

KLAW & ERLANGER'S Production of
The New Musical Comedy

THE PINK LADY

BOOK and LYRICS BY
C.M.S. McLELLAN

MUSIC BY
IVAN CARYLL

STAGED BY
HERBERT GRESHAM
ORIGINAL NUMBERS STAGED BY
JULIAN MITCHELL

Story of the Play from the French Farce "Le Satyre"
by **GEORGES BERR** and **MARCEL GUILLEMAND**



CHAPPELL & CO. LTD
41 East 34th St., New York

KLAW & ERLANGER

PRESENT

The New Musical Comedy

“THE PINK LADY”

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C. M. S. Mc LELLAN.

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IVAN CARYLL.

(Story of the Play from the French Farce “Le Satyre”
by Georges Berr and Marcel Guillemand)

VOCAL SCORE \$ 2.00

CHAPPELL & CO., LTD.,

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H

Klaw & Erlangers Production of

“THE PINK LADY”

THE CAST

(Characters in the order in which they appear.)

SERPOLETTE POCHET.	MISS ALMA FRANCIS.
DESIREE.	MISS IDA M. ADAMS.
A PHOTOGRAPHER.	MR. E. DUDLEY.
POCHET	MR. NEWTON LINDO.
THE HUNGRY MAN.	MR. JOSEPH E. CAREY.
ANNETTE.	MISS IDA CABRIELLE.
GILBERTE.	MISS OLIVE DEPP.
GABRIELLE	MISS EUNICE MACKEY.
RAYMONDE	MISS TRIXIE WHITFORD.
MINETTE	MISS FLORENCE WALTON.
SOPHIE.	MISS ERMINIE CLARK.
BENEVOL	MR. FRED. WRIGHT JR.
LUCIEN GARIDEL	MR. WILLIAM ELLIOTT.
JULIE.	MISS RUBY LEWIS.
NINI	MISS TEDDY HUDSON
SUZANNE.	MISS MAY HENNESSY.
ANGELE.	MISS ALICE DOVEY.
MAURICE D'UZAC	MR. CRAUFORD KENT.
BEBE GUINGOLPH	MR. JOHN E. YOUNG.
CLAUDINE, THE PINK LADY.	MISS HAZEL DAWN.
CRAPOTE	MR. HARRY DEPP.
MADAME DONDIDIER.	MISS ALICE HEGEMAN.
PHILIPPE DONDIDIER.	MR. FRANK LALOR.
THEODORE LEBEC.	MR. A. S. HUMERSON.
LA COMTESSE DE MONTANVERT	MISS LOUISE KELLEY.
ROUGET.	MR. W. J. SADLER.
Dr. MAZOU.	MR. M. HEGEMAN.
PAN	MR. JOSEPH E. CAREY.
YWAXY, A VIOLINIST	MR. BENJ. LISSIT.

ACT I.- THE GARDENS OF “JOLI COUCOU,” A RESTAURANT IN THE
FOREST OF COMPIEGNE, FRANCE.

ACT II.- INTERIOR OF AN ANTIQUE SHOP IN THE RUE ST. HONORE,
PARIS.

ACT III.- AL FRESCO BALL OF THE NYMPHS AND THE SATYRS, AT THE
TABARIN. PARIS.

Staged by Mr. HERBERT GRESHAM. Musical Numbers Staged by Mr. JULIAN MITCHELL.
Mr. ARTHUR WELD, Musical Director.

THE PINK LADY.

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The Pink Lady.

Act I.

OPENING CHORUS.

Words by
C. M. S. McLELLAN.

Music by
IVAN CARYLL.

Moderato.

Piano.

The musical score is written for piano and consists of four systems of music. The first system is marked 'Moderato' and 'Piano' with a dynamic marking of 'f'. The second and third systems continue the piano accompaniment. The fourth system ends with the instruction '(Curtain.)'.

SOP. *f* Here's a

TEN. *f* Here's a

BASS. *f* Here's a

f

SOP. la - dy who but yes - ter - day was no one In a

TEN. la - dy who but yes - ter - day was no one In a

BASS. la - dy who but yes - ter - day was no one In a

f

SOP.
neigh - bor - hood that's fa - mous as a slow one, She's

TEN.
neigh - bor - hood that's fa - mous as a slow one, She's

BASS
neigh - bor - hood that's fa - mous as a slow one, She's

SOP.
now a fas - ci - na - tor, And the world will cel - e - brate her, As the

TEN.
now a fas - ci - na - tor, And the world will cel - e - brate her, As the

BASS.
now a fas - ci - na - tor, And the world will cel - e - brate her, As the

SOP.
la - test one to cap - ti - vate the Sa - tyr, For the

TEN.
la - test one to cap - ti - vate the Sa - tyr, For the

BASS
la - test one to cap - ti - vate the Sa - tyr, For the

SOP.
Sa - tyr knows a beau - ty when he sees her, And she

TEN.
Sa - tyr knows a beau - ty when he sees her, And she

BASS
Sa - tyr knows a beau - ty when he sees her, And she

SOP. has to be the best be - fore he'll squeeze her, If a

TEN. has to be the best be - fore he'll squeeze her, If a

BASS. has to be the best be - fore he'll squeeze her, If a

SOP. girl can tempt the Sa - tyr, Then you real - ly have to rate her, As a

TEN. girl can tempt the Sa - tyr, Then you real - ly have to rate her, As a

BASS. girl can tempt the Sa - tyr, Then you real - ly have to rate her, As a

SOP.
TEN.
BASS.

pro - po - si - tion warm as the E - qua - tor.

Piano accompaniment for the first system.

Allegretto.

SERPOLETTE.

And

SER.

I'm the one, The ve - ry la - test one, Whose beau - ty man-aged to

Piano accompaniment for the fourth system, marked *p* and *simile*.

SER. please. My on - ly wish, Was to ga - ther a dish, Of

p

SER. mush-rooms un - der the trees, I wan - der'd out, With

3

SER. nev - er a - ny doubt, As mo - dest and meek as this, When

SER. I was seized, And vi - o - lent - ly squeezed, And giv - en such a great big

a tempo cresc. *mf* *rall.*

SER. *a tempo*
 kiss, Like this! _____ Oh! mer-cy! what an aw-ful

SOP. _____
 Oh! _____

TEN. _____
 Oh! _____ *rall.*

BASS. _____
 Oh! _____ *(Bouche fermée) rall.*

R.H. *Meno mosso.* *a tempo*
cresc. *rall.* *p*

SER. *a tempo*
 kiss! What an aw - ful kiss!

SOP. *(Bouche fermée)* *a tempo* *f*
 Oh! Oh! she's the one, the

TEN. *(Bouche fermée)* *f*
 Oh! Oh! she's the one, the

BASS *(Bouche fermée)* *f*
 Oh! Oh! she's the one, the

rall. *a tempo* *f*

SER.  Whose beau - ty man - aged to

SOP.  ve - ry la - test one, whose beau - ty man - aged to please. Her

TEN.  ve - ry la - test one, whose beau - ty man - aged to please. Her

BASS.  ve - ry la - test one, whose beau - ty man - aged to please. Her



SER.  please. Of

SOP.  on - ly wish was to ga - ther a dish of mush - rooms un - der the

TEN.  on - ly wish was to ga - ther a dish of mush - rooms un - der the

BASS.  on - ly wish was to ga - ther a dish of mush - rooms un - der the



SER. mush - rooms un - der the trees,

SOP. trees, She went wand - 'ring out, With nev - er a - ny doubt, As

TEN. trees, She went wand - 'ring out, With nev - er a - ny doubt, As

BASS. trees, She went wand - 'ring out, With nev - er a - ny doubt, As

SER. *a tempo* When I was seized, and

SOP. *rit.* mo - dest and meek as this.

TEN. *rit.* mo - dest and meek as this.

BASS. *rit.* mo - dest and meek as this.

rit. *a tempo* *mf*

Meno mosso

SER. *rall.*
 vi - o - lent - ly squeezed, And giv - en such a great big kiss, Like this! _____

SOP. _____

TEN. _____ *And*
 _____ *And*

BASS. _____

Meno mosso.
 R.H. *cresc.*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal staves (SER., SOP., TEN., BASS.) are in G major with one flat (F major). The piano accompaniment is in the same key and features a melodic line in the right hand and a more rhythmic line in the left hand. The tempo is marked 'Meno mosso' and 'rall.' (ritardando) is indicated above the first vocal staff. The piano part also has 'rall.' markings. The system ends with a 'cresc.' (crescendo) marking in the piano part.

SER. *a tempo* *rall.*
 Oh, mer-cy! what an aw-ful kiss! What an

SOP. *rall.*
 Like this!
 giv - en such a great big kiss Like this!

TEN. *rall.*
 giv - en such a great big kiss!

