field Mar - shal Ot - to of Ro - ses!" Oh! the

crese

OT. CHORUS. OTTO.
 girls all call me Ot - to, What - oh! They
 girls all call me Ot - to, What oh! They

crese

OT.
 know that my heart nev - er clo - ses, If you
 know that my heart nev - er clo - ses, If you

OT.
 don't like what you've got, oh! Pick a - noth - er from the
 can't pull off the plot, oh! Put a pen - ny in the

OT.
 grot - to, Is the mot - to of Ot - to of Ro - -
 slot, oh! Is the mot - to of Ot - to of Ro - -

CHORUS
 unis.
 OT.
 - ses! Oh! the girls they call him Ot - to,
 - ses! Oh! the girls they call him Ot - to,

ff

OTTO.
 CHORUS.
 CHO.
 What ho! They know that his heart nev - er clo - ses,
 What ho! They know that his heart nev - er clo - ses,

mf *ff*

OT.

If you don't like what you've got, oh! Pick a - noth - er from the
 If you can't bring off the plot, oh! Put a pen - ny in the

CHO.

If you don't like what you've got, oh! Pick a - noth - er from the
 If you can't bring off the plot, oh! Put a pen - ny in the

If you don't like what you've got, oh! Pick a - noth - er from the
 If you can't bring off the plot, oh! Put a pen - ny in the

mf *f*

OT.

grot - to, Is the mot - to of Ot - to of Ro - - ses!
 slot, oh! Is the mot - to of Ot - to of Ro - - ses!

CHO.

grot - to, Is the mot - to of Ot - to of Ro - - ses!
 slot, oh! Is the mot - to of Ot - to of Ro - - ses!

grot - to, Is the mot - to of Ot - to of Ro - - ses!
 slot, oh! Is the mot - to of Ot - to of Ro - - ses!

OT.

3. Be quite sure you know your

OT.

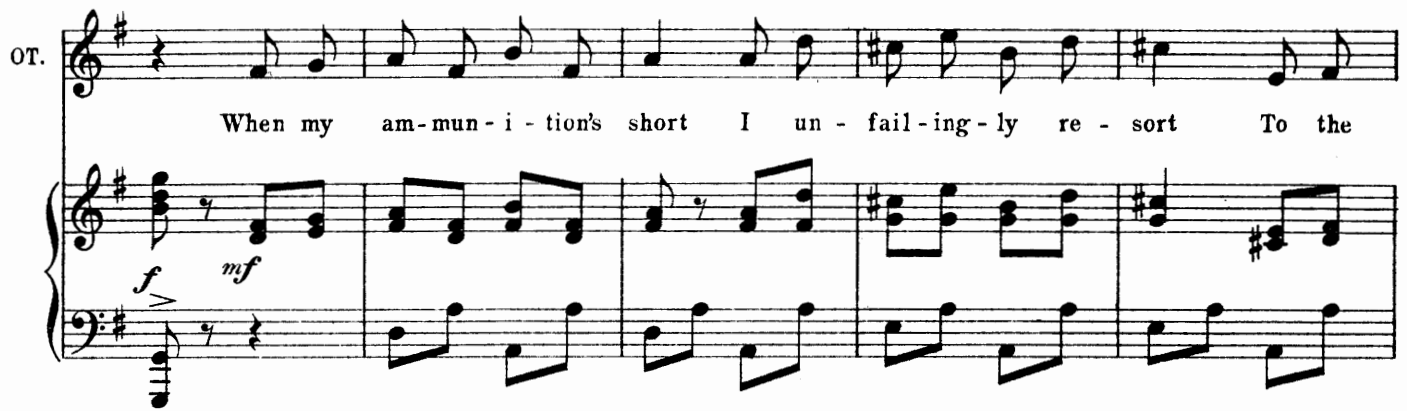
ground When a bo - dy you sur - round, Try to keep the con - se -

OT.

-quen - ces in your eye, sir. If the foe kicks up the deuce, Then I

OT.

send a flag of truce, By my con - fi - den - tial fam - i - ly ad - vis - er.

OT.  When my am-mun-i-tion's short I un-fail-ing-ly re-sort To the

f *mf*

OT.  of-fic-es of kind-ly Mis-ter Mos-es, Oh there's not a note-of-

mf *f*

OT. -hand More fam-il-iar in the land Than the is-sue of

cresc

REFRAIN.

OT.  Ot-to of Ro-ses! Oh! the girls all call me Ot-to,

f *mf* *cresc*

CHORUS. OTTO.

What oh! They know that my heart nev-er clos-es, And if

f *mf* *f*

OT.

things are get-ting hot, oh! Stand a lunch-eon to the lot, oh! Is the mot-to of

OT.

CHORUS

Ot - to of Ro - - ses! Oh! the girls all call him

ff

OT.

OTTO. CHORUS

Ot - to, What ho! They know that his heart nev-er clo-ses,

ff

OT.  And if things are get - ting hot, oh! Stand a lunch-eon to the

CHO.  And if things are get - ting hot, oh! Stand a lunch-eon to the

 *mf* *f*

OT.  lot, oh! Is the mot - to of Ot - to of Ro - - ses!

CHO.  lot, oh! Is the mot - to of Ot - to of Ro - - ses!



Nº 10.

SONG.—(Mitzi.)

"THE TITSY-BITSY GIRL."

Words by
BASIL HOOD.Music by
LIONEL MONCKTON.

Tempo di Valse, Vivo.

Mitzi.

Piano.

The piano introduction is in 3/4 time with a key signature of one flat (Bb). It begins with a forte (f) dynamic. The right hand features a melodic line with a prominent trill on the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a steady accompaniment with chords and single notes.

MIT.

The first vocal line is in 3/4 time with a key signature of one flat. The lyrics are: "1. There's a lit - tle Ho - tel That I know ve - ry". The piano accompaniment starts with a *dim.* (diminuendo) marking, followed by *mf* (mezzo-forte) and *p* (piano) markings. The piano part consists of chords and simple rhythmic patterns.

MIT.

The second vocal line continues the melody in 3/4 time with a key signature of one flat. The lyrics are: "well On the banks of the beau - ti - ful Rhine, ——— Where the beer's pret - ty". The piano accompaniment continues with chords and rhythmic patterns.

MIT.

The third vocal line concludes the phrase in 3/4 time with a key signature of one flat. The lyrics are: "good And the beds, and the food, Are as free from re - proach as the". The piano accompaniment continues with chords and rhythmic patterns.

MIT. wine! Peo - ple come now and then To the lit - tle "Red

MIT. Hen To be out of the wor - ry and din: It's not

MIT. far from the town, And young men mo - tor down To see Mit - zi, the

REFRAIN.
a tempo

MIT. Maid of the Inn! Ja! Mit - zi lit - tle Mit - zi!

MIT. She is their Tit - Bit - sy!

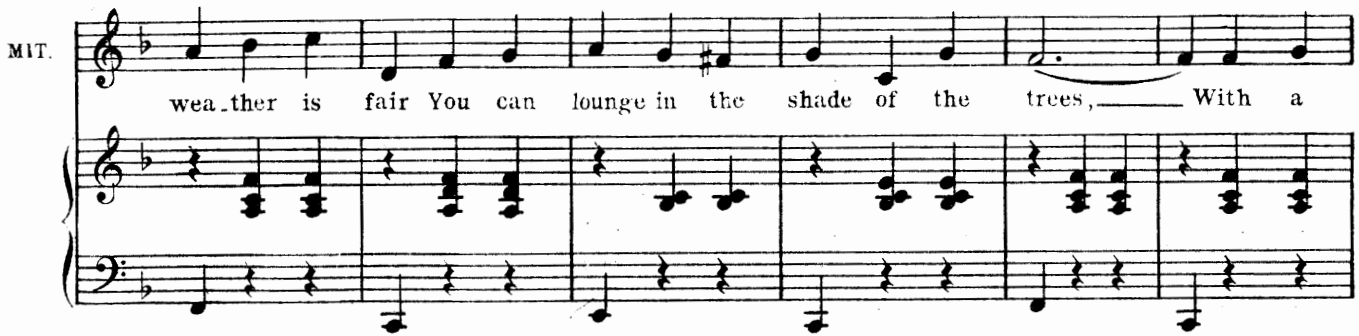
MIT. She is the Fai - ry that fetch - es the men. Down at the sign of the

MIT. Lit - tle Red Hen! That's where Mit - zi. Lit - tle Mit - zi.

MIT. Knocks them in - to fit - sy. How can you blame her If

MIT. gen - tle - men name her Their Tit - sy - Bit - sy girl!

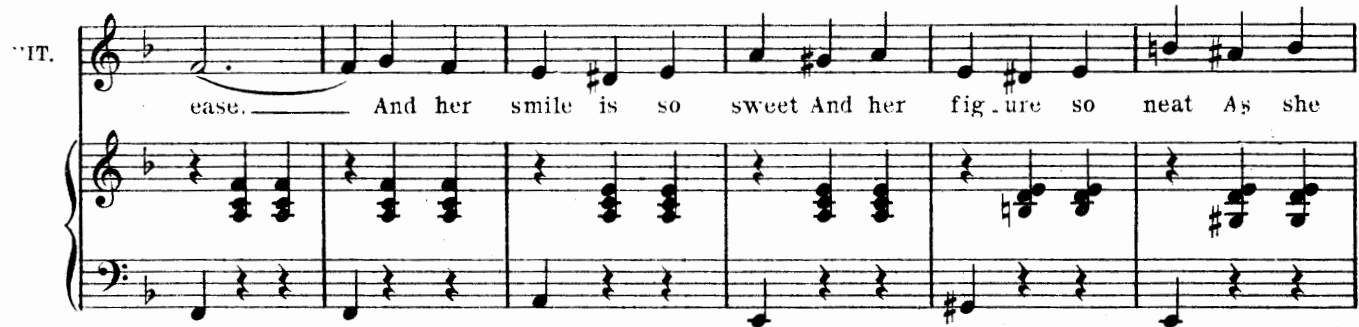
MIT. 2. There's a beer - gar - den there. When the

MIT. 

wea . ther is fair You can lounge in the shade of the trees, — With a

MIT. 

smile on her lip Lit - tle Mit - zi will trip To and fro, while you drink at your

MIT. 

ease. — And her smile is so sweet And her fig - ure so neat As she

MIT. 

car - ries her beer on her tray, — That if cus - to - mers drink Ra - ther more than they

MIT. 

think, They don't mind as it's Mit - zi they pay! Ja! Mit - zi — lit - tle

REFRAIN.
a tempo

MIT. Mit - zi! She is their Tit - Bit - sy!

MIT. She is the Fai - ry that fetch - es the men, Down at the sign of the

MIT. Lit - tle Red Hen! That's where Mit - zi lit - tle Mit - zi

MIT. Knocks them in - to fit - sy, How can you blame her If

MIT. gen - tle - men name her Their Tit - sy - Bit - sy Girl!

No 11.

SONG.— (Elsa.)

"MÄDEL MINE."

Words by
C. H. BOVILL.

Music by
PHILIP BRAHAM.

Moderato.

Elsa.

Piano.

p

ELSA.

1. When I was a Mäd - chen

ELSA.

wee, Gen - tle - men I oft would see Turn - ing round to

ELSA.

look at me As I pass'd them by: _____ Some - times too, they

ELSA.

stopp'd and smiled When I ask'd them why- _____ Kiss - es

ELSA.

from me they be - guiled as they made re - - ply; _____

rall.

REFRAIN.

ELSA.

Mei - ne klei - ne Mäd - el Don't you un - der - stand, _____

p

ELSA.

Such a pet I ne-ver yet Have met In the Fa - ther land! —

ELSA.

If for a - ny sweet - heart I should ev - er pine - All the

ELSA.

while it 'll Be for shy lit - tle Mäd - el mine. mine. —

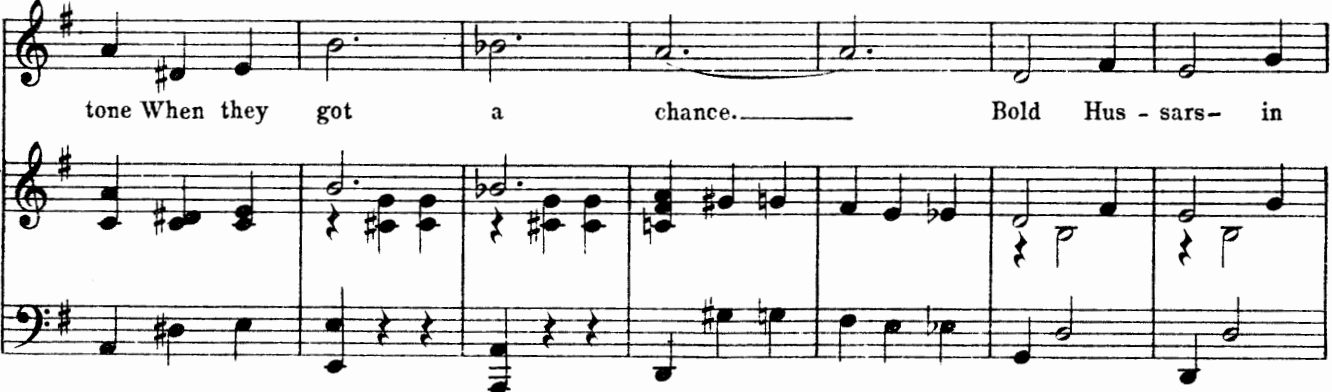
1. 2.

rall.