BASS. *rall.*
 Like this!

rall. *a tempo* *rall.*

Detailed description: This system continues the vocal lines and piano accompaniment. The vocal staves have lyrics: SER. 'Oh, mer-cy! what an aw-ful kiss! What an'; SOP. 'Like this! giv - en such a great big kiss Like this!'; TEN. 'giv - en such a great big kiss!'; BASS. 'Like this!'. The piano accompaniment continues with 'rall.' markings in the first and last measures, and 'a tempo' in the middle. The system concludes with a 'rall.' marking.

SER. aw - - ful kiss!

SOP. What an aw - ful kiss!

TEN. What an aw - ful kiss!

BASS. What an aw - ful kiss!

Allegro.

cresc. *ff*

DESIRÉE.

And_ now be-cause the Sa-tyr felt for

mf *p*

DES. you e - mo - tions ten - - der, His_ o - ther fa - voured

DES. vic - tims make you ho - no - ra - ry mem - ber, Of their

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "vic - tims make you ho - no - ra - ry mem - ber, Of their". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

DES. fa - mous co - te - rie; For you must know that

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "fa - mous co - te - rie; For you must know that". The piano accompaniment continues with similar rhythmic patterns, including some dynamic markings like *cresc.* and *p*.

DES. we- Have

The third system of music shows the vocal line with the lyrics "we- Have". The piano accompaniment includes dynamic markings such as *cresc.* and *p*, and features a triplet of eighth notes in the treble staff.

DES. all been kissed by that same naugh - ty Sa - - - tyr.

The fourth system of music concludes the vocal line with the lyrics "all been kissed by that same naugh - ty Sa - - - tyr." The piano accompaniment features a more complex texture with chords and moving lines in both staves, ending with a double bar line.

Moderato ben marcato.

DES.

DES. DESIREE.

You may be ve - ry sure,

cresc *p*

DES.

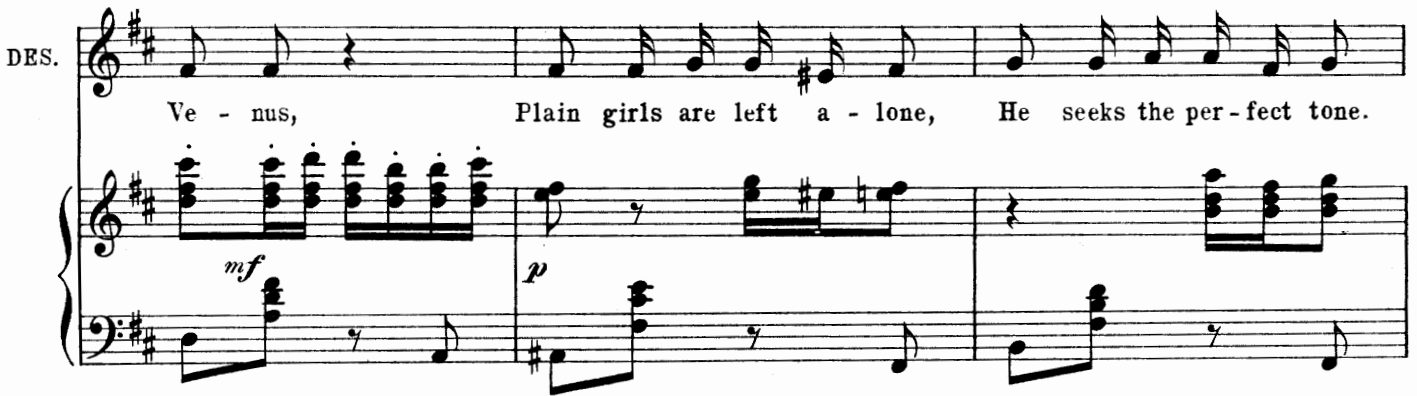
He is an e - pi - cure, This fact is proved when you have seen us,

mf

DES.

His taste is crit - i - cal, Most a - na - ly - ti - cal, He on - ly both - ers with a

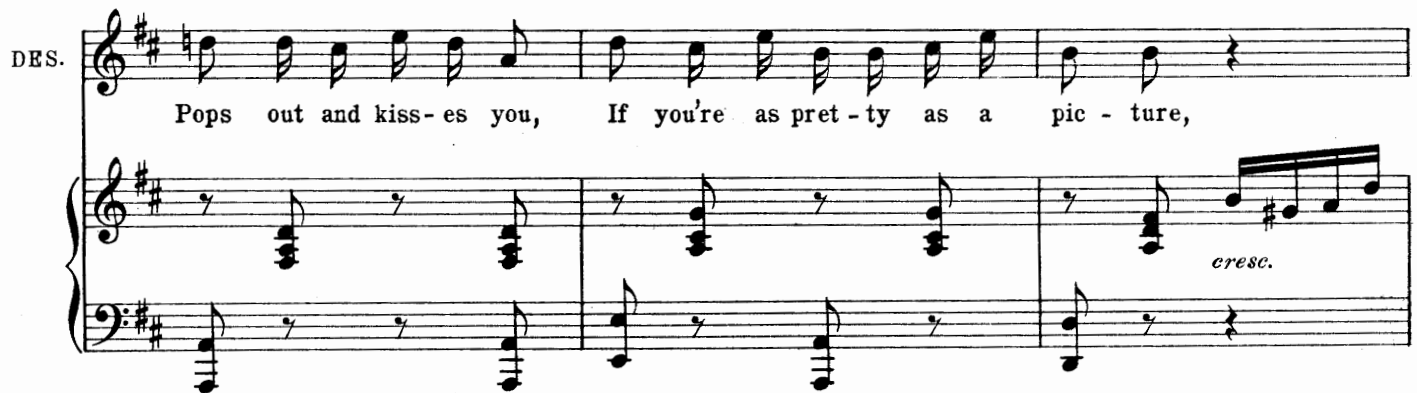
p

DES.  *mf* *p*

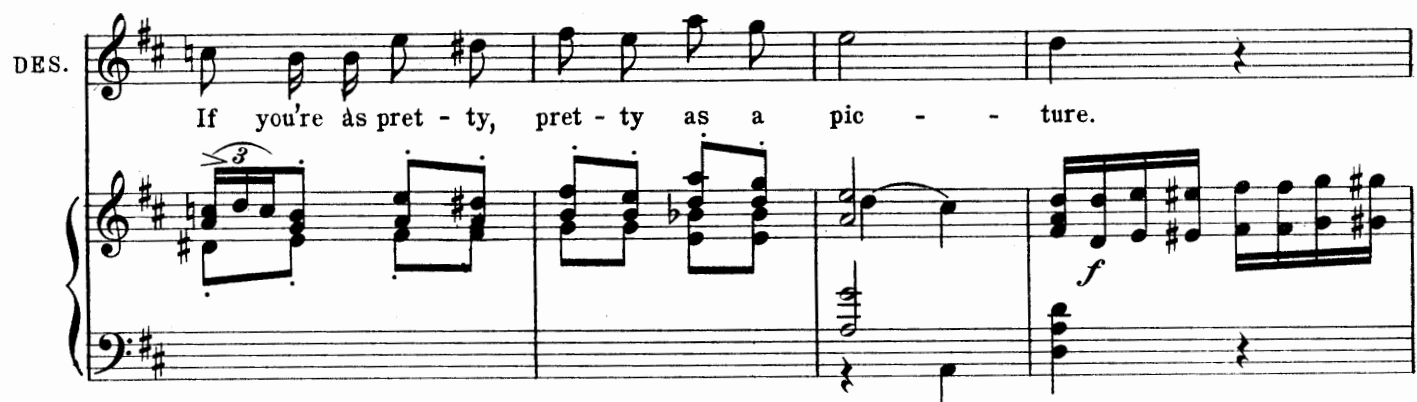
Ve - nus, Plain girls are left a - lone, He seeks the per - fect tone.

DES.  *tr* *mf* *p*

Just pur - est beau - ty, With - out mix - ture. He ne - ver miss - es you,

DES.  *cresc.*

Pops out and kiss - es you, If you're as pret - ty as a pic - ture,

DES.  *f*

If you're as pret - ty, pret - ty as a pic - - ture.

DES. 

SOP. *f* You may be ve - ry sure He is an e - pi - cure, This fact is proved when you have

TEN. *f* You may be ve - ry sure He is an e - pi - cure, This fact is plain e - nough be -

BASS. *f* You may be ve - ry sure He is an e - pi - cure, This fact is plain e - nough be -



DES. This fact is proved when you have seen us.

SOP. seen us. His taste is cri - ti - cal, Most a - na - ly - ti - cal,

TEN. - tween us. His taste is cri - ti - cal, Most a - na - ly - ti - cal,

BASS. - tween us. His taste is cri - ti - cal, Most a - na - ly - ti - cal,



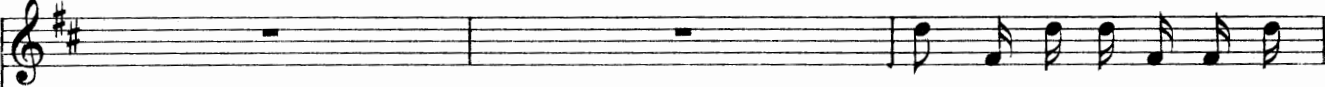
DES.  He on - ly both - ers with a Ve - nus.


SOP.  He on - ly both - ers with a Ve - nus. Plain girls are left a - lone


TEN.  He on - ly both - ers with a Ve - nus. Plain girls are left a - lone

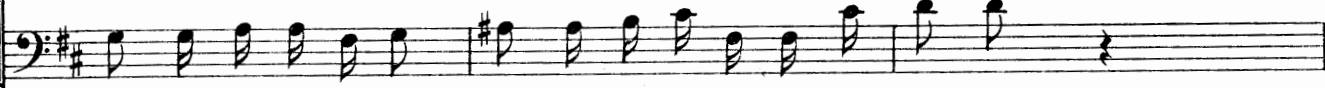
BASS.  He on - ly both - ers with a Ve - nus. Plain girls are left a - lone




DES.  Just pur - est beau - ty with - out

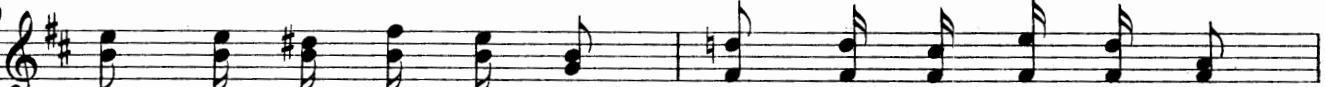
SOP.  He seeks the per - fect tone, Just pur - est beau - ty with - out mix - ture.

TEN.  He seeks the per - fect tone, Just pur - est beau - ty with - out mix - ture.

BASS.  He seeks the per - fect tone, Just pur - est beau - ty with - out mix - ture.



DES.  mix - ture.

SOP.  He ne - ver miss - es you, Pops out and kiss - es you,

TEN.  He ne - ver miss - es you, Pops out and kiss - es you,

BASS.  He ne - ver miss - es you, Pops out and kiss - es you,



DES. 

SOP.  If you're as pret - ty as a pic - ture.

TEN.  If you're as pret - ty as a pic - ture.

BASS.  If you're as pret - ty as a pic - ture.



DES. If you're as pret - ty, pret - ty as a pic - ture.

SOP. If you're as pret - ty, pret - ty as a pic - ture.

TEN. If you're as pret - ty, pret - ty as a pic - ture.

BASS If you're as pret - ty, pret - ty as a pic - ture.

Più mosso.

DES.

SOP.

TEN.

BASS

SONG.—(Benevol) and CHORUS.

"BRING ALONG THE CAMERA!"

Words by
C. M. S. McLELLAN.Music by
IVAN CARYLL.

Allegro moderato.

Piano.

BENEVOL.

BEN.

Ev-'ry-thing I do, Ev-'ry-thing I don't do, Ev-'ry-thing I will,
Take me when you please, Take me when you don't please, Take me when I sneeze,

p *simile*

BEN.

Ev-'ry-thing I won't do, What I do and don't do, What I will and won't do,
Take me when I don't sneeze, When you do or don't please, When I do or don't sneeze,

BEN.

Ev - 'ry sin - gle thing is worth a pho - to;
 Take me all the same it's worth a pho - to;

BEN.

All my lit - tle kinks, All my lit - tle ca - pers, Look and you will find
 Take my dou - ble teeth, Take my sin - gle eye glass, Take me with a gun,

BEN.

In the dai - ly pa - pers, All the dai - ly pa - pers, Fol - low up my ca - pers,
 Take me with a spy - glass, Take me with an eye - glass, Look - ing thro' a spy - glass,

BEN.

Ev - 'ry sin - gle morn - ing with a pho - to.
 This will make an in - ter - est - ing pho - to.

REFRAIN

BEN. Bring a - long the ca - me - ra, Fetch a - long the ca - me - ra, Don't have a - ny doubt a -
 Bring a - long the ca - me - ra, Fetch a - long the ca - me - ra, Get in front or else be -

SOP. Ca - me - ra! Ca - me - ra!

TENOR. Ca - me - ra! Ca - me - ra!

BASS. Ca - me - ra! Ca - me - ra!

BEN. - bout it, Hur - ry up the ca - me - ra, Got to have the ca - me - ra,
 - hind me, Hur - ry up the ca - me - ra, Got to have the ca - me - ra,

SOP. Ca - me - ra! Ca - me - ra!

TEN. Ca - me - ra! Ca - me - ra!

BASS. Ca - me - ra! Ca - me - ra!

BEN.

Can't do a - ny - thing with - out it, When I
 Hunt a - bout un - til you find me, Oh, my

BEN.

think, when I talk, when I drink, when I walk, If you want to catch it all in
 eyes and my nose, and my ties and my toes, And the fash - ion of my hat and

BEN.

to - to, You must be on the spot, and of me Take a shot, For
 coat, Oh, make a hot lit - tle lot to be got With a shot, So

BEN.

ev - 'ry - thing I do is worth a pho - to. pho - to.
 come a - long and take an - oth - er pho - to. pho - to.

BEN. *f* Ca - me - ra! Ca - me - ra

SOP. *f* Bring a - long the ca - me - ra, Fetch a - long the ca - me - ra,

TEN. *f* Bring a - long the ca - me - ra, Fetch a - long the ca - me - ra,

BASS. *f* Bring a - long the ca - me - ra, Fetch a - long the ca - me - ra,

BEN. Ca - me - ra!

SOP. Don't have a - ny doubt a - bout it, Hur - ry up the ca - me - ra,

TEN. Don't have a - ny doubt a - bout it, Hur - ry up the ca - me - ra,

BASS. Don't have a - ny doubt a - bout it, Hur - ry up the ca - me - ra,

BEN. *Ca - me - ra!*

SOP. Got to have the ca - me - ra, Can't do a - ny - thing with -

TEN. Got to have the ca - me - ra, Can't do a - ny - thing with -

BASS. Got to have the ca - me - ra, Can't do a - ny - thing with -

BEN. *mf* When I think, when I talk, When I drink, when I walk, If you

SOP. - out it. *mf* When he thinks, when he talks, When he drinks, when he walks, If you

TEN. - out it. *mf* When he thinks, when he talks, When he drinks, when he walks, If you

BASS. - out it. *mf* When he thinks, when he talks, When he drinks, when he walks, If you

f

BEN. want to catch it all in to - to, You must be on the spot, And of

SOP. want to catch it all in to - to, You must be on the spot, And of

TEN. want to catch it all in to - to, You must be on the spot And of

BASS. want to catch it all in to - to, You must be on the spot, And of

BEN. me Take a shot, For ev-'ry-thing I do is worth a pho - to.

SOP. him Take a shot, For ev-'ry-thing he does is worth a pho - to.

TEN. him Take a shot, For ev-'ry-thing he does is worth a pho - to.

BASS. him Take a shot, For ev-'ry-thing he does is worth a pho - to.

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. The upper staff has a more complex melodic texture with some chromaticism. The lower staff maintains a steady accompaniment. A pianissimo (*pp*) dynamic marking is present in the lower staff towards the end of the system.

The third system shows a continuation of the melodic and harmonic themes. A crescendo (*cresc.*) marking is placed above the lower staff, indicating a gradual increase in volume. The music concludes the system with a fermata over the final notes.

The fourth system features a rhythmic pattern of eighth notes in the upper staff. The lower staff has a bass line with dynamic markings of piano (*p*) and mezzo-forte (*mf*) alternating throughout the system.

The fifth system continues with similar dynamics. It includes a piano (*p*) marking, a mezzo-forte (*mf*) marking, and a crescendo (*cresc.*) marking in the lower staff.

The sixth and final system on the page shows a significant increase in intensity. It includes markings for forte (*f*), crescendo (*cresc.*), fortissimo (*ff*), and sforzando (*sfz*). The music ends with a fermata over the final notes.

DUET.—(Angele and Maurice.)

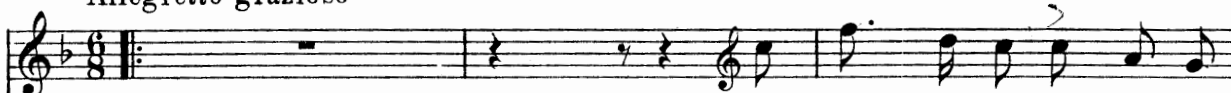
"LOVE IS DIVINE."

Words by
C.M.S. McLELLAN.

Music by
IVAN CARYLL.

Allegretto grazioso

Voice.