ELSA.

2. Now though I am old - er grown

ELSA.  Gen - tle - men I oft have known Speak to me in ten - der

ELSA.  tone When they got a chance. ——— Bold Hus - sars - in

ELSA.  blue or red - When with me they dance. ——— Soft - ly

ELSA.  in my ear have said, With a side - long glance: - ——— *rall.*

REFRAIN.

ELSA. 

Mei - ne klei - ne Mäd - el Don't you un - der - stand _____

ELSA. 

Such a pet I ne-ver yet Have met In the Fa - ther - land! _____

ELSA. 

If for a - ny sweet - heart I should ev - er pine - All the

ELSA. 

while it 'll Be for shy lit - tle Mäd - el mine. mine. —

rall.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro moderato.

Piano.

The piano accompaniment for the first system consists of two staves. The treble staff begins with a rest, followed by a series of chords and moving lines. The bass staff features a steady eighth-note accompaniment. Dynamic markings include *mf*, *cresc.*, and *f*.

SOP. *f* How splend - id! We've end - ed our

TEN. *f* How splend - id! We've end - ed our

BASS *f* How splend - id! We've end - ed our

The vocal staves for Soprano, Tenor, and Bass are aligned with the piano accompaniment. Each part begins with a rest and then enters with the lyrics "How splend - id! We've end - ed our". The dynamic marking *f* is placed above the first note of each vocal line.

The piano accompaniment for the second system continues the musical texture established in the first system, with similar chordal and melodic patterns in both staves.

time of lone - li - ness! ——— Each sol - dier lad at last is glad, A

time of lone - li - ness! ——— Each sol - dier lad at last is glad, A

time of lone - li - ness! ——— Each sol - dier lad at last is glad, A

The vocal staves for Soprano, Tenor, and Bass continue with the lyrics "time of lone - li - ness! ——— Each sol - dier lad at last is glad, A". The long horizontal line under "lone - li - ness!" indicates a melisma or a long note.

The piano accompaniment for the third system concludes the musical material on this page, featuring sustained chords and rhythmic patterns.

maid - en to ca - ress! No maid - - en is lad - - en with

maid - en to ca - ress! No maid - - en is lad - - en with

maid - en to ca - ress! No maid - - en is lad - - en with

sor - row an - y - more In foam - ing beer we pledge our dear De -

sor - row an - y - more In foam - ing beer we pledge our dear De -

sor - row an - y - more In foam - ing beer we pledge our dear De -

light - ful Em - per - or!

light - ful Em - per - or!

light - ful Em - per - or!

Tempo di Marcia.

Bold - ness charms! So be bold-er!

Or - der arms! Arm on should - er!

Or - der arms! Arm on should - er!

marcato

Take good aim, don't be miss - ing,

Lips a - flame Call for kiss - ing,

Lips a - flame Call for kiss - ing,

More is here Drink and light up!

Low - er beer Drink it right up!

Low - er beer Drink it right up!

What de - light! Aren't they jol - ly?

From the right, Fire a vol - ley,

From the right, Fire a vol - ley,

Bump - ers drain! Hold them stea - dy!

Charge a - gain, We are rea - dy,

Charge a - gain, We are rea - dy,

ff

Here are jugs in po - si - tion,

Or - der mugs! Am - mu - ni - tion!

Or - der mugs! Am - mu - ni - tion!

For - ward face! We sur - ren - der,
 Form em - brace! Oh! how ten - der
 Form em - brace! Oh! how ten - der

Oh! What stars Are the gal - lant Blue Hus - sars!
 Oh! What stars Are the gal - lant Blue Hus - sars!
 Oh! What stars Are the gal - lant Blue Hus - sars!

MAX.

Not a word, Do you hear? Must be

ff

MAX. heard Ti - na dear, You must heed, And tell none, Till the deed Has been

CLEMENTINE.

You may!

MAX. done! I may be called a - way Up - on my wed - ding -

CLE. Our day, So hush! hush! mum! Si - len - ti - um!

MAX. - day So hush! hush! mum! Si - len - ti - um!

CLE. Not a sign, To a soul, Till you're mine, At the

CLE. goal! You shall win Clem-my then, at the inn, The Red Hen! So

CLE. come, and don't be late; Bring our cer-tif - i - cate. So
 MAX. Not late! To date! So

Tempo di Valse.

CLE. hush! hush! mum! Si - len - ti - um!

MAX. hush! hush! mum! Si - len - ti - um!

OT. Lit - tle Prin - cess of the lit - tle Red Hen, If I go there, will you

OT. talk to me then, Re - mem - ber the glo - ries, Of Grimm's fai - ry sto - ries, Pre -

crese.

ELSA. It's on - ly an inn, is the

OT. - tend we're in Fai - ry - land, heav - en knows when!

p *p*

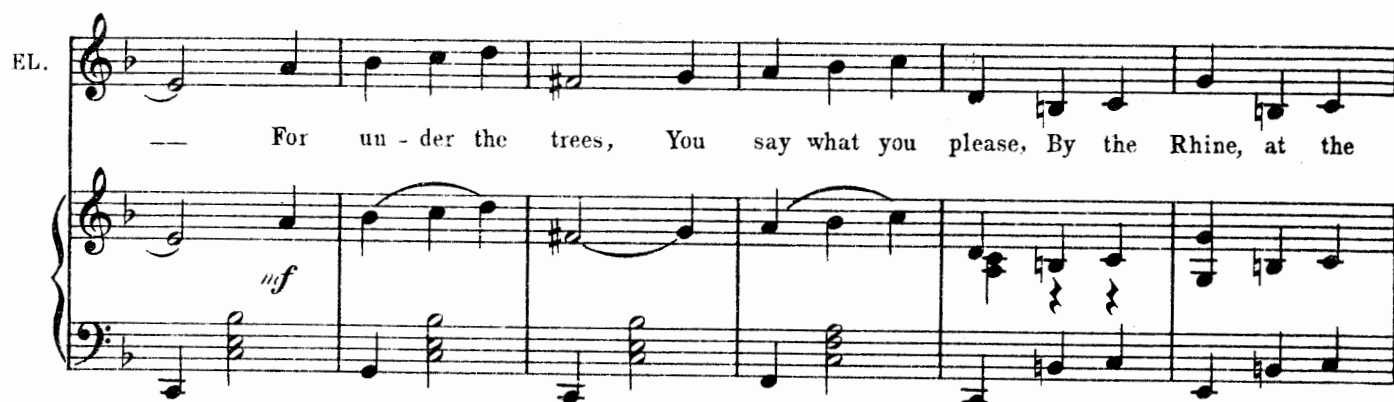
FL. lit - tle Red Hen, Not half good e - nough, for such grandgen - tle - men; But beg - ging your

crese.

EL. pardon, It has a nice gar - den, and some - times I walk there, till nine or till ten! So

rall. *p*

EL.  come to the dear Red Hen! _____ I'll talk to you fur - ther then _____

EL.  — For un - der the trees, You say what you please, By the Rhine, at the

EL.  sign of the Hen! _____ We'll meet at the old Red Hen! _____ We

EL.  need - n't say how or when! _____ For there we shall stay, And

EL.

both have a day of the best, at the nest of the Hen! —

p *pp* *p*

Allegro.

mf

CHORUS of STUDENTS.

Al - though we've not a

CH.ST.

chance To dance We're bound to show our loy - al - ty, And greet the re - gi -

CH.ST. - ment, That's sent, By high Im - pe - rial roy - al - ty! The pa - tri - ot - ic

FREDA. So hoch! says A - le -

CH.ST. zeal We feel A - mounts al - most to man - ni - a.

FRE. - man - ni - a! And hoch! says sweet Sax - o - ni - a! LINA. And hoch! says bold Bo -

CH.ST. Hoch! Hoch!

LI. ANNA. - rus - si - a! And hoch! says Po - me - ra - ni - a!

CH.ST. Hoch! Hoch!

SOPRANO.

f Hoch! Hoch! hoch! let us shout, till ev' - ry e - cho an - swers,

CHO. *f* TENOR.

Hoch! Hoch! hoch! let us shout, till ev' - ry e - cho an - swers,

f BASS.

Hoch! Hoch! hoch! let us shout, till ev' - ry e - cho an - swers,

Hail - ing the Kai - ser whose in - tent, Here has sent our re - gi - ment,

CHO. Hail - ing the Kai - ser whose in - tent, Here has sent our re - gi - ment,

Hail - ing the Kai - ser whose in - tent, Here has sent our re - gi - ment,

Hoch! Hoch! hoch! For the Blue Hus - sars are dash - ing dan - cers,

CHO. Hoch! Hoch! hoch! For the Blue Hus - sars are dash - ing dan - cers,

Hoch! Hoch! hoch! For the Blue Hus - sars are dash - ing dan - cers,

Men with-out faults, rea-dy to waltz for Fa-ther-land! _____

CHO. Men with-out faults, rea-dy to waltz for Fa-ther-land! _____

Men with-out faults, rea-dy to waltz for Fa-ther-land! _____

Allegretto.

MAX. My

MAX. love-ly girls, when in a row You stand for me to scan, I

BRITTLBOTTL. MAX.

MAX. feel a trem-or well, just so! Ja, do I know that man! But

MAX. when I left His Ma - jes - ty, He said with rea - dy wit, Kiss

BRITTLBOTTL. CLEMENTINE.

MAX. all the col - lege girls for me, Nein, nein I know not it! Such

MAX.

CLE. go - ings_ on I will not stand! My child it must be done, By

CLEMENTINE.

MAX. high Im-pe - ri - al com-mand, Well then- but on - ly one!

BURGOMASTER.

MAX. Now Clemmy dear! Captain Schnitzel, I will not allow you

MAX.

BUR. to carry on with my daughter; Who are you to allow anything?

ALL.

MAX. You're only her father! Arrest that man! Arrest the Burgomaster!

ALL. MAX. COLONEL.

Arrest anybody! Captain Schnitzel

ff *p* *ff* *pp*

COL. MAX.

I won't stand it, you've got my room, and I'm put in the garret. How

MAX.

dare you sir, Give me your sword, go to your garret and report yourself to

MAX. ALL. MAX.

yourself as under arrest! Arrest the Colonel! I will arrest you all if you don't mind,

ff *ff* *p*

MITZI.

Who's here?

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings like 'mf' and 'p'.

MIT. oh dear, oh dear! That's the en-voy from the Kai-ser What a

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings like 'p' and 'rit.'

MIT. beau-ty, oh my eye, Ha! ha! ha! Ha! ha! ha! Real-ly

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings like 'p' and 'L.H.'

MIT. Max it would be wi-ser If you prompt-ly did a guy, Ha! ha! ha! Ha! ha!

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings like 'a tempo' and 'rit. a tempo'.

MIT. *rit.*
 ha! Tho' this trick that you have tried on has been car-ried thro' with skill, Ha!ha!

MIT. ha! Ha! ha! ha! Now you're put-ting too much side on I can

MIT. show you up and will; Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

MIT. Lis-ten all, this man you har-bour

Allegro.

MIT. He is just a com - mon —

MAX. I can show up peo - ple too, Who are you?

CHO. Who are
Who are
Who are

f
ff

MIT. Tho' so proud - ly he's be - hav - ing, He's gone in for

MAX.

CHO. you?
you?
you?

mf *smile.*

MIT. pen - ny —

MAX. Who's this girl that dares to speak, Like her cheek!

CHO. Like her
Like her
Like her

cresc. *ff*

CHO. MITZI. MAX. MITZI. MAX.
cheek! Who am I? Who and what? I'm the mar, — No you're

MAX. MITZI.
not! Oh, I'm all in a whirl! I'm the new col - lege

Moderato.

MIT. *girl!*

MAX. Then take her back to col - lege and ad -

CHO. She's the new col - lege girl!

She's the new col - lege girl!

She's the new col - lege girl!

Moderato.

rall. pesante

Allegro moderato.

MAX. - vise her, Not to in - sult the en - voy of the Kais - er.

ff

COLLEGE GIRLS

MAX. Hur - rah! Hur - rah, For a com - rade new A

ff

COL.G. *jol - ly good girl, we can do with a few, For she is the child of a*

Musical score for COL.G. system 1, featuring a vocal line and piano accompaniment in G major. The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

MITZI. *A beast of a name and it's*

COL.G. *no - ble line, Mar-gra-vine El - sa of Saxe - nier - stein.*

Musical score for COL.G. system 2, featuring a vocal line and piano accompaniment. The vocal line has a rest followed by eighth and quarter notes. The piano accompaniment continues with eighth-note bass lines and chords. A piano (*p*) dynamic marking is present.

MIT. *all of it mine,*

COL.G. *Hur - rah for El - sa of Saxe - nier - stein Hur -*

Musical score for COL.G. system 3, featuring a vocal line and piano accompaniment. The vocal line has a rest followed by eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords. Dynamics include *f* and *ff*.

COL.G. *- rah for El - sa, El - sa of Saxe - nier - stein.*

Musical score for COL.G. system 4, featuring a vocal line and piano accompaniment. The vocal line has a rest followed by eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords. The system concludes with a double bar line and a key signature change to G minor.

Maestoso.

MAX. 

Now, friends, de-part, first giv-ing one shout more To greet the en-voy of your

MAX. 

Em - per-or! —

CHO. 

The ex-tra, the spec-ial, the en - voy — Praise him

The ex-tra, the spec-ial, the en - voy — Praise him

The ex-tra, the spec-ial, the en - voy — Praise him

CHO. 

for his be - ne - fi - cial plan, — Let us strew the way with flow-ers as a

for his be - ne - fi - cial plan, — Let us strew the way with flow-ers as a

for his be - ne - fi - cial plan, — Let us strew the way with flow-ers as a

CHO. tri - bute to the pow - ers of the Kais - er's right - hand man, Of our
 tri - bute to the pow - ers of the Kais - er's right - hand man, Of our
 tri - bute to the pow - ers of the Kais - er's right - hand man, Of our

CHO. no - ble Kais - er's right - hand, right - hand man. *ff* Strew the way,
 no - ble Kais - er's right - hand, right - hand man. *ff* Strew the way,
 no - ble Kais - er's right - hand, right - hand man. Let us

CHO. with flow - - - ers For the
 with flow ers For the
 strew the way with flow - ers, As a tri - bute to the pow - ers of the

CHO. Kais - er's right - hand man, the Kais - er's right-hand man, his right - - -

Kais - er's right - hand man, the Kais - er's right-hand man, his right - - -

Kais - er's right - hand man, the Kais - er's right-hand man, his right - - -

CHO. - hand right - - - hand man.

- hand right - - - hand man.

- hand right - - - hand man.

CHO.

allargando

Act II.

No 13.

OPENING CHORUS.

Words by
BASIL HOOD.Music by
LIONEL MONCKTON.

Allegro.

Piano.

f

mf

crescendo

mf

crescendo

f

SOPRANO & CONTRALTO.

f

Jup, jup, jup, Tra la la la la, Tra

TENOR & BASS.

f

Jup, jup, jup, Tra la la la la, Tra

mf

CHO.

la la la la la la ——— Jup, jup, jup, Tra la la la la, Tra

la la la la la la ——— Jup, jup, jup, Tra la la la la, Tra

CHO.

la la la la la la! ——— Jup, jup, jup, Tra la la la la, Tra

la la la la la la! ——— Jup, jup, jup, Tra la la la la, Tra

CHO.

la la la la la la ——— Jup, jup, jup, Tra la la la la, Tra

la la la la la la ——— Jup, jup, jup, Tra la la la la, Tra

CHO.

la la la la la la! ———

la la la la la la! ——— Come here, pret-ty mai - den, De - light - ful - ly

CHO.

la - den With glas - ses, with glas - ses of jol - ly good lag - er beer! ———

CHO. *mf*
 Oh, why do you wan - der So care - less - ly yon - der?— We're

CHO. wait - ing, we're wait - ing, So come a - long o - ver here! —

CHO. *f*
 Jup, jup, jup, Tra la la la la, Tra la la la la la la —

f
 Jup, jup, jup, Tra la la la la, Tra la la la la la la —

Jup, jup, jup, Tra la la la la, Tra la la la la la la

Jup, jup, jup, Tra la la la la, Tra la la la la la la

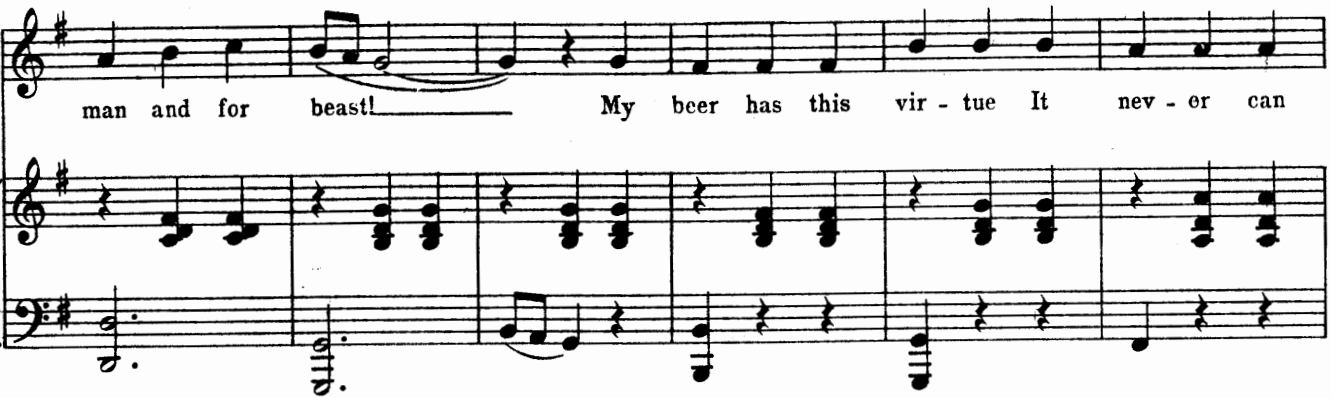
Moderato. SOLO. KANNENBIER..

Oh,

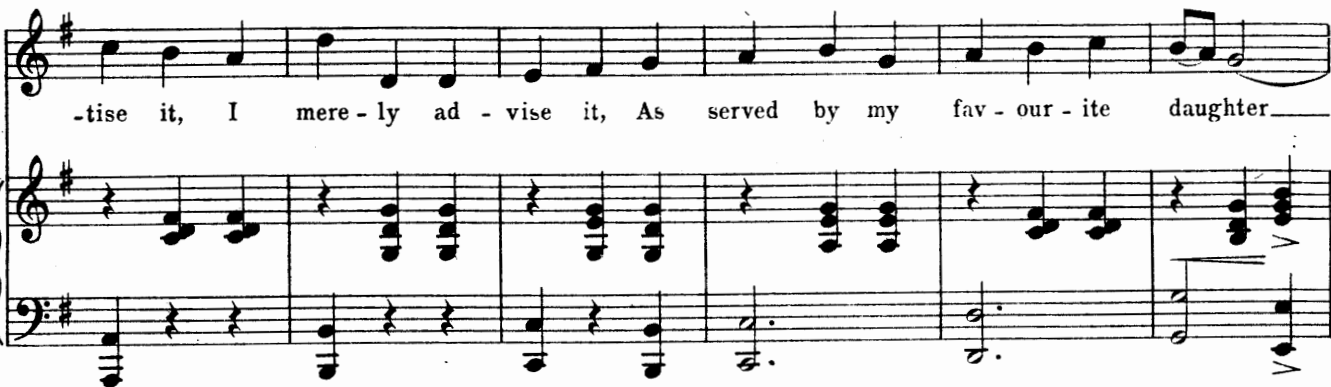
f pesante. *dim.* *p*

KAN. this is the one place To get the beer from! If it in - ter - ests you in the

KAN. least! At the sign of the Red Hen there's famous ac - com - Mo - da - tion for

KAN.  man and for beast! My beer has this vir - tue It nev - er can

KAN.  hurt you, It's al - most as harm - less as wa - ter! I don't ad - ver -

KAN.  -tise it, I mere - ly ad - vise it, As served by my fav - our - ite daughter

KAN. **CHORUS.**  Now this is the *one* place to get the beer from! If it
Now this is the *one* place to get the beer from! If it

CHO. in - ter - ests you in the least! At the sign of the Red Hen there's

in - ter - ests you in the least! At the sign of the Red Hen there's

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 one sharp (F#) and a 4/4 time signature. The lyrics are "in - ter - ests you in the least! At the sign of the Red Hen there's". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and chords in the right hand.

CHO. fam - ous ac - com - Mo - da - tion for man and for beast! His

fam - ous ac - com - Mo - da - tion for man and for beast! His

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "fam - ous ac - com - Mo - da - tion for man and for beast! His". The piano accompaniment continues with similar harmonic support.

CHO. beer has the vir - tue It nev - er can hurt you, It's al - most as harm - less as

beer has the vir - tue It nev - er can hurt you, It's al - most as harm - less as

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "beer has the vir - tue It nev - er can hurt you, It's al - most as harm - less as". The piano accompaniment continues with similar harmonic support.

CHO. wa - ter ————— He won't ad - ver - tise it, He'll mere - ly ad - vise it, As

wa - ter ————— He won't ad - ver - tise it, He'll mere - ly ad - vise it, As

CHO. served by his fav - our - ite daughter. ———

served by his fav - our - ite daughter. ———

Tempo primo.

CHO. Jup, jup, jup, Tra la la la la, Tra la la la la la la ———

Jup, jup, jup, Tra la la la la, Tra la la la la la la ———

CHO.

Jup, jup, jup, Tra la la la la, Tra la la la la la la, Jup, jup, jup,

Jup, jup, jup, Tra la la la la, Tra la la la la la la, Jup, jup, jup,

CHO.

jup, Tra la la la la! Jup, jup, jup, jup, Tra la la la la! Tra la la la

jup, Tra la la la la! Jup, jup, jup, jup, Tra la la la la! Tra la la la

CHO.

la! Tra la la la la! Tra la la la la ————— Jup.

la! Tra la la la la! Tra la la la la ————— Jup.

Nº 14.

SONG (Mitzi) and CHORUS.

"RHEINGOLD."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Tempo di Valse. Moderato.

Mitzi.

Piano.

MIT.

1. I've heard in a won - der - ful le - gend of old That down in the
2. We Ger - mans do well in our bus - iness af - fairs, We're grow - ing large

Rhine is a trea - sure of gold; The gods and the gi - ants, the
num - bers of new mil - lion - aires! And some you may find in the

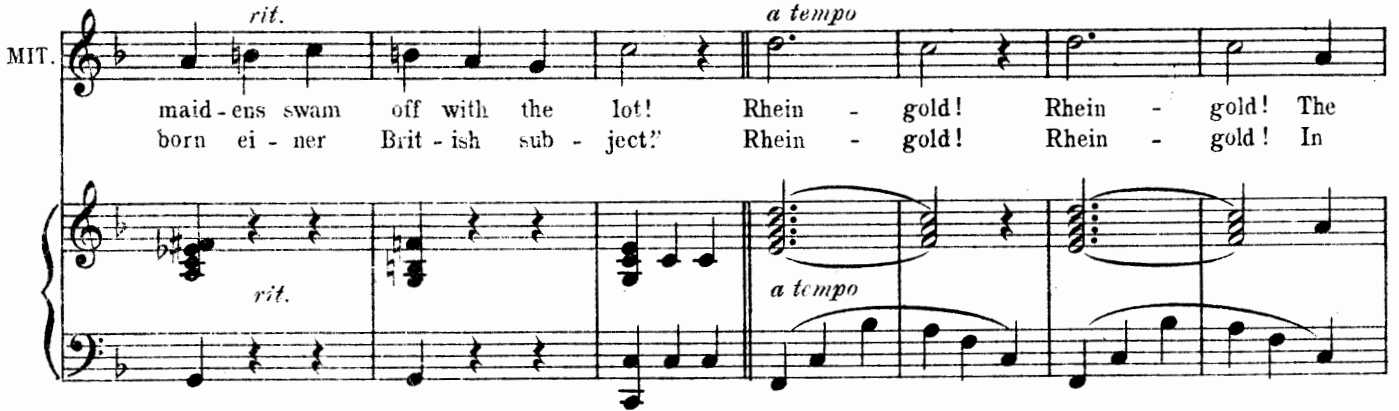
MIT.