(ANGELE.) 1. When Love goes a-stray-ing, Oh,
(MAURICE.) 2. When Love wants to nes-tle, Oh,

Piano.



where does he go? (MAURICE.) Up to the Mou-lin Rouge. ——— (ANGELE.) Nol
where does he nest? (ANGELE.) Close in a maid-en's heart, ——— (MAURICE.) He



No! a-mong hearts with his ar-rows and bow, (MAURICE.) Pshal that's a sub-ter-
may for a while, but he soon wants a rest, (ANGELE.) You've nev-er felt his



- fuge. For Love is a cy - ni - cal chap, ——— And for
 dart. You slan - der be - cause you don't know, ——— But —

simili.

ar - che - ry don't care a rap, ——— He's a roys - ter - ing rack - et - ty
 I have lov'd tru - ly, and so ——— I can tell you that here or in

rall. *Meno mosso* *rit.* (ANGELE.)
 im - pi - ous elf, And on - ly con - sid - ers him - self. Why,
 hea - ven a - bove, There's no - thing so love - ly as love. Why,

cresc. *rit.*

REFRAIN.
 Tempo di Valse.

ANG. Love is a per - fect ba - by, A beau - ti - ful in - no - cent
 Love is as sweet as ro - ses, As fra - grant and warm to soul

p *cresc.*

MAURICE.

ANG.

boy, _____ In days that are past he was may - be, _____
 soul, _____ And yet the rogue's re - cord dis - clo - ses _____

p

MAUR.

— But be - ing a ba - by will cloy. _____ And love be - came
 — Of sins a most sor - row - ful roll. _____ For when temp -

dim. *p*

MAUR.

bored with child - hood, Grew tired — of be - ing di -
 - ta - tion at - tacks him, He drops all his ha - bits di -

cresc.

MAUR.

- vine, _____ And leav - ing the sweet - scent - ed wild - wood, _____ He
 - vine, _____ And then ev - 'ry night up at Max - im's, _____ He

mf *p più mosso.*

MAUR. *rall.* (ANGELE.) *a tempo*

came up to Pa - ris to dine. I don't be - lieve you,
 squan-ders his kiss - es and wine. I don't be - lieve you,

rall. *mf a tempo*

ANG. *mf rall. e cresc.*

don't be - lieve you, Love, I know is di - vine! I
 don't be - lieve you, Love, I know is di - vine!

p rall. e cresc. *f*

ANG. *p* *pp* *f*

know that Love is di - vine. - vine. I

p *pp* *f*

Red. *

ANG. *f* *dim.* *pp* *pp*

know that Love is di - vine.

f *dim.* *pp*

Red. *

DUET (Bébé and Désirée) and CHORUS.

Words by
C. M. S. McLELLAN.

"BY THE SASKATCHEWAN"

Music by
IVAN CARYLL.

Moderato.

Piano.

BÉBÉ. 1. By the
DÉSIRÉE. 2. When you

banks of the Seine, With girls so beau-ti-ful, It gives one pain to re-
live by the Seine, You suf-fer aw-ful-ly, If you re-frain from en-

- main Quite du - ti - ful. And
- joy - ing Quite law - ful - ly, The

yet I've sworn by the stars a - bove, Through - out my life to re -
sweet, gay life in a gay, sweet way, And save your love till you're

- serve my love For a girl by the Sas - kat - chewan, For a
old and grey, For a girl on the Sas - kat - chewan, For a

girl by the Sas - kat - che - wan; But the
girl on the Sas - kat - che - wan; On the

girls by the Seine All come ca - nood - ling, They're bold and vain, With a
banks of the Seine There's love a - wait - ing you, To quell the pain, That's ex -

taste for snood - ling, Their lips are red, and their eyes are bright, And they've
- as - pa - rat - ing you, So skip with joy as you laugh, Ha, ha! And

got a style that re - moves from sight, A girl by the
wire a quick lit - tle cool, Ta, ta! To the girl on the

Sas - kat - che - wan, Yes a girl by the Sas - kat - che - wan.
Sas - kat - che - wan, To the girl on the Sas - kat - che - wan.

REFRAIN.

Flow, ri - ver, flow Down to the sea,
Come, faith - ful one, Come stray with me,

p

Bright sea, bring my loved one home to me,
This is spring-time up in gay Pa - ree,

cresc. *dim.* *p*

True, dear one, true, I'm try - ing hard to be, But
You need a rest, from your fi - de - li - ty, For

p *cresc.*

hear me say It's a ve - ry long, long way, From the
hear me say It's a ve - ry wrong, wrong way, When you

dim. *mf*

banks of the Seine For a girl to go and stay, By the
live on the Seine To sit griev - ing all the day, For a

SOP.
TEN.
BASS.

banks of the Sas - kat - che - wan.
girl on the Sas - kat - che - wan.

p Flow, ri - ver
Come, faith - ful

p Flow, ri - ver
Come, faith - ful

p Flow, ri - ver
Come, faith - ful

cresc. *dim.* *p*

SOP.
TEN.
BASS.

flow, Down to the sea, Bright sea, bring my loved one
one, Come stray with me; This is springtime up in

cresc. *cresc.* *cresc.*

flow, Down to the sea, Bright sea, bring my loved one
one, Come stray with me; This is springtime up in

flow, Down to the sea, Bright sea, bring my loved one
one, Come stray with me; This is springtime up in

cresc.

SOP. *dim.* *p*
 home to me, True, dear one, true, I'm try-ing hard to
 gay Pa - ree, You need a rest from your fi - de - li -

TEN. *dim.* *p*
 home to me, True, dear one, true, I'm try-ing hard to
 gay Pa - ree, You need a rest from your fi - de - li -

BASS. *dim.* *p*
 home to me, True, dear one, true, I'm try-ing hard to
 gay Pa - ree, You need a rest from your fi - de - li -

SOP. *cresc.* *dim.* *mf*
 be, But hear me say, It's a ve - ry long, long way From the
 ty, For hear me say, It's a ve - ry wrong, wrong way When you

TEN. *cresc.* *dim.* *mf*
 be, But hear me say, It's a ve - ry long, long way From the
 ty, For hear me say, It's a ve - ry wrong, wrong way When you

BASS. *cresc.* *dim.* *mf*
 be, But hear me say, It's a ve - ry long, long way From the
 ty, For hear me say, It's a ve - ry wrong, wrong way When you

SOP.
TEN.
BASS.

banks of the Seine, for a girl to go and stay By the bank of the Sas - kat - che -
live on the Seine, to sit griev-ing all the day For a girl on the Sas - kat - che -

SOP.
TEN.
BASS.

1. - wan. 2. - wan.

SONG.—Claudine and CHORUS.

"OH, SO GENTLY."

Words by
GEORGE GROSSMITH, JUN!Music by
IVAN CARYLL.

Piano.

The first system of the piano introduction is in 2/4 time, marked *ff*. It begins with a treble clef and a key signature of one flat. 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: G3, A3, B3, C4, D4, E4, F4, G4.

The second system of the piano introduction continues the melody and accompaniment. The treble clef part features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line continues with the same eighth-note pattern.

CLAUDINE.

1. When Gus - tave pro - posed to me,
2. At the wed - ding good - ness knows,

The piano accompaniment for the first line of the song is in 2/4 time. It features a treble clef and a key signature of one flat. 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: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics include *f*, *dim.*, and *mf*.

CLA.

He went down on ben - ded knee, And he whis - pered, oh, so gent - ly;
I was blush - ing like a rose, I re - spon - ded, oh, so gent - ly;

The second system shows the vocal line for Claudine and the piano accompaniment. The vocal line is in 2/4 time, marked *CLA.*. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same eighth-note pattern as in the first system.

CLA. oh, so gent - ly; oh, so gent - ly.
oh, so gent - ly; oh, so gent - ly.

GIRLS. Gus - tave whis - pered,
Said she'd love him,

GIRLS. CLAUDINE.
oh, so gent - ly, Then I an - swered "yes" Gus - tave, when that
oh, so gent - ly, Hon - our and o - bey. All in white I

CLA. "yes" he heard, Said "I'll hold you to your word." Then he held me,
look'd so nice, Down my back they dropp'd some rice, Mo - ther whis - pered,

CLA. oh, so gent - ly; oh, so gent - ly; oh, so gent - ly.
oh, so gent - ly; oh, so gent - ly; oh, so gent - ly.

CLA. Gus - tave held me, oh, so gent - ly, And the rest you'll guess.
Pa threw slip - pers, not too gent - ly, When we drove a - way.

GIRLS. Gus - tave held her, oh, so gent - ly, And the rest you'll guess.
Pa threw slip - pers, not too gent - ly, When they drove a - way.

CLAUDINE.