men and the elves, All want - ed to pock - et the gold for them - selves! But
dear Fa - ther - land, And some down deep le - vels a - way on the Rand! But

MIT. 

some-how they nev - er could keep what they'd got, The pret - ty Rhine
if you should ask a - ny - one, I ex - pect He'd say "I vas

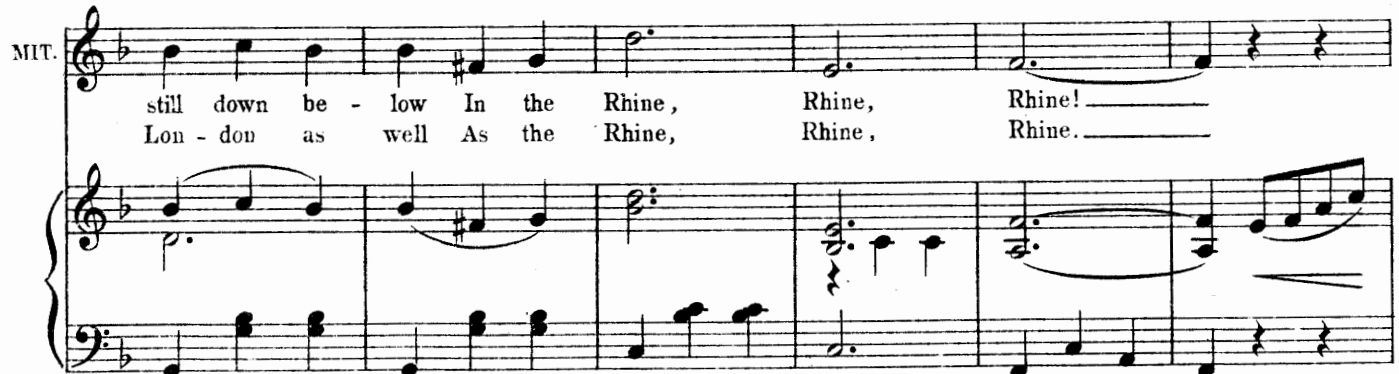
REFRAIN.

MIT. *rit.*  *a tempo*

maid - ens swam off with the lot! Rhein - gold! Rhein - gold! The
born ei - ner Brit - ish sub - ject? Rhein - gold! Rhein - gold! In

MIT. 

trea - sure is said to be fine. ——— That of course we don't know, For it's
Eng - land we cer - tain - ly shine, ——— And it's ea - sy to tell We like

MIT. 

still down be - low In the Rhine, Rhine, Rhine! ———
Lon - don as well As the Rhine, Rhine, Rhine. ———

CHORUS.

mf

Rhein - - gold! Rhein - - gold! The trea - sure is
 Rhein - - gold! Rhein - - gold! In Eng - land we

This system contains the first vocal entry of the chorus. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a melodic line. The lyrics are: "Rhein - - gold! Rhein - - gold! The trea - sure is Rhein - - gold! Rhein - - gold! In Eng - land we".

CHO.

MITZI.

said to be fine. If you care for the trip You can
 cer - tain - ly shine. When we get to Park Lane, We don't

This system contains the second vocal entry, labeled "MITZI.". It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "said to be fine. If you care for the trip You can cer - tain - ly shine. When we get to Park Lane, We don't".

MIT.

CHORUS.

all have a dip In the Rhine, Rhine, Rhine!
 go back a - gain To the Rhine, Rhine, Rhine.

This system contains the third vocal entry, labeled "MIT.". It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "all have a dip In the Rhine, Rhine, Rhine! go back a - gain To the Rhine, Rhine, Rhine.". The system ends with a double bar line and repeat signs.

MIT.

mf

MIT.

3. Our land is the home of the mu - si - cal arts, Where twins in the
 4. Our so - cial a - muse-ments are not ve - ry gay, But we've a good

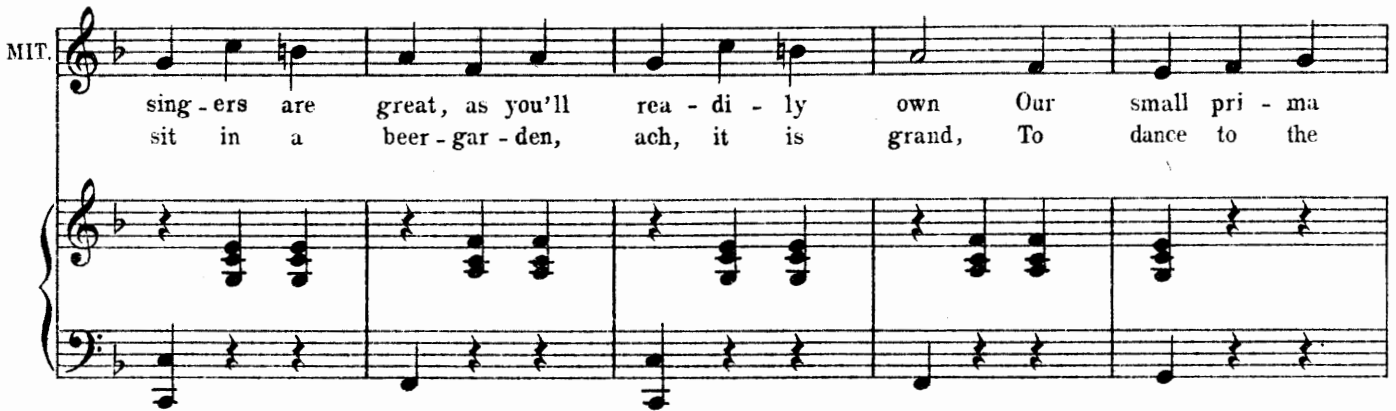
p

MIT.

cra - dle will cry in two parts. And Wag - ner, we sim - ply de -
 time in our own qui - et way, We're not like the Eng - lish who

MIT.

-vour him, in fact, We have a square meal at the end of each act. Our
 take a de - light In sit - ting up play - ing at Bridge all the night. We

MIT. 

sing - ers are great, as you'll rea - di - ly own Our small pri - ma
 sit in a beer - gar - den, ach, it is grand, To dance to the

REFRAIN.
a tempo

MIT. 

rit. don - nas weigh sev - en - teen stone. Rhein - gold! Rhein - gold! We're
 strains of a beau - ti - ful band. Rhein - gold! Rhein - gold! No

rit. *a tempo*

MIT. 

great in the mu - si - cal line, _____ You should hear our old cat Sing Mo -
 chance of a dance we de - cline, _____ And our maid - ens have feet That you

MIT. 

- zart in B - flat By the Rhine, Rhine, Rhine! _____
 on - ly can meet By the Rhine, Rhine, Rhine. _____

CHORUS.

Rhein - gold Rhein - gold We're great in the mu - si - cal
 Rhein - gold Rhein - gold No chance of a dance we de -

MITZI.

line. And for all for - eign lands We sup - ply Ger - man
 - cline. When those feet come down thump All the black bee - ties.

CHORUS.

bands From the Rhine, Rhine, Rhine.
 jump In the Rhine, Rhine, Rhine.

No. 15.

DUET-(Clementine and Max.)

"THE BIRDS IN THE TREES"

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegretto.

Piano.

The piano introduction is in 6/8 time, marked 'Allegretto' and 'Piano'. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a steady eighth-note accompaniment. The piece is marked with a dynamic of *mf*.

CLEMENTINE.

The birds in Spring-time are pair - ing, The dog - rose up on the

Clementine's first line of music is in 6/8 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "The birds in Spring-time are pair - ing, The dog - rose up on the". The piano part features a steady eighth-note accompaniment.

CLEM.

MAX.

bark, — The lark is out for an air - ing, The hawk is out for a

Max's first line of music is in 6/8 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "bark, — The lark is out for an air - ing, The hawk is out for a". The piano part continues with the eighth-note accompaniment.

CLEMENTINE.

MAX.

lark. — Then let us war - ble to - geth - er As

The final line of music is in 6/8 time. It features two vocal lines: Clementine's in the treble clef and Max's in the treble clef. The piano accompaniment is in the bass clef. The lyrics are: "lark. — Then let us war - ble to - geth - er As". The piano part features a steady eighth-note accompaniment.

CLEMENTINE.

MAX.

two fond pi - geons would do. And we'll be birds of a

CLEM.

fea - ther, And then we'll bring off our coup!

BOTH. *a tempo*

As the birds on the tree We'll be, — we'll be, With

rit: mf a tempo

BOTH. CLEMENTINE.

nev - er an an - gry word, Like a lin - net or dove, I will

CLEM.

sing to my love and I'll an - swer, — Cluck, cluck, cluck, cluck, cluck, cluck, cluck,

CLEM. MAX. BOTH.

cluck. cock-a-doodle-doo! Like a bird!

CLEM. CLEMENTINE.

2. Well

CLEM.

nev - er stop for a min - ute ex - cept for chang - ing a

CLEM. MAX.

note, — The lin - net's not at all in it, For I've a thrush in my

MAX. CLEMENTINE.

throat, — Ill chat - ter gay as a star - ling, Then

CLEM.

hide a way, love, from you, And call- "Where am I, my

CLEM.

MAX.

BOTH.

dar ling? Oh! I see your feet, cuc - koo. As the

BOTH.

birds on the tree We'll be, well be, Per - haps it may look ab -

BOTH.

CLEMENTINE.

. surd, But we'll play hide and seek, By the day or the week, And I'll

CLEM.

BOTH.

call you Hee - haw! hee - haw! hee - haw! Like a bird!

CLEMENTINE.

3. And

p

The piano introduction consists of four measures. The right hand features a rhythmic pattern of eighth notes with slurs, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked '3. And' and the dynamics are 'p'.

CLEM.

if we're tired of the Rhine - land, We'll go a - way if you

The vocal line for Clementine spans four measures, with lyrics under each note. The piano accompaniment continues with the same rhythmic pattern as the introduction.

CLEM.

MAX.

please. — The Ty - rol is such a fine land, We'll turn Tir - ro - lir - ro .

The vocal line for Clementine spans four measures, with lyrics under each note. The piano accompaniment continues with the same rhythmic pattern.

CLEMENTINE.

MAX.

lese. — I'll leave our nice lit - tle chà - let, To drive the cows up the

The vocal line for Clementine spans four measures, with lyrics under each note. The piano accompaniment continues with the same rhythmic pattern.

CLEM. MAX.

height, — I'll stay be-low in the val-ley. And jo-del to you till

MAX. CLEMENTINE. BOTH.

night. Lu-la-li-e-ty! Like the gay Ty-ro-lee Well

BOTH. CLEMENTINE.

be—we'll be, And call to the brows-ing herd. At the

CLEM. *Jodel (ad lib.)*

noise that we make. All the e-choes will wake, And they'll an-swer like a bird!

No. 16.TRIO.—(Mitzi, Max and Otto.)
"SPRECHEN SIE DEUTSCH, MEIN HERR?"Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro.

Piano. *f*

MITZI.

1. When you go o-ver to

OTTO.

Lon - don, As lots of Ger - mans do, ——— It's ea - sy to know the

MAX.

way you must go, Your Ger-man will pull you through! ——— For if you want them to

MITZI.

MAX. tell you The way to Leices - ter Square, — You take off your hat, re -

OTTO.
(Spoken)

MIT. -mark-ing like that, — "Sprechen Sie Deutsch, mein Herr?" — Sagen Sie mir —

MAX. MITZI. MAX.

'E don't live 'ere no more. 'E's got six months. Aber bitte-bitte — Well, I don't mind

1. 2. REFRAIN. ALL.

MAX. if I do. Two of bitter you said, Miss? Sprechen Sie Deutsch, mein Herr? —

ALL. 

Pass - es you a - ny - where, — — — — Lon - don peo - ple say -

ALL. 

"Right, old pal! Veev l'ong-ton-ke - ty cor - di - ale!" If you've ta - ken a

ALL. 

han - som And the man wants dou - ble fare, — — — — Don't make a row -

ALL. 

say with a bow, — — — — *"Spre-chen Sie Deutsch, mein Herr?"* — — — —

mf

MITZI.

2. Per - haps you'll tra - vel to Mar - gate, And

p

MIT.

OTTO.

in the af - ter - noons, — You walk on the sands and lis - ten to bands, Per -

OT.

MAX.

-form - ing the Eng - lish tunes! — And when the bands - men have played you Some

MITZI.

MAX. pa - tri - o - tic - air, ——— You hear from the chap who takes round his cap —

MITZI.

Spoken. (Business of Max and Otto as bandsmen,

MIT. "Sprechen Sie Deutsch, mein Herr?" ——— Das ist a pretty song tune.

p

playing Rule Britannia and Mitzi as German Tourist.)

MAX and OTTO.

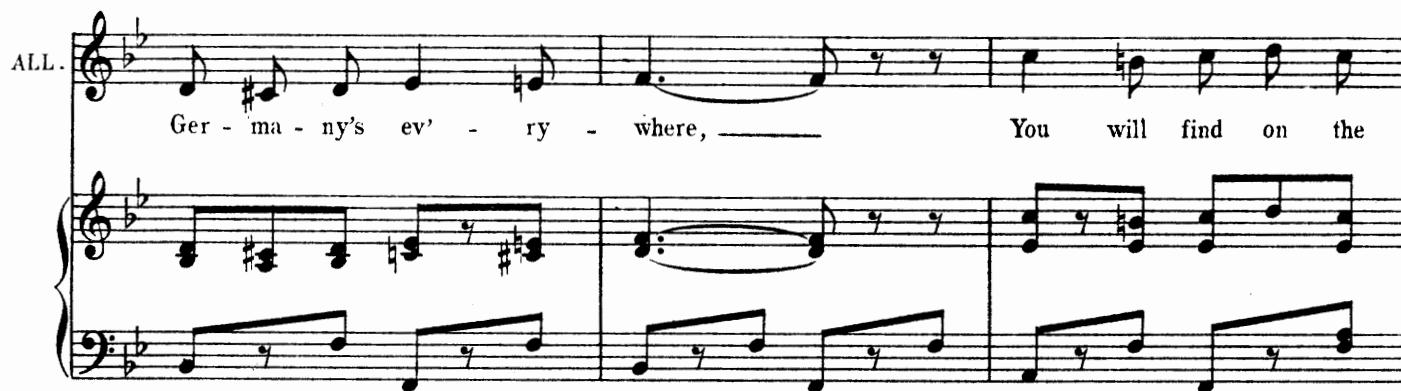
MIT. Vat calls himself it in English? Ve know him not — Ve

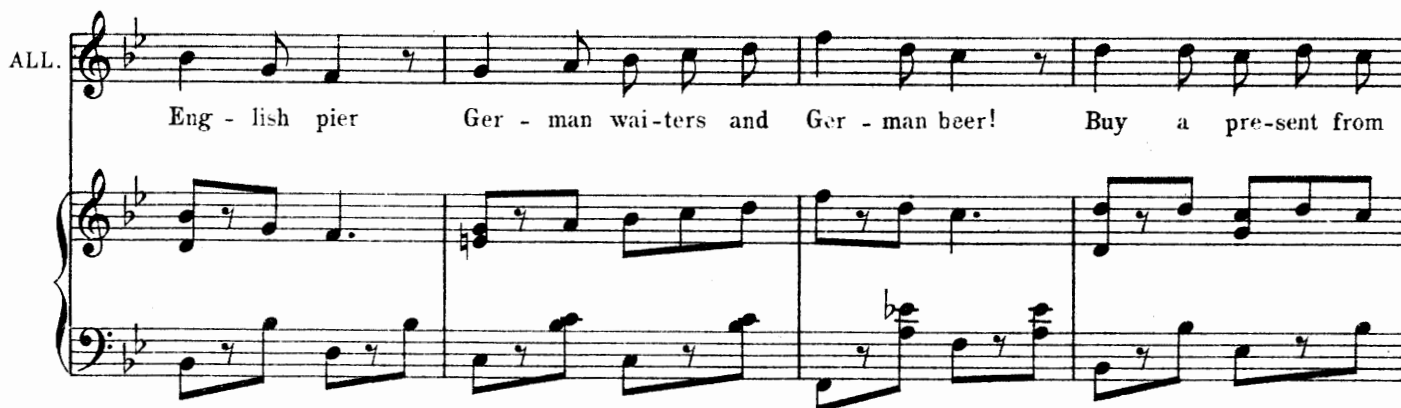
REFRAIN.

ALL.

MAX & OT. 1. blay him only! 2. Sprechen Sie Deutsch, mein Herr? ———

mf

ALL.  Ger - ma - ny's ev' - ry - where, ——— You will find on the

ALL.  Eng - lish pier Ger - man wai - ters and Ger - man beer! Buy a pre - sent from

ALL.  Mar - gate, Say a mug of chi - na - ware, ——— When you un - pack, you

ALL.  see on the back, "*Spre - chen Sie Deutsch, mein Herr?*" ——— *mf*

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

The second system of musical notation continues the piece. It features similar rhythmic patterns and chordal structures as the first system, with some melodic lines in the upper staff and accompaniment in the lower staff.

The third system of musical notation shows further development of the dance piece. The upper staff has more melodic movement, while the lower staff provides a steady accompaniment.

The fourth system of musical notation includes a dynamic marking of *f* (forte) in the lower staff. The music continues with rhythmic eighth and sixteenth notes.

The fifth system of musical notation features a key signature change to two flats (B-flat and E-flat) in the lower staff. The music maintains its dance-like character with rhythmic patterns.

The sixth system of musical notation concludes the piece. It features a final cadence with a double bar line and repeat signs. The key signature remains two flats.

No 17.

DANCE.— (Albrecht and Kathie.)

Music by
IVAN CARYLL.

Tempo di Valse.

Piano

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is marked 'Tempo di Valse'. The key signature has one flat (B-flat). The score includes various dynamics: *mf* (mezzo-forte), *cresc.* (crescendo), *p* (piano), *f* (forte), *dim.* (diminuendo), and *ff* (fortissimo). The music features a mix of chords and melodic lines, with some passages marked with accents and slurs. The piece concludes with a double bar line and repeat dots.

The musical score consists of seven systems, each with a treble and bass staff. The key signature is one flat (B-flat). The dynamics and markings are as follows:

- System 1:** Treble staff starts with *f*, then *ff*. Bass staff has *f* and *ff*. Includes the word *Allegro* above the treble staff.
- System 2:** Treble staff has *ff* and *p*. Bass staff has *ff*.
- System 3:** Treble staff has *cresc.* and *mf*. Bass staff has *mf*.
- System 4:** Treble staff has *cresc.*, *p*, and *mf*. Bass staff has *mf*.
- System 5:** Treble staff has *cresc.*. Bass staff has *cresc.*.
- System 6:** Treble staff has *f*, *ff*, *f*, and *ff*. Bass staff has *ff*, *f*, and *ff*.
- System 7:** Treble staff has *f*, *ff*, *f*, and *ff*. Bass staff has *ff*, *ff*, and *ff*.

No 18.

SONG. (Elsa.)

"I LOVE MY LOVE WITH AN A."

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Tempo di Valse.

Elsa.

Piano.

ELSA.

1. On a night A month since at a dance, I met with a

ELSA.

man to woo me! He was quite Like a Prince Of ro - mance,

ELSA. — His look sent a shi - ver through me! And so bold He be.

ELSA. - came, Naugh - ty man! He said he could not re - sist me,

ELSA. And he told Me his name, As he kissed me; I may

ELSA. *rall.* say It be - gan With an A. I

rall. *cres: a tempo* *rit.* *mf*

REFRAIN.
Tempo di Valse.

ELSA.

loved my love with A. He's Albrecht I may

a tempo con espress.

ELSA.

say, He's able, ardent, active, At-

cres: *f*

ELSA.

-trac-tive. Oh, ve-ry at-trac-tive! He loved his love with

rit. e dim: *a tempo*

rit. e dim: *a tempo*

ELSA.

E. And that was I, you see I

ELSA. *rall:*
 fan - cied in my fool - ish way That I loved my love with an

cres: *rall: e dim:* *p* *pp*

ELSA. A. _____

ELSA. 2. But I've grown Rather wise, For in truth _____ I found him a

p

ELSA. faith - less woo - er, And I've known, With sur - prise, There's a youth _____ Whose

ELSA. *love is more deep and tru - er!* *I have done With the*

ELSA. *rest, And he wins* *The heart of his own true lov - er;*

ELSA. *He's the one Who is best I dis - cov - er!* *Do you*

ELSA. *know He be - gins With an O!*

rull: a tempo rit.

REFRAIN.
Tempo di Valse.

ELSA. *I love my love with O, He's Ot - to,*

mf a tempo con espres.

ELSA. don't you know! ——— Hell nev - er leave me lone . .

cres:

ELSA. - ly, My on - ly, My one and my on - ly! He loves his

rit: e dim. *a tempo*

rit: e dim. *a tempo*

ELSA. love with E. ——— And that is I. you see! ———

ELSA. And o - range blos - soms soon will show That I

cres: *rall: e dim.*

ELSA. love my love ——— with an O. ———

N^o 19.

DUET.—(Elsa and Otto.)

"Two-Step."

(AWAY DOWN INDIANA.)

Words by
C. H. BOVILL.Music by
OCTAVE CRÉMIEUX & J. B. BOLDI.

Allegretto.

Otto.

Piano.

Tempo di Polka. lente.

OTTO.

1. Won't you come and two-step, Lit - tle girl, with
2. Won't you try a new step, Lit - tle maid, with

OTTO.

me? I can see that you step So de - light - ful - lee!
me? Now I know that you step So de - light - ful - lee!

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OTTO.

Light - ly as a fea - ther. Let us go to - geth - er,
Hear me I be - seech you, On - ly let me teach you,

OTTO.

Put - ting quite a pol - ish on the par - que - - trie!
Then thro' life my part - ner you will al - ways be!

OTTO.

I step first—then *you* step; So we both can see,
Won't you try this new step And my part - ner be?

OTTO.

When we've tried the two-step, If our steps a - - gree! ———
Don't say no but *do* step Off to Church with me! ———

ELSA.

ELSA. Ah! mu - sic so en - tranc - ing Keeps my feet a - danc - ing To and
Ah! when you woo so sweet - ly, I am won com - plete - ly To your

ELSA. fro! I yield un - heed - ing To its plead - ing, Nor where it
side! And for my an - swer, Dear - est dan - cer, My hand to

ELSA. leads me would I know! Ah! mu - sic so en -
you I will con - fide! Ah! when you woo so

OTTO. Ah! Love you look en -
Ah! when you smile so

ELSA. -tranc - ing Keeps my feet a - danc - ing To and fro. I yield un -
sweet - ly I am won com - plete - ly To your side. And for my

OTTO. -tranc - ing When I see you danc - ing To and fro!
sweet - ly I am yours com - plete - ly Lit - tle bride!

ELSA.

- heed - ing To its plead - ing, Nor where it leads me Would I
an - swer, Dear - est dan - cer, My hand to you I will con -

ELSA.

OTTO. *a tempo*

know! Won't you come and two-step Lit-tle girl, with me?
- fide. Won't you try a new step Lit-tle maid, with me?

a tempo
mf stacc. *sfz*

OTTO.

I can see that you step So de - light - ful - leel Light-ly as a fea - ther
Now I know that you step So de - light - ful - leel Hear me I be - seech you!

sfz

OTTO.

Let us go to - geth - er, Put-ting quite a pol-ish on the par - quet - riel!
On - ly let me teach you, Then thro' life my part-ner you will al - ways bel -

Fine.

No. 20

DUET. (Mitzi and Max.)

"TWO LITTLE SAUSAGES"

Words and Music by
LIONEL MONCKTON.

Moderato.

Piano.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of three measures. The first measure has a whole rest in the treble clef. The second measure features a series of chords in the right hand and a rhythmic pattern in the left hand. The third measure continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and an *8* (octave) marking.

MITZI.

1. Once in the win - dow of a ham and beef shop

Mitzi's vocal line begins with a whole rest in the first measure. The melody starts in the second measure with a quarter note on G4, followed by quarter notes on A4, B4, C5, B4, A4, and G4. The piano accompaniment provides harmonic support with chords in the right hand and a bass line in the left hand. Dynamics include *p* and an *8* (octave) marking.

MIT.

Two lit - tle sau - sag - es sat! One was a la - dy and the

MAX.

Max's vocal line begins with a whole rest in the first measure. The melody starts in the second measure with a quarter note on G4, followed by quarter notes on A4, B4, C5, B4, A4, and G4. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. Dynamics include *p* and an *8* (octave) marking.

MAX.

o - ther was a gen - tle - man, Sau - sag - es are like that!

MITZI.

MIT.

He fell a vic - tim to her sim - ple charm, And her

MIT.

MAX.