3. When the train be - gan to start,
4. Gus - tave bought a mo - tor car,

CLA. Gus - tave said, "At last, sweet - heart." I said, "Gus - tave,
He said we should tra - vel far, I said, "Gus - tave,

DUL. please go gent - ly; please go gent - ly; please go gent - ly."
do go gent - ly; do go gent - ly; do go gent - ly."

CLA. Gus - tave said, "Just one!"
Or you will annoy.

GIRLS. She said "Gus - tave, please go gent - ly."
She said "Gus - tave, do go gent - ly."

CLA. Oh! the jour - ney was di - vine, On that sweet South East - ern line,
Rude po - lice be - hind a tree, They said, "Come a - long with me!"

CLA.

For the train went oh, so gent - ly; oh, so gent - ly; oh, so gent - ly.
 I said "Gus - tave, please go gent - ly; please go gent - ly; please go gent - ly.

CLA.

Shunt .ing up and down so gent - ly; Oh! it was such fun!
 Now then Gus - tave, please go gent - ly; Au re - voir, dear boy!

GIRLS.

Shunt .ing up and down so gent - ly; Oh! it was such fun!
 Now then Gus - tave, please go gent - ly; Au re - voir, dear boy!

CLA.

5. Gus - tave took me out to sup, Gus - tave drank some cham - pagne cup;
6. I've a hand - some cou - sin Fred, Gus - tave said he'd shoot him dead;

mf

CLA.

I said "Gus - tave, please go gent - ly; please go gent - ly; please go gent - ly?"
I said "Gus - tave, shoot him gent - ly; shoot him gent - ly; shoot him gent - ly?"

CLA.

Gent - ly I did frown;
Don't shoot un - a - wares;

GIRLS.

She said "Gus - tave, please go gent - ly."
She said "Gus - tave, shoot him gent - ly."

f

CLA.

In the street that win - ter's night, Gus - tave start - ed to re - cite,
When I told dear Fred - die so, Fred - die thought he'd bet - ter go;

CLA. I said "Gus - tave, do go gent - ly; do go gent - ly; do go gent - ly;"
I said "Fred - die, please go gent - ly; please go gent - ly; please go gent - ly;"

GIRLS.

CLA. I said "Gus - tave, do go gent - ly; Gus - tave then sat down?"
I said "Fred - die, please go gent - ly; Down the kit - chen stairs"

GIRLS. She said "Gus - tave, do go gent - ly; Gus - tave then sat down?"
She said "Fred - die, please go gent - ly; Down the kit - chen stairs"

DANCE.

FINALE-ACT I.

Words by
C. M. S. McLELLAN.

Music by
IVAN CARYLL.

Moderato.

Benevol.

Piano.

f ben marcato

BEN.

The game I hunt I ne-ver miss, and ere he's ma-ny hours old - er, The

mf

BEN. man who gave the guil - ty kiss, Will find my hand up - on his shoul - der, He'll

BEN. turn, I think a tri - fle pale, This cheek - y os - cu - la - ting Sa - tyr When I

BEN. say "Hist!" "Hist!" a la - dy's just been kiss'd, and if you re - sist You'll find that

BEN. I in - sist, That bold and bon - ny os - cu - la - tor, Will have to go with me to

BEN. jail.

SOP. *f*
The game he hunts he'll nev - er miss, and ere he's ma - ny hours

TEN. *f*
The game he hunts he'll nev - er miss, and ere he's ma - ny hours

BASS. *f*
The game he hunts he'll nev - er miss, and ere he's ma - ny hours

SOP. old - er, The man who gave the guil - ty kiss, Will find his hand up - on his

TEN. old - er, The man who gave the guil - ty kiss, Will find his hand up - on his

BASS. old - er, The man who gave the guil - ty kiss, Will find his hand up - on his

SOP. shoul - der, He'll turn we think a tri - fle pale, This cheek - y os - cu - lat - ing

TEN. shoul - der, He'll turn we think a tri - fle pale, This cheek - y os - cu - lat - ing

BASS. shoul - der, He'll turn we think a tri - fle pale, This cheek - y os - cu - lat - ing

SOP. *mf* Sa - tyr. When he says Hist! Hist! *cresc.* a la - dy's just been kissed, And if

TEN. *mf* Sa - tyr. Hist! Hist! *cresc.* Just kissed, And if

BASS. *mf* Sa - tyr. Hist! Hist! *cresc.* Just kissed, And if

SOP. *rall.* *f a tempo*
 you re - sist you'll find that I'll in - sist, That bold and bon - ny os - cu - la - tor, Will

TEN. *rall.* *f a tempo*
 you re - sist you'll find that I'll in - sist, That bold and bon - ny os - cu - la - tor, Will

BASS. *rall.* *f a tempo*
 you re - sist you'll find that I'll in - sist, That bold and bon - ny os - cu - la - tor, Will

DESIRÉE.
 No,

SOP. *rit.*
 have to go with him to jail.

TEN. *rit.*
 have to go with him to jail.

BASS. *rit.*
 have to go with him to jail.

rit. *Più mosso.* *mf* *Allegretto.* *mf*

DES. no! For we shall make it our first du - ty To

DES. save this con - nois - seur of fe - male beau - ty, To

DES. save this con - nois - seur of fe - male beau - ty.

rit. *a tempo cresc.*

DES. Come, girls, hur - ry, girls, We have got to skur - ry, girls,

f *mf* *p*

DES. We have got to find him ere the sun goes down, Rush, girls, hus-tle, girls,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, starting with a treble clef and a key signature of two flats. The lyrics are: "We have got to find him ere the sun goes down, Rush, girls, hus-tle, girls,". The piano accompaniment is 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. A dynamic marking of *p* (piano) is present in the piano part.

DES. Get a-way and bus-tle, girls, Let us take a train and rat-tle back to town,

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Get a-way and bus-tle, girls, Let us take a train and rat-tle back to town,". The piano accompaniment maintains the same rhythmic pattern as the first system.

DES. We'll keep in sight of you, Get to him in spite of you, Res-cue him and set up-on his

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "We'll keep in sight of you, Get to him in spite of you, Res-cue him and set up-on his". The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand.

DES. head a crown. Come, girls, hur-ry, girls, We have got to skur-ry, girls,

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "head a crown. Come, girls, hur-ry, girls, We have got to skur-ry, girls,". The piano accompaniment features dynamic markings of *cresc.* (crescendo) and *mf* (mezzo-forte).

DES. Come, girls, hur-ry, girls.

SOP. CHORUS I. GIRLS

CON. Come, girls, hur-ry, girls.

f

f

cresc.

f

SOP. We have got to skur-ry, girls, We have got to find him ere the sun goes down,

CON. We have got to skur-ry, girls, We have got to find him ere the sun goes down,

SOP. Rush, girls, hus-tle, girls, Get a-way and bus-tle, girls, Let us take a train and rat-tle

CON. Rush, girls, hus-tle, girls, Get a-way and bus-tle, girls, Let us take a train and rat-tle

SOP.
back to town. We'll keep in sight of you Get to him in spite of you,

CON.
back to town. We'll keep in sight of you Get to him in spite of you,

SOP.
Res-cue him and set up-on his head a crown. Come, girls, hur-ry, girls,

CON.
Res-cue him and set up-on his head a crown. Come, girls, hur-ry, girls,

SOP.
We have got to skur-ry, girls, Come girls, hur-ry girls.

CON.
We have got to skur-ry, girls, Come girls, hur-ry girls.

Moderato.

f marcato

LUCIEN.

Tempo di Valse.

Well, now my

p *rit.* *p*

LUC.

friend, have you se - cured the chap That

LUC.

you were sure would soon be in your

BENEVOL.

Not yet Mon - sieur, but I'll soon get my trap?

p *leggiero*

Allegretto.

prey At his an-tique shop in the Rue Sainte Ho - no -

rall. *meno mosso*

- ré.

CLAUDIN. *p*

Oh! poor Don-di - dier.

LUCIEN. *p*

Did you hear that? Oh! poor Don-di - dier.

p *mf*

BEN. *tr*
 Ev-'ry-thing I do, Ev-'ry-thing I don't do, Ev-'ry-thing I will,
simili

BEN.
 Ev-'ry-thing I won't do, What I do and don't do, What I will and won't do,

BEN.
 Ev-'ry sin-gle thing is worth a pho - to. All my lit-tle kinks,
mf *p*

BEN.
 All my lit-tle ca - pers, Look and you will find, In the dai-ly pa - pers,

BEN. All the dai - ly pa - pers Fol - low up my ca - pers,

BEN. Ev - 'ry sin - gle morn - ing with a pho - to.

BEN. Bring a - long the ca - me - ra, Fetch a - long the ca - me - ra,

SOP. Bring a - long the ca - me - ra, Fetch a - long the ca - me - ra,

TEN. Bring a - long the ca - me - ra, Fetch a - long the ca - me - ra,

BASS. Bring a - long the ca - me - ra, Fetch a - long the ca - me - ra,

BEN. Don't have an - y doubt a - - bout it.

SOP. Don't have an - y doubt a - - bout it.

TEN. Don't have an - y doubt a - - bout it.

BASS. Don't have an - y doubt a - - bout it.

BEN. Hur - ry up the ca - me - ra, Got to have the ca - me - ra,

SOP. Hur - ry up the ca - me - ra, Got to have the ca - me - ra,

TEN. Hur - ry up the ca - me - ra, Got to have the ca - me - ra,

BASS. Hur - ry up the ca - me - ra, Got to have the ca - me - ra,

BEN. Can't do an - y - thing with - - out it. When I

SOP. Can't do an - y - thing with - - out it. When he

TEN. Can't do an - y - thing with - - out it. When he

BASS. Can't do an - y - thing with - - out it. When he

mf

BEN. think, When I talk, When I drink, When I walk, If you

SOP. thinks, When he talks, When he drinks, When he walks, If you

TEN. thinks, When he talks, When he drinks, When he walks, If you

BASS. thinks, When he talks, When he drinks, When he walks, If you

BFN. want to catch it all in to - to, You must be on the spot, And of
 SOP. want to catch it all in to - to, You must be on the spot, And of
 TEN. want to catch it all in to - to, You must be on the spot, And of
 BASS. want to catch it all in to - to, You must be on the spot, And of

BEN. me take a shot. for ev - 'ry-thing I do is worth a pho - to.
 SOP. him take a shot, for ev - 'ry-thing he does is worth a pho - to.
 TEN. him take a shot, for ev - 'ry-thing he does is worth a pho - to.
 BASS. him take a shot, for ev - 'ry-thing he does is worth a pho - to.

Moderato.

CLAUDIAN.

My gen - - - - - tie friend,

p

CLA. You re - pre - sent the law, And so of

CLA. course I must - 'nt say "Oh Pshaw! But I'll

mf

CLA. say this, Re - mem - ber if you can, That

CLA.

like all men, You al - so are a man.

dim. *p* *rall.*

CLA.

Tempo di Valse.

Talk - ing of men, who would you trust? When a wo - man's fair,

p

CLA.

Poor lit - tle men, they simp - ly must con - stant love de -

p

CLA.

- clare. Look round and see on ev - 'ry side,

mf

CLAU. 

What they must re - sist. ————— I know some girls, Who have to

CLAU. 

hide, else they're al - ways kiss'd. ————— Man, Man,

dim. *p rall.* *p a tempo*

REFRAIN.

CLAU. 

Poor lit - tle man, Let us pi - ty him, do, ————— Try,

mf

CLAU. 

try, try all he can, With love he can - not get through, ————— The

CLAU.  *p* *cresc.*

rea-son is na-ture has made _____ Girls on a won-der-ful

CLAU.  *mf* *p rall.*

plan, _____ While Man, Man, Poor lit-tle fel-low, Re-mem-ber is

CLAU.  *mf* *a tempo*

on-ly a man. _____

SOP.  *mf*

TEN.  *mf*

BASS.  *mf*

Man, man, poor lit-tle man,
Man, man, poor lit-tle man,
Man, man, poor lit-tle man,

CLAU. 

SOP. 
Let us pi - ty him, do, ——— Try, try, try all he

TEN. 
Let us pi - ty him, do, ——— Try, try, try all he

BASS. 
Let us pi - ty him, do, ——— Try, try, try all he



CLAU. 

SOP. 
can, with love he can-not get through. ——— The rea-son is Na-ture has

TEN. 
can, with love he can-not get through. ——— The rea-son is Na-ture has

BASS. 
can, with love he can-not get through. ——— The rea-son is Na-ture has



CLAU. 

SOP.  While man,
made _____ Girls on a won-der-ful plan, _____ While man,

TEN.  made _____ Girls on a won-der-ful plan, _____ While man,

BASS.  made _____ Girls on a won-der-ful plan, _____ While man,

 *cresc.* *f*

CLAU.  *mf* *dim.* *p*
man, poor lit-tle fel-low, Re-mem-ber is on-ly a man. —

SOP.  *mf* *dim.* *p*
man, poor lit-tle fel-low, Re-mem-ber is on-ly a man. —

TEN.  *mf* *dim.* *p*
man, poor lit-tle tel-low, Re-mem-ber is on-ly a man. —

BASS.  *mf* *dim.* *p*
man, poor lit-tle fel-low, Re-mem-ber is on-ly a man. —

 *mf* *p rall.* *mf*

Allegretto.

BENEVAL.

My mind's made up, And he shall not go free.

mf *cresc.*

CLAUDINE.

Well, as for that We'll see what we shall see.

mf *cresc.*

Allegro moderato.

CLAU.

Oh!

f

CLAU.

what's the use of be-ing se-ri-ous, For the world's al-right, if your

CLAU. heart is light, Un - bend, you of - fi - cer im - pe - ri - ous, And

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are: "heart is light, Un - bend, you of - fi - cer im - pe - ri - ous, And". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

CLAU. be just a rol - lick - ing boy, No use to bo - ther so, and

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "be just a rol - lick - ing boy, No use to bo - ther so, and". The piano accompaniment maintains the same rhythmic pattern as the first system.

CLAU. muss a - bout, For a thing like this, Just a sto - len kiss, You've

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "muss a - bout, For a thing like this, Just a sto - len kiss, You've". The piano accompaniment continues with the same rhythmic pattern.

CLAU. no - thing here to make a fuss a - bout, You've no - thing here to make a

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "no - thing here to make a fuss a - bout, You've no - thing here to make a". The piano accompaniment continues with the same rhythmic pattern.

CLAU.  *f*

fuss a - bout, And just for a sto - len kiss To

CLAU.  *f*

make such a fuss like this, So whoop! whoop!

CLAU.  *f*

whoop! Come and dance with joy! With joy! So

CLAU.  *f*

whoop! whoop! whoop! Come and dance and dance

CLAU. with joy!

SOP. *f* Oh! what's the use of be-ing se-ri-ous, For the

TEN. *f* Oh! what's the use of be-ing se-ri-ous, For the

BASS. *f* Oh! what's the use of be-ing se-ri-ous, For the

The first system of the musical score features four vocal staves (CLAU., SOP., TEN., BASS.) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "with joy!" for the CLAU. part, and "Oh! what's the use of be-ing se-ri-ous, For the" for the other three parts. The piano accompaniment includes a *ff* dynamic marking.

SOP. world's all right, If your heart is light, Un - bend you of - fi - cer im -

TEN. world's all right, If your heart is light, Un - bend you of - fi - cer im -

BASS. world's all right, If your heart is light, Un - bend you of - fi - cer im -

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics for all three vocal parts are: "world's all right, If your heart is light, Un - bend you of - fi - cer im -". The piano accompaniment features a *ff* dynamic marking and includes a sharp sign (#) in the treble clef staff.

SOP.  -pe - ri - ous, And be just a rol - lick - ing boy. No

TEN.  -pe - ri - ous, And be just a rol - lick - ing boy. No

BASS.  -pe - ri - ous, And be just a rol - lick - ing boy. No



SOP.  use to bo - ther so and muss a - bout, For a thing like this, Just a

TEN.  use to bo - ther so and muss a - bout, For a thing like this, Just a

BASS.  use to bo - ther so and muss a - bout, For a thing like this, Just a



SOP.  sto - len kiss, You've no - thing here to make a fuss a - bout, You've

TEN.  sto - len kiss, You've no - thing here to make a fuss a - bout, You've

BASS.  sto - len kiss, You've no - thing here to make a fuss a - bout, You've



SOP.  no - thing here to make a fuss a - bout, And just for a sto - len kiss To

TEN.  no - thing here to make a fuss a - bout, And just for a sto - len kiss To

BASS.  no - thing here to make a fuss a - bout, And just for a sto - len kiss To



SOP.
make such a fuss like this So whoop! whoop! whoop! Come and dance with

TEN.
make such a fuss like this So whoop! whoop! whoop! Come and dance with

BASS.
make such a fuss like this So whoop! whoop! whoop! Come and dance with

SOP.
joy! with joy! So, whoop! whoop! whoop! Come and dance and

TEN.
joy! with joy! So, whoop! whoop! whoop! Come and dance and

BASS.
joy! with joy! So, whoop! whoop! whoop! Come and dance and

SOP.
TEN.
BASS.

dance with joy!

END OF ACT I.

Act II.

OPENING CHORUS.

Words by
C. M. S. McLELLAN.

Music by
IVAN CARYLL.

Piano.

Andantino. *- simile*

mf pizz.

cresc.

f

SOP.

TEN.