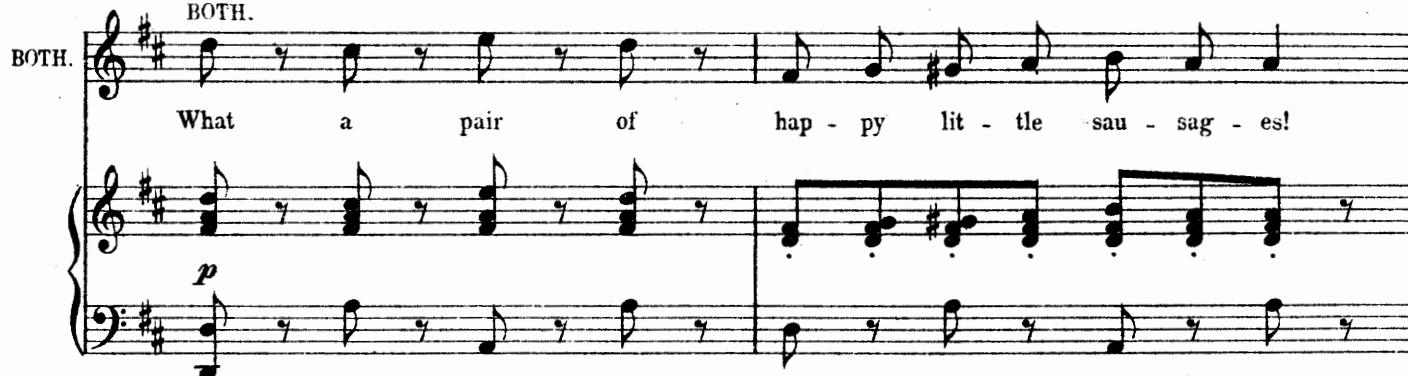
form he would have em - braced. But a sau - sage, you see, nev - er

MAX.

has a - ny arm, And the la - dy had - n't got a - ny waist.

REFRAIN.

BOTH.

BOTH.  What a pair of hap - py lit - tle sau - sag - es!

BOTH.  Their's was a ve - ry plea - sant fate. So they

BOTH.  snug-gled up to - ge - ther In the chil - ly win - ter wea - ther, Both on the same cold

BOTH.  plate— Well, it was - n't such a ve - ry cold plate!

mf

MIT. MITZI.

2. One sad day those sau - sa - ges quarrell - ed,

p

MIT. End - ed was all their joy. The rea - son was that she

MIT. said she caught him wink - ing At a sau - cy lit - tle sav - e - loy.

MAX

MAX. "Pooh, my dear," said the gen-tle-man sau-sage, "You may think I'm a flirt? Well, I

MAX. am! But I've seen you sit-ting on the same bit of pars-ley As that

MAX. wick-ed old knu-ckle of ham!" What a pair of

REFRAIN.
BOTH.

BOTH. sil-ly lit-tle sau-sa-ges! Their's was a bit-ter, bit-ter pill; For they

BOTH.

ve - ry quick - ly part - ed And it left her brok - en - heart - ed, While

BOTH.

he joined a bad mixed grill - Yes, it real - ly was a ve - ry mixed

BOTH.

grill!

mf

8

MITZI.

MIT.

3. Long years af - ter on a lunch - eon count - er

p

8

MIT. MAX.

Those lit - tle sau - sa - ges met. She was en - gaged to the

MAX.

wing of a chick - en, But he had - n't got off yet.

MIT. MITZI.

Soon they were re - con - ciled, and then, of course, She con - sen - ted to name the

MIT. MAX.

day. So the bar - maid dressed her in a tis - sue - pa - per frill, And the

REFRAIN.

BOTH.

MAX. wai - ter gave her a - way. What a pair of

The first system features a vocal line for MAX. and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "wai - ter gave her a - way." followed by a double bar line and "What a pair of". The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a steady eighth-note bass line. A piano (*p*) dynamic marking is present in the second measure of the piano part.

BOTH. jol - ly lit - tle sau - sa - ges! No - thing their hap - pi - ness can dash. And on

The second system features a vocal line for BOTH. and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "jol - ly lit - tle sau - sa - ges! No - thing their hap - pi - ness can dash. And on". The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a steady eighth-note bass line.

BOTH. a - ny day you'll meet 'em, For there's no one wants to eat 'em, He calls her his own sweet

The third system features a vocal line for BOTH. and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "a - ny day you'll meet 'em, For there's no one wants to eat 'em, He calls her his own sweet". The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a steady eighth-note bass line.

BOTH. mash — So you see that they are sau - sage and mash!

The fourth system features a vocal line for BOTH. and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "mash — So you see that they are sau - sage and mash!". The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a steady eighth-note bass line.

DANCE.

The first system of music features a treble and bass clef. The treble clef part begins with a melody of eighth notes, while the bass clef part provides a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present in the first measure.

The second system continues the piece, showing a more active treble clef part with eighth-note runs and some rests, and a steady bass clef accompaniment.

The third system introduces a melodic phrase in the treble clef with a slur over several notes, accompanied by the bass clef part.

The fourth system features a treble clef part with a prominent slur over a melodic line, and a bass clef part with a similar slurred accompaniment.

The fifth system concludes the piece with a treble clef part consisting of chords and a final melodic phrase, and a bass clef part with a rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It maintains the same key signature and staff arrangement as the first system.

Third system of musical notation. The treble staff begins with the instruction *cresc.* and later has a dynamic marking of *f*. The bass staff continues with its accompaniment.

Fourth system of musical notation, showing further development of the melodic and harmonic material.

Fifth system of musical notation, concluding the page with a final cadence in the treble staff.

No 21.

SONG.— (Minna) and CHORUS.

“KOLOSSAL.”

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Tempo di Marcia.

Minna.

Piano.

Musical notation for the introduction. The Minna part is a single treble clef staff with a whole rest. The Piano part consists of two staves (treble and bass clefs) with a 2/4 time signature and a key signature of one sharp (F#). The piano part begins with a fortissimo (ff) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

Musical notation for the first line of the Minna part. The Minna part is a single treble clef staff with lyrics: "1. Ach! vat a joy - some day When". The piano accompaniment continues with a piano (p) dynamic. The Minna part begins with a whole rest followed by a melodic line.

Musical notation for the second line of the Minna part. The Minna part is a single treble clef staff with lyrics: "sol - diers come our way, At Kais - er - lich com - mand Mit a". The piano accompaniment continues with a piano (p) dynamic.

Musical notation for the third line of the Minna part. The Minna part is a single treble clef staff with lyrics: "band, mit a band! We sing und dance und cheer, And". The piano accompaniment continues with a piano (p) dynamic.

MIN.

pour him out das bier, Und klap-pen mit die hand For the

MIN.

band, for the band!

REFRAIN. CHORUS.

MIN.

Hear them kom-men down der stras - se, Down der stras - se, Down der

MINNA.

CHO.

stras - se, March - ing or - der - ly im mas - se -

MIN. CHORUS.

Ja, im mas - se - Down der stras - se!

ff

MINNA.

That is dear to an - y klas - se, An - y klas - se -

p

CHORUS. MINNA.

Ja to all - When you see the ar - my

ff p

MIN.

kom - men down der. stras - se, Das is sim - ply ko - los - sal!

ff

CHORUS, in Unison.

CHO. *ff*

Hear them *kom-men* down der stras - se, Down der stras - se,

CHO.

Down der stras - se, March - ing or - der - ly *im*

CHO.

mas - se, *Ja, im mas - se!* Down der stras - se!

CHO.

That is dear to an - y *klas - se,* An - y *kla - se,*

CHO. *Ja to all —* When you see the ar - my

CHO. *kom - men down der stras - se, Das is sim - ply ko - los - sal!*

ff

MINNA.
2. You hör - en him so far, Und

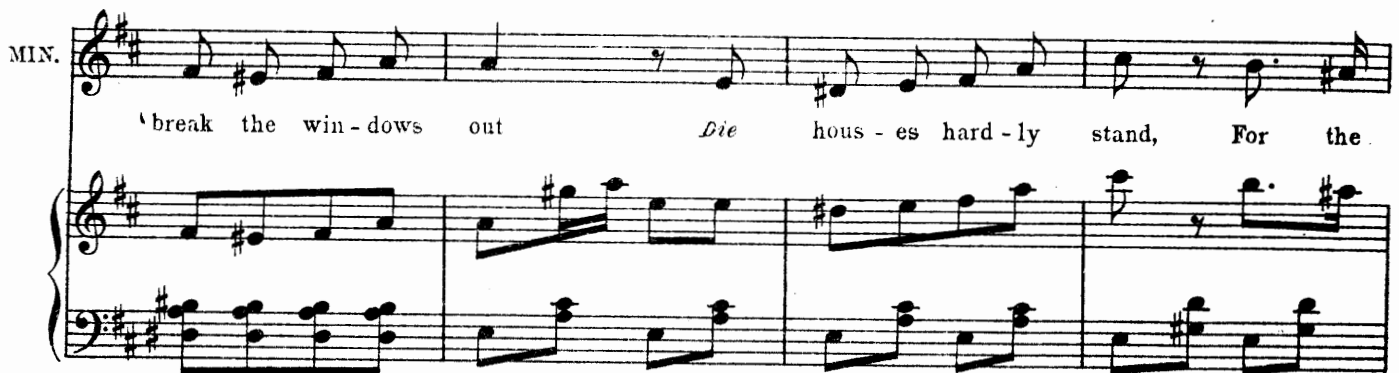
p

MIN. 

mur - mur *Da sie* are! They *kom-men* soon zu *hand,* *Mit* the

MIN. 

band, *mit* the band! *Die mu - sik* grow so *laut,* It

MIN. 

'break the win - dows out *Die* hous - es hard - ly stand, For the

MIN. 

band, for the band!

MIN. CHORUS.

Hear them kom-men down der stras - se, Down der stras - se - Down der

p *ff*

CHO. MINNA.

stras - se - March - ing or - der - ly im mas - se -

p

MIN. CHORUS.

Ja, im mas - se! Down der stras - se!

ff

MIN. MINNA.

That is dear to an - y klas - se, An - y klas - se -

p

CHORUS. MINNA.

CHO. *Ja to all —* When you see the ar - my

MIN.

kom-men down der stras - se, Das is sim-ply ko - los - sal!

CHORUS. in Unison.

CHO. *Hear them kom-men down der stras - se, Down der stras - se,*

CHO.

Down der stras - se, March - ing or - der - ly im

CHO. *mas - se— Ja, im mas - se! Down der stras - se!*

CHO. *That is dear to an - y klas - se, An - y klas - se*

CHO. *Ja to all— When you see the ar - my*

CHO. *kom - men down der stras - se, Das is sim - ply ko - los - sal!*

No 22.

QUINTET.-(Minna, Freda, Katrina, Lucille and Brittlbottl.)

"SERGEANTS."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegretto.

Girls.

GIRLS.

GIRLS.

- 1. Of - fi - cer's girls have
- 2. Of - fi - cer's take you

GIRLS.

lots of fun Sup - pos - ing the of - fi - cers are gents!
out to ride, They're all of them mo - tor - car gents!

BRITTLBOTTL.

BRIT.

Still if a girl can-not pick up one, She'll do ve-ry well with ser-geants!
They run in-to the ditch off-side, You'd far bet-ter walk with ser-geants!

GIRLS.

GIRLS.

Of-fi-cers are ex-pen-sive chaps, Cham-pagne and Ha-va-na ci-gar gents!
Of-fi-cers love and ride a-way, And that's why I'm go-ing to bar gents!

BRITTLBOTTL.

BRIT.

Give me a mug and a pipe per-haps, And that is e-nough for
All of you take me and share my pay, We're mar-ry-ing men, we

BRIT.

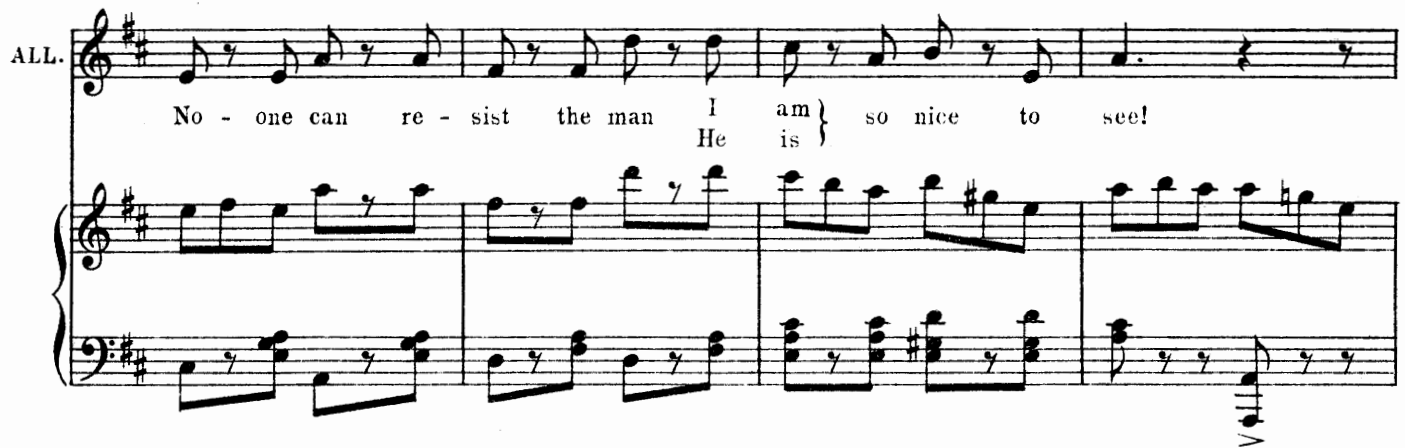
ser-geants!
ser-geants!