BASS.

mf

Oh for-tu-nate man who has taste- And gold, For

mf

Oh for-tu-nate man who has taste- And gold, For

mf

Oh for-tu-nate man who has taste- And gold, For

(pizz.)

dim.

mf

SOP.
TEN.
BASS.

him is the art that is chaste, And old, His rooms are not stuffy with

him is the art that is chaste, And old, His rooms are not stuffy with

him is the art that is chaste, And old, His rooms are not stuffy with

SOP.
TEN.
BASS.

things In plush, Or art that's nouveau and that brings the blush. His

things In plush, Or art that's nouveau and that brings the blush. His

things In plush, Or art that's nouveau and that brings the blush. His

SOP.
ta - bles are apt to be Lou - is Treize, A style that is one we may

TEN.
ta - bles are apt to be Lou - is Treize, A style that is one we may

BASS.
ta - bles are apt to be Lou - is Treize, A style that is one we may

SOP.
tru - ly praise, His beds pro-duce dreams that en - trance Be - cause, They're

TEN.
tru - ly praise, His beds pro-duce dreams that en - trance Be - cause, They're

BASS.
tru - ly praise, His beds pro-duce dreams that en - trance Be - cause, They're

SOP.
TEN.
BASS.

Lou - is a - gain, though per - chance Quat - orze, His beds pro - duce dreams, that en -

The first system of the musical score consists of four staves. The top three staves are for the vocalists: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). Each vocal staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "Lou - is a - gain, though per - chance Quat - orze, His beds pro - duce dreams, that en -". The piano accompaniment is on the bottom staff, with a grand staff (treble and bass clefs). It features a melody in the right hand and a bass line in the left hand. There are some performance markings like accents and a *triumph* marking.

SOP.
TEN.
BASS.

- trance, Be - cause, They're Lou - is a - gain and per - chance Quat - orze, Oh!

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "- trance, Be - cause, They're Lou - is a - gain and per - chance Quat - orze, Oh!". The vocal staves and piano accompaniment follow the same format as the first system, with the same key signature and clefs.

SOP. for - tu - nate man who has taste And gold, For him is the art that is

TEN. for - tu - nate man who has taste And gold, For him is the art that is

BASS. for - tu - nate man who has taste And gold, For him is the art that is

SOP. chaste and old, His rooms are not stuf - fy with things In plush, Or

TEN. chaste and old, His rooms are not stuf - fy with things In plush, Or

BASS. chaste and old, His rooms are not stuf - fy with things In plush, Or



SOP.
TEN.
BASS.

art that's nou - veau and that brings. The blush.

(pizz.)
cresc.

CRAP.

Allegro.

And

CRAP.

Moderato.

now Messieurs, Mesdames, if you'll but wan-der A - mong the ob-jets d'art in that room

CRAP.

yon - der, We'll of - fer for your cri - ti - cal in - spec - tion The

mf

CRAP.

choic - est bits in all this great col - lec - tion.

f *rall. mf* *dim.*

Allegretto.

CRAP.

Things of Madame Pompa-dour, Ma-rie An-toi-nette, In - ti-mate and el - e - gant,

CRAP.

ne-ver of-fered yet. Jew-ell - 'ry and or-na-ments, pro-per - ty of kings

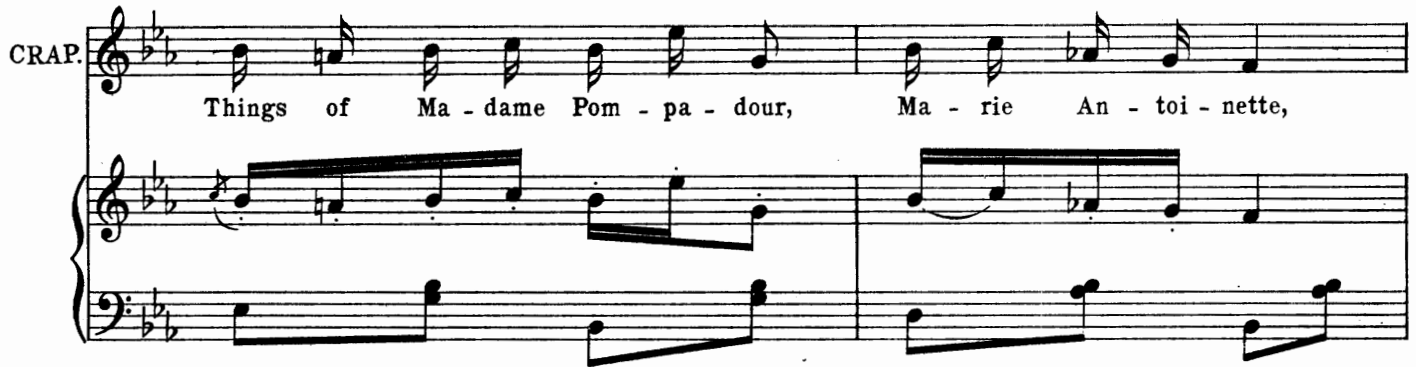
CRAP. Fans of roy - al cour - te - sans, neck - la - ces and rings,

CRAP. Bre - via - ries of car - din - als and oth - er things as well,

CRAP. Bil - lets doux and sil - ly too, the naugh - ty kind that sell,

CRAP. Gar - ters that Du - bar - ry wore a bit a - bove the knee,

CRAP.  These are some of man - y things We have for you to see.

CRAP.  Things of Ma - dame Pom - pa - dour, Ma - rie An - toi - nette,

CRAP.  In - ti - mate and el - e - gant, ne - ver of - fered yet!

SOP. *mf*  Things of Ma - dame Pom - pa - dour, Ma - rie An - toi - nette,

TEN. *mf*  Things of Ma - dame Pom - pa - dour, Ma - rie An - toi - nette,

BASS. *mf*  Things of Ma - dame Pom - pa - dour, Ma - rie An - toi - nette,

mf 

SOP. In - ti - mate and el - e - gant, ne - ver of - fered yet, Jew - ell - 'ry and or - na - ments,

TEN. In - ti - mate and el - e - gant, ne - ver of - fered yet, Jew - ell - 'ry and or - na - ments,

BASS. In - ti - mate and el - e - gant, ne - ver of - fered yet, Jew - ell - 'ry and or - na - ments,

SOP. pro - per - ty of kings, Fans of roy - al cour - te - sans, neck - la - ces and rings,

TEN. pro - per - ty of kings, Fans of roy - al cour - te - sans, neck - la - ces and rings,

BASS. pro - per - ty of kings, Fans of roy - al cour - te - sans, neck - la - ces and rings,

SOP. Bre-via-ries of car-din-als, and oth-er things as well, Bil-lets doux and sil-ly too, the

TEN. Bre-via-ries of car-din-als, and oth-er things as well, Bil-lets doux and sil-ly too, the

BASS. Bre-via-ries of car-din-als, and oth-er things as well, Bil-lets doux and sil-ly too, the

SOP. naugh-ty kind that sell, Garters that Du-bar-ry wore a bit a-bove the knee,

TEN. naugh-ty kind that sell, Garters that Du-bar-ry wore a bit a-bove the knee,

BASS. naugh-ty kind that sell, Garters that Du-bar-ry wore a bit a-bove the knee,

SOP. *rit.* *a tempo*
 These are some of many things we have for you to see. Things of Madame Pom-padour.

TEN. *rit.* *a tempo*
 These are some of many things we have for you to see. Things of Madame Pom-padour,

BASS. *rit.* *a tempo*
 These are some of many things we have for you to see. Things of Madame Pom-padour,

SOP. *rit.* *a tempo*
 Ma-rie An-toi-nette, In-ti-mate and el-e-gant, ne-ver of-fered yet!

TEN. *rit.* *a tempo*
 Ma-rie An-toi-nette, In-ti-mate and el-e-gant, ne-ver of-fered yet!

BASS. *rit.* *a tempo*
 Ma-rie An-toi-nette, In-ti-mate and el-e-gant, ne-ver of-fered yet!

Andantino.

SOP. For-tu-nate man who has taste And gold, For

TEN. For-tu-nate man who has taste, And gold, For

BASS. For-tu-nate man who has taste. And gold, For

Andantino.

f *mf* *simili*

SOP. him is the art that is chaste, And old, His rooms are not stuf - fy with

TEN. him is the art that is chaste, And old, His rooms are not stuf - fy with

BASS. him is the art that is chaste, And old, His rooms are not stuf - fy with

SOP. things. In plush, Or art that's nou - veau and that brings. The

TEN. things. In plush, Or art that's nou - veau and that brings. The

BASS. things In plush, Or art that's nou - veau and that brings. The

SOP. blush! _____

TEN. blush! _____

BASS. blush! _____

(pizz.)

cresc. f sfz sfz

QUARTET.—(Claudine, Lucien, Dondidier & Crapotte.)

"THE INTRIGUERS."

Words by
C. M. S. M^o LELLAN.

Music by
IVAN CARYLL

Allegretto.

Piano.

mf

cresc.

LUCIEN. CLAUDINE.

LUC. My name's Ga - ri - del her's Clau - dine, We'll ex - plain to you what we mean,

p subito

LUCIEN. CLAUDINE.

LUC. Why we've tum- bled in on the scene With - out a - ny kind of

LUCIEN.

CLA. warn - ing, We were out on a sort of spree,

CLAUDINE. LUCIEN.

CLA. I with Lu - ci - en, he with me, We were two but there

CLAUDINE. DONDIDIER.

CLA. And it all took place this morn - ing. Well

LUC. came in three, And it all took place this morn - ing.

DON.

I've no time to lis - ten to a wheeze, And I don't care a

DON.

bit a - bout a mys - te - ry, So take a turn to the

DON.

left if you please, And go next door with your his - to - ry; It

CRAPOTTE.

CRO.

may be good to vo - ca - lize and hop, If you've com - plaints of a

CRO.

na - ture a - tra - bi - li - ar, But when you do it in an

CRO.

an - tique shop, I don't know a - ny - thing that's sil - li - er.

LUCIEN. CLAUDINE.

You'll have vi - si - tors all the day, There's a crowd of them

P subito

LUCIEN. CLAUDINE.

bound this way, First my beau - ti - ful fi - an - cée, A

CLA. LUCIEN.

girl that is most sus - pic - ious, She thinks I am a

cresc. *mf*

LUC. CLAUDINE.

bit un - true, You're the one that's to pull him through,

CLA. LUCIEN.

To be ab - so - lute - ly vi - cious!

LUC. CLAUDINE.

When She comes I re - ly on you, To be ab - so - lute - ly vi - cious!

cresc. *f*

ECCENTRIC DANCE.

marcato.

p *mf* *p*

mf *cresc.* *f*

dim.

The musical score is written for piano in D major (two sharps) and 2/4 time. It consists of five systems of two staves each. The first system begins with the tempo marking *marcato.* and includes a fermata over the first measure. The second system continues the melodic and harmonic development. The third system features dynamic markings *p*, *mf*, and *p*. The fourth system includes *mf*, *cresc.*, and *f*. The fifth system concludes with a *dim.* marking and a fermata over the final measure.

LUCIEN. CLAUDINE.

You don't know it, but you're my chum, You've to say it when.

p subito

CLA. LUCIEN. CLAUDINE.

peo - ple come, If you should-'nt, then things will hum, And

CLA. LUCIEN.

he'll be a man to pi - ty, I've been meet - ing you

p

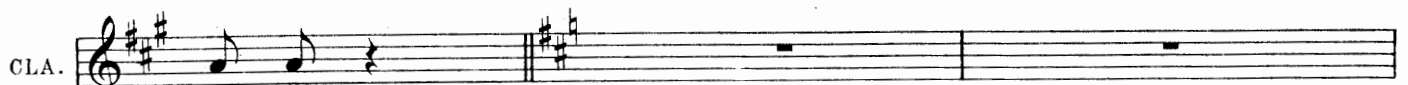
LUC. CLAUDINE.

twice a week, You've a cha - rac - ter quite un - ique,

CLA.  And your wife is young and

LUC.  You've lum - ba - go, till you can't speak, And your wife is young and


 *cresc.* *mf*

CLA.  pret - ty.

LUC.  pret - ty.

DONDIDIER.

 That both of these are dot - ty on the top, Has

 *p*

DON.  now been proved, there is - 'nt an - y doubt of it, They



DON. take up space that we need in the shop, So

DON. ask them please to get out of it. It's ru - mour'd here you're

CROPOTTE.

CRO. fool - ish in the head, And this I take to be

CRO. truth - ful on the face of it, So tie a string a - round the

CRO.

things you've said, And home to mother make a

CRO.

race of it. Don't lose cou-rage, 'twill soon be clear

LUCIEN.

p subito

CLAUDINE.

Why we've sud - den - ly poppd in here. You're a lit - tle bit

LUCIEN.

LUC.

CLAUDINE.

dull we fear, We'll try to be more ex - plic - it.

cresc.

LUCIEN.

LUC. *mf*
Soon you'll meet with a lot of strife,

CLAUDINE.

CLAU. Sad re - sult of your aw - ful life, And

LUCIEN.

LUC. You're her hus - band,

CLAU. I'm your wife, Now there is the plot, don't miss it!

LUC. Now there is the plot, don't miss it!

cresc.

pick

ECENTRIC DANCE.

The first system of musical notation for 'ECCENTRIC DANCE.' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The tempo/mood is marked *marcato*. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords. There are two '7' markings in the bass staff, likely indicating a 7th fret on a guitar.

The second system of musical notation continues the piece. It features similar rhythmic patterns and dynamics. A *p* (piano) dynamic marking is present in the lower staff.

The third system of musical notation shows a variety of dynamics: *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), and *crese.* (crescendo). The music continues with complex rhythmic figures.

The fourth system of musical notation includes dynamics of *f* (forte) and *ff* (fortissimo). A hairpin crescendo symbol is used to indicate a gradual increase in volume.

The fifth system of musical notation concludes the piece with complex rhythmic patterns and dynamics, including accents and hairpin crescendo symbols.

CONCERTED NUMBER

(La Comtesse, Madame Dondidier, Lucien, Dondidier and Chorus.)

"DONNY DID'NT, DONNY DID."

Words by
C. M. S. Mc LELLAN.

Music by
IVAN CARYLL.

Allegro moderato.

Piano.

f *simile*

mf *f*

f

SOPRANO.

TENOR.

BASS.

f

What's the

f

What's the

f

f

SOP.
TEN.
BASS.

mat - ter, what's the mat - ter? What's the cause of this a - larm? Such a
mat - ter, what's the mat - ter? What's the cause of this a - larm? Such a
mat - ter, what's the mat - ter? What's the cause of this a - larm? Such a

COMTESSE.

I will

SOP.
TEN.
BASS.

clat - ter, such a clat - ter, Tell us who has suf - fered harm?
clat - ter, such a clat - ter, Tell us who has suf - fered harm?
clat - ter, such a clat - ter, Tell us who has suf - fered harm?

COM. tell you what's the mat - ter, that per - son o - ver there -

COM. *rall.* *Meno mosso.* *Allegro moderato.*
Has in - sult - ed - La Com - tes -

COM. - - - se de Mon - tan - vert!

DONDIDIER.
La Com - tes - se! La Com - tes -

Mme DONDIDIER.

DON. -se! Oh,

SOP. *mf* La Com - tes - se, *p* de Mon - tan - vert!

TEN. *mf* La Com - tes - se, *p* de Mon - tan - vert!

BASS. *mf* La Com - tes - se, *p* de Mon - tan - vert!

DONDIDIER.

Mme D. hor - ror! Oh, hor - ror, What does she mean, Phi - lippel I

LUCIEN.

DON. think, I think I must be walk - ing in my sleep. Go

LUC.

ea - sy! Go ea - sy! it's just a slight mis - take, And

mf

LUC.

na - tu - ral for a - ny one to make A - vaunt!!

DONDIDIER.

cresc. *sfz* *f*

Moderato.

marcato

CONTESSA.

He kiss'd me on the cheek, did Don - di - di -
He gripp'd me like a vice, did Don - di - di -

mf *rit.* *a tempo*

COM. *- er, Yes he did, Shock - ing lan guage did he speak, did Don - di - di -*
- er, Yes he did, And he tried to kiss me, twice, did Don - di - di -

SOP.
 Did he, eh?
 Did he, eh?

TEN.
 Did he, eh?
 Did he, eh?

BASS.
 Did he, eh?
 Did he, eh?

COM. *- er, Yes, he did; Though my temp - 'ra - ment is cold, And my*
- er, Yes, he did; But my mo - rals are of steel, They have

SOP.
 Did he, eh?
 Did he, eh?

TEN.
 Did he, eh?
 Did he, eh?

BASS.
 Did he, eh?
 Did he, eh?

COM.

dig - ni - ty is great, My as - sail - ant he was bold, And he
wea ther'd ev - 'ry test, And I quick - ly made him feel, He'd an

cresc. *mf*

COM.

rit. *a tempo*

did - n't he - si - tate, But he kiss'd me on the cheek, did Don - di - di -
ice - berg on his chest, But he tried to melt the ice, did Don - di - di -

rit. *a tempo*

COM.

- er, Yes he did. Yes he did. Yes he
- er, Yes he did. Yes he did. Yes he

SOP.

Did he, eh? Did he, eh? Did he, eh?
Did he, eh? Did he, eh? Did he, eh?

TEN.

Did he, eh? Did he, eh? Did he, eh?
Did he, eh? Did he, eh? Did he, eh?

BASS.

Did he, eh? Did he, eh? Did he, eh?
Did he, eh? Did he, eh