REFRAIN.

ALL. 

They're } all af-ter the Ser - geant, The Ser - geant, the Ser - geant,
We're }

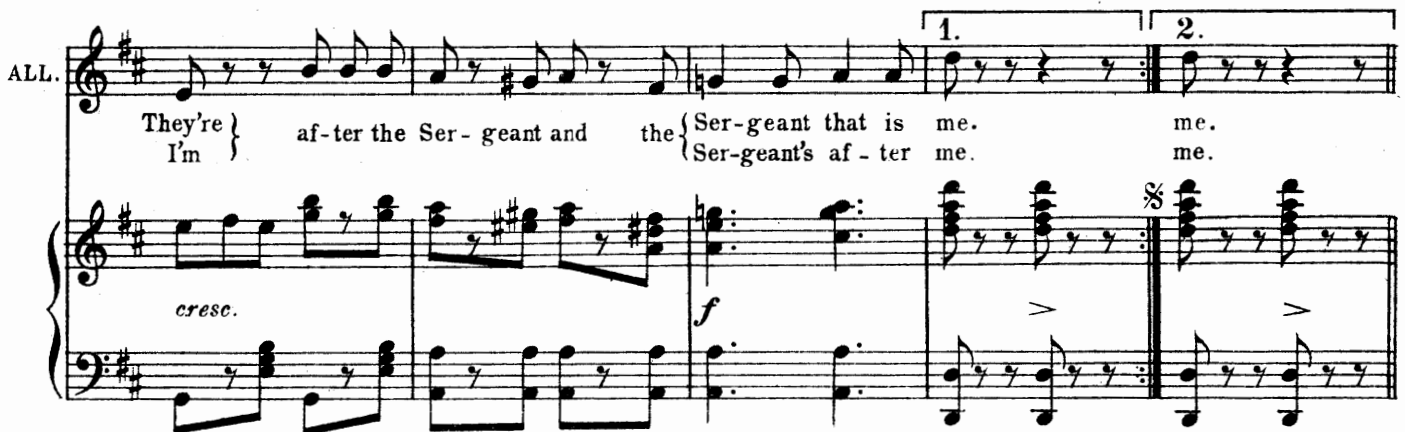
mf

ALL. 

No - one can re - sist the man I am } so nice to see!
He is }

ALL. 

All the girls who've met { me, Are dy - ing to get { me.
him, him.

ALL. 

They're } af-ter the Ser - geant and the { Ser-geant that is me. me.
I'm } Ser-geant's af - ter me. me.

cresc. *f*

1. 2.

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 time signature is 8/8. The piece begins with a forte (*ff*) dynamic. The melody in the upper staff features eighth-note patterns, while the bass line provides a steady accompaniment. The dynamic shifts to piano-piano (*pp*) in the final two measures of the system.

The second system continues the piece with two staves. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment. The dynamic is marked as forte (*ff*).

The third system consists of two staves with a complex melodic line in the upper staff and a corresponding bass line. The dynamics are not explicitly marked in this system.

The fourth system features two staves. The upper staff begins with a piano (*p*) dynamic, marked as *p subito*. It includes an 8-measure rest indicated by a dashed line and the number '8'. The dynamic then changes to piano-piano (*pp*) for the remainder of the system.

The fifth system consists of two staves. The upper staff has a melodic line with an 8-measure rest indicated by a dashed line and the number '8'. The lower staff provides a rhythmic accompaniment.

The sixth and final system consists of two staves. The upper staff begins with an 8-measure rest indicated by a dashed line and the number '8'. The dynamic is marked as *cresc.* (crescendo), leading to a forte (*f*) dynamic. The piece concludes with a *Fine* marking.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a series of eighth and sixteenth notes in the upper staff, with corresponding chords and rests in the lower staff.

The second system of musical notation continues the piece. The upper staff shows a melodic line with eighth notes and rests, while the lower staff provides harmonic support with chords and eighth notes.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff has a more active melodic line, and the lower staff continues with its rhythmic accompaniment.

The fourth system of musical notation continues the musical progression. The upper staff features a melodic line with some grace notes, and the lower staff maintains the accompaniment.

The fifth system of musical notation concludes the piece. The upper staff ends with a final melodic phrase, and the lower staff ends with a final chord. The piece concludes with a double bar line and a repeat sign. The text "D.C." is written in the lower right of the system.

No 23.

SONG.—(Mitzi.) and CHORUS.

"BERLIN ON THE SPREE"

Words by
BASIL HOOD.Music by
LIONEL MONCKTON.

Allegro.

Mitzi.

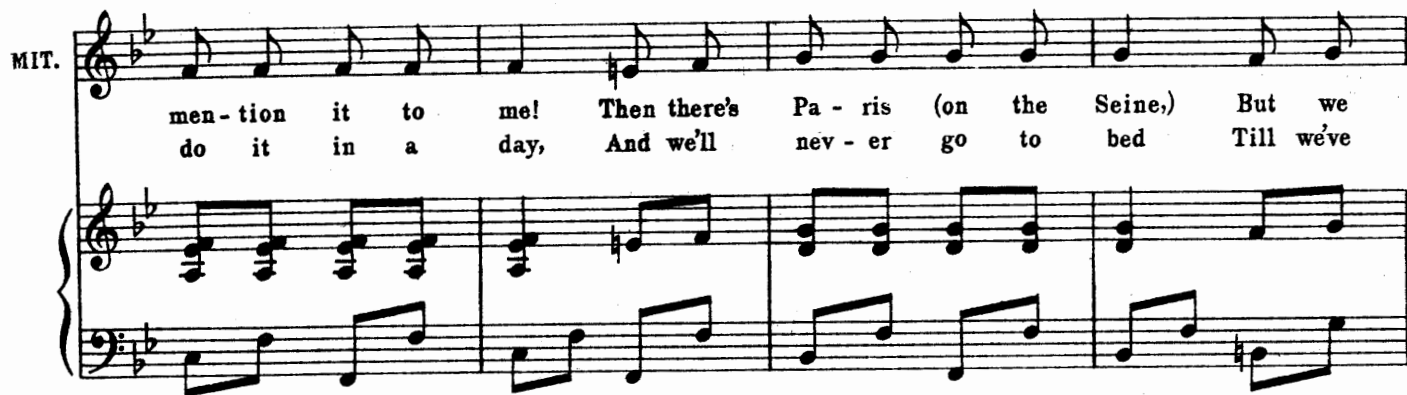
Piano.

MITZI.

1. There are pla - ces on the
2. With our knap - sacks on our

MIT.

map That I nev - er want to see, Such as Lon - don (on the Thames) Don't you
backs We shall walk there all the way, And it is - n't ve - ry far So we'll

MIT. 

men - tion it to me! Then there's Pa - ris (on the Seine,) But we
do it in a day, And we'll nev - er go to bed Till we've

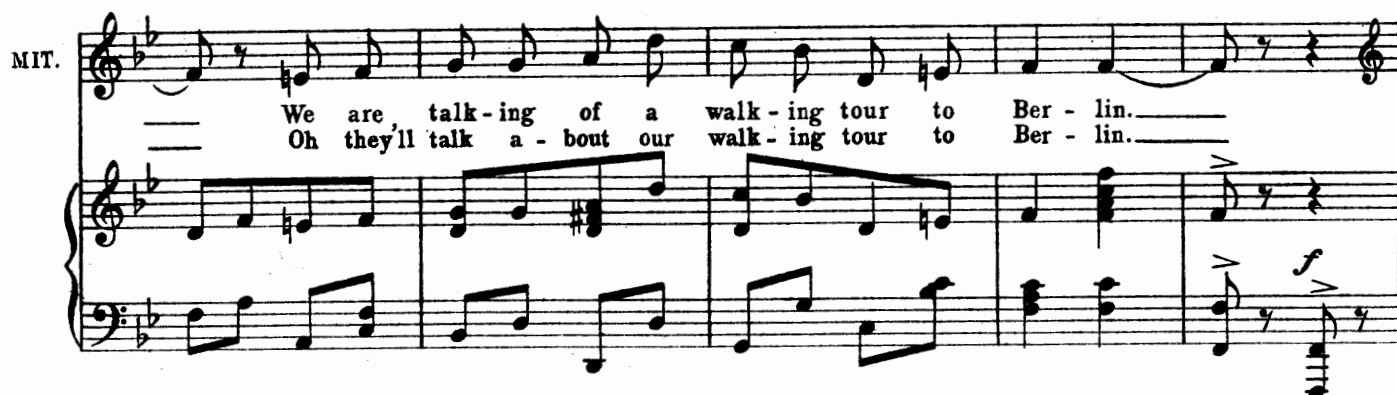
MIT. 

can't af - ford the train, So we're talk - ing of a walk - ing tour to
paint - ed Ber - lin red— Oh they'll talk a - bout our walk - ing tour to

MIT. 

CHORUS.
mf

Ber - lin _____ Ber - lin _____ Ber - lin _____
Ber - lin _____ Ber - lin _____ Ber - lin _____

MIT. 

— We are talk - ing of a walk - ing tour to Ber - lin. _____
— Oh they'll talk a - bout our walk - ing tour to Ber - lin. _____

REFRAIN.
MITZI.

MIT. Ber - lin is on the Spree And that's the place I

MIT. want to see So we've pack'd our lit - tle slip - pers And we're

MIT. trot - ting off as trip - pers Just as hap - - py as can be

MIT. No trains for you and me We mean to

MIT. do the jour - ney free _____ And wont our hair be cur-lin' When

MIT. we ar-rive in Ber - lin, For Ber - lin _____ is on the Spree. _____

MIT. **f** CHORUS. Ber - lin _____ is on the Spree _____ And that's the place We

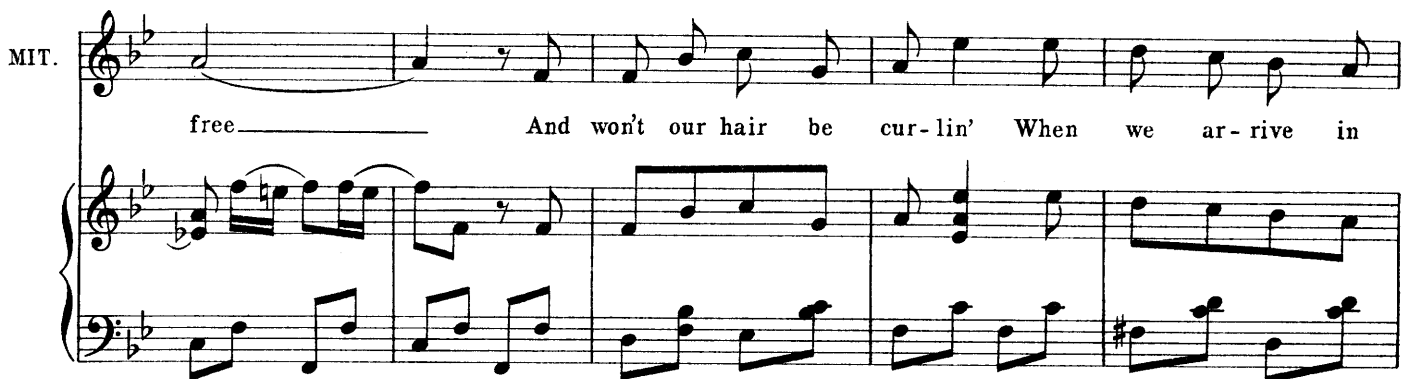
MIT. want to see _____ So we've pack'd our lit - tle slip-pers and we're

MIT. 

trot-ting off as trip-pers Just as hap - py as can be _____

MIT. 

No trains — for you and me ————— We mean to do the jour - ney

MIT. 

free ————— And won't our hair be cur-lin' When we ar-rive in

MIT. 

Ber-lin, For Ber - lin ————— is on the Spree. ————— spree.

1.  2. 

mf

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. Both staves are in a key signature of one flat (B-flat major or D minor). The music features a steady eighth-note accompaniment in the bass and a melody in the treble with various rhythmic patterns.

The second system continues the piece with similar rhythmic patterns. The bass line maintains its eighth-note accompaniment, while the treble line introduces some chordal textures and melodic variations.

The third system shows a change in dynamics, with a forte (*f*) marking appearing in the treble staff. The melody becomes more active, featuring some sixteenth-note passages.

The fourth system continues with dynamic contrast, including a piano (*p*) marking in the bass and a forte (*f*) marking in the treble. The piece concludes this system with a final chord in the bass.

The fifth system features a piano (*p*) dynamic throughout. The treble staff has a melodic line with some grace notes and slurs, while the bass staff provides a consistent eighth-note accompaniment.

The sixth and final system of the page shows the continuation of the eighth-note accompaniment in the bass and the melodic line in the treble, ending with a final cadence.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with slurs and ties, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines in the treble and bass staves.

Third system of musical notation, showing further development of the musical themes in both staves.

Fourth system of musical notation, including dynamic markings such as *crece* and *f* (forte) in the treble staff.

Fifth system of musical notation, continuing the melodic and accompanimental parts.

Sixth system of musical notation, concluding the piece with a final cadence in both staves.

No 24.

FINALE-ACT II.

Words by
BASIL HOOD.

Music by
LIONEL MONCKTON.

Allegro.

ALL.

Piano.


Ber - lin is on the

ALL.

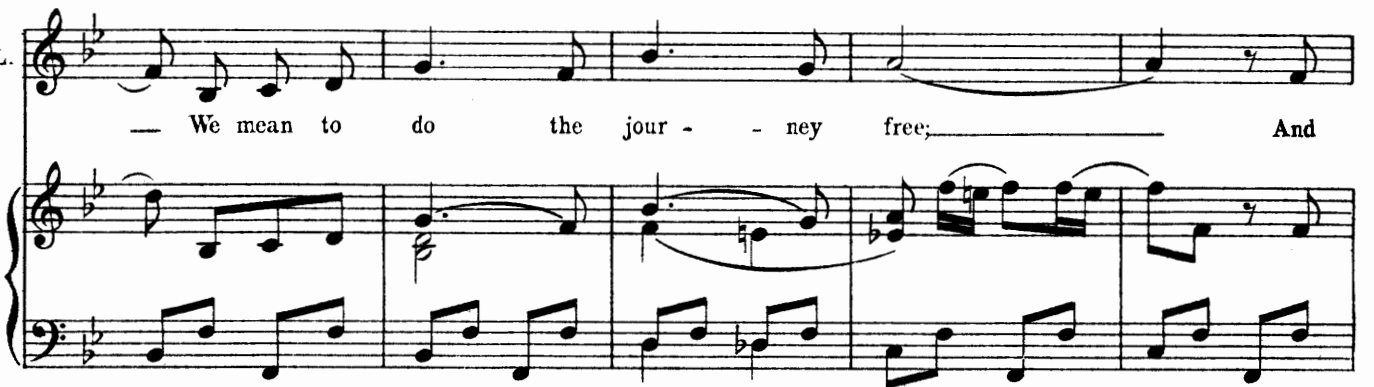
Spree, And that's the place We want to

ALL.

see, So we've pack'd our lit - tle slip - pers, and we're

ALL. 
 trot - ting off as trip - pers, Just as hap - - py as can

ALL. 
 be, _____ No trains _____ for you and me, _____

ALL. 
 — We mean to do the jour - - ney free; _____ And

ALL. 
 won't our hair be cur - lin' When we ar - rive in Ber - lin, For

ALL.

Ber - lin is on the Spree.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Ber - lin is on the Spree." and includes a fermata over the word "Spree." The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

The second system of music is a piano accompaniment consisting of two staves. It continues the rhythmic and harmonic patterns established in the first system.

The third system of music is a piano accompaniment consisting of two staves, continuing the musical development.

The fourth system of music is a piano accompaniment consisting of two staves, continuing the musical development.

The fifth system of music is a piano accompaniment consisting of two staves, concluding the piece with a final chord and fermata.

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DUET. (Elsa & Otto) and CHORUS.

"STROLLING AND PATROLLING"

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Moderato.

Otto. 

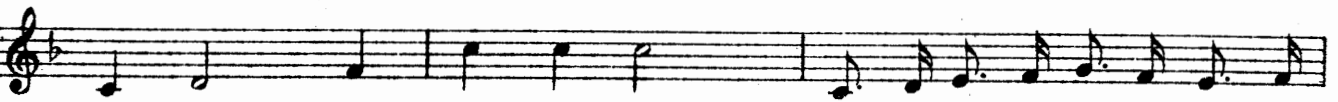
Piano. 

OTTO. 

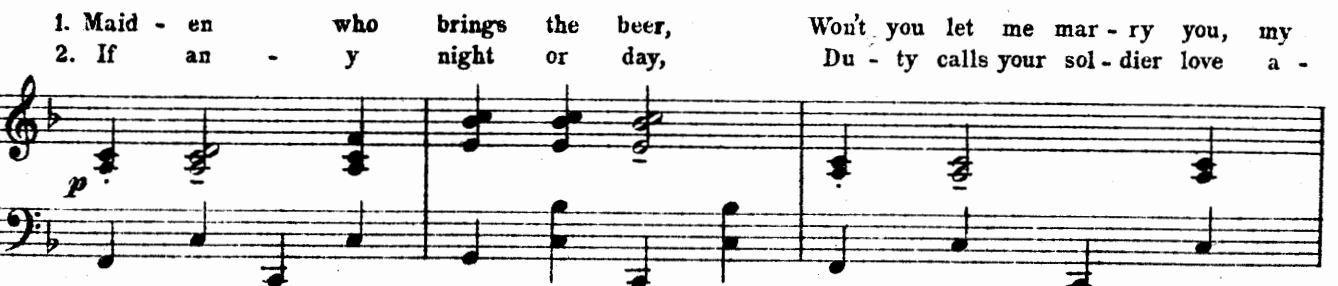


OTTO. 



OTTO. 

1. Maid - en who brings the beer, Won't you let me mar - ry you, my
2. If an - y night or day, Du - ty calls your sol - dier love a -



OTTO.

dear? Tell me that you will be mine at length!
- way, I shall pine to see your face di - vine!

OTTO.

If you can be mar - ried on the strength! I don't think
Could - n't we be there to help you pine? When I am

ELSA.

ELSA.

I will wed, I might like an - oth - er man in - stead;
left a - lone, I shall long to wel - come back my own!

ELSA.

But I'll tell you what I will do, Walk out with you -
None to com - fort me I shall find - None who is kind -

ELSA

CHORUS.

If you won't, I'll choose from the rest—
I shall cry for fan - cies and fears—

STU. Walk out with you! A big po -
SOL. We do not mind! We'll come and

ELSA

OTTO

CHO.

There's no doubt— At
There's no doubt— I

There's no doubt— At
There's no doubt— You

- lice - man is best!
help dry those tears!

ELSA

OTTO

all a - bout — The fact that we are walk - ing out! —
need not pout — When it's not my Sun - day out! —

all a - bout — The fact that we are walk - ing out! —
need not pout — When it's not your Sun - day out! —

ELSA. Strol - ling and pa - trol - ling Till the "lights out" drum is roll - ing, Down

OTTO. Strol - ling and pa - trol - ling Till the "lights out" drum is roll - ing, Down

ELSA. by - ways, off the high - ways, Where there's no one near to

OTTO. by - ways, off the high - ways, Where there's no one near to

ELSA. see!— Stray - ing and de - lay - ing, In the Park where bands are

OTTO. see!— Stray - ing and de - lay - ing, In the Park where bands are

CHORUS OF SOLDIERS & STUDENTS. Un - der - neath a sha - dy tree! Two is com - pa - ny, not three!

CHO. Un - der - neath a sha - dy tree! Two is com - pa - ny, not three!

Un - der - neath a sha - dy tree! Two is com - pa - ny, not three!

cresc.

ELSA. play - ing, Both link - ing arms and wink - ing- Oh! you must go walk - ing out with

OTTO. play - ing, Both link - ing arms and wink - ing- Oh! you must go walk - ing out with

CHO.

ELSA. mel

OTTO. mel

CHO. Strol - ling and pa - trol - ling Till the "lights out" drum is

Strol - ling and pa - trol - ling Till the "lights out" drum is

Strol - ling and pa - trol - ling Till the "lights out" drum is

ELSA.

OTTO.

roll - ing, Down by-ways, off the high-ways, Where there's no one near to

CHO.

roll - ing, Down by-ways, off the high-ways, Where there's no one near to

roll - ing, Down by-ways, off the high-ways, Where there's no one near to

ELSA.

OTTO.

Though per-haps there ought to be! _____ } Where bands are
And you don't get back for tea! _____ }

CHO.

see- Stray-ing and de-lay-ing In the Park where bands are

see- Stray-ing and de-lay-ing In the Park where bands are

see- Stray-ing and de-lay-ing In the Park where bands are

ELSA.
play - ing, Both link - ing arms and wink - ing- Oh! you

OTTO.
play - ing, Both link - ing arms and wink - ing- Oh! you

CHO.
play - ing, Both link - ing arms and wink - ing- Oh! you

1.
ELSA.
must go walk - ing out with me!

OTTO.
must go walk - ing out with me!

CHO.
must go walk - ing out with me!

2.

ELSA.
must go walk - ing out with me!

OTTO.
must go walk - ing out with me!

CHO.
must go walk - ing out with me!

a tempo

DANCE.

This page of musical notation is arranged in six systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *V* and *ff*. The piece concludes with the word *Fine.* in the bottom right corner.

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"	"Great Lord of Life" (Sacred Song)	"	2. "You loved the time of violets"
"	"King Winter"	"	3. "Youth has a happy tread"
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"	"Three Little People"	"	5. "Eyes that used to gaze in mine"
"	"The Two Kisses."	"	6. "Time was I roved the mountains"
"	"The Ring"	"	GARDEN SONGS:
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"	"A Coon Lullaby"	"	2. "Love's Messengers"
"	"Brown Eyes"	"	3. "'Twas a summer garden"
GUY D'HARDELLOT	"In the Great Unknown"	"	4. "Golden Dawn"
"	"Thy Songs"	"	"A Song of Surrey"
"	"A year ago"	"	"Messmates"
"	"A Garden of Love"	L. DENZA	"The Rose Enchanted"
"	"You,—and Love"	"	"Love is the Valley"
"	"For you alone"	LESLIE STUART	"The Old Shield"
"	"I think"	"	"On the road to Tipperary"
"	"When you speak to me"	S. LIDDLE	"Christmas Bells"
"	"I hid my love"	ERNEST NEWTON	"Vivandière"
ALMA GOETZ	"One Golden Day"	"	"The Drum-Major"
FRANCES ALLITSEN	"A Lover's Song"	"	"Through the forest"
DOROTHY FORSTER	"Rose in the Bud"	"	"The Magic Month of May"
"	"Perhaps"	"	"Love's Echo"
"	"When I think on the happy days"	FRANK E. TOURS	"I beg your pardon"
BERNARD ROLT	"The Fairy on the top"	"	"The Wind in the Orchard"
"	"Take a rose at fall of day"	PAUL A. RUBENS	"Someone's Heart"
"	"The Lily of Boulter's Lock"	"	"The Summer"
"	SILHOUETTES OF LONDON:	NOEL JOHNSON	"Wild Roses"
"	"The Children of London"	GEORGE H. CLUTSAM	"Life's Gifts"
"	"The Organ Man"	"	"Sweet, be not proud"
"	"Belle Brocade"	"	"Vanity Fair"
EUSTACE PETT	"The Benedict's Lament"	HERBERT HUGHES	"The Maid of the sweet brown Knowe"
CHARLES BRAUN	"The Golden Broom"	CHARLES A. TREW	"How I love thee"
"	"The Little Brown Bee"	BOTHWELL THOMPSON	"Love-lily"
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"	"Three for Jack"	"	8. "That is all"
"	"The Jolly Sailor"	"	9. "A Golden Thread"
"	"The Old Black Mare"	FRANK LAMBERT	"The Bud's on the Briar"
FRANCO LEONI	"Princess of the Sunny Smile"	"	"Of all Septembers"
"	"Leaves on the river"	"	"In that hour"
"	"Little Barefoot"	"	SERIES OF SHORT SONGS:
"	"Autumn Love"	"	15. "Yesterdays"
"	"Coolan Dhu"	"	16. "When love bends low"
"	"When he comes home"	"	17. "In June"
"	"In Sympathy"	"	

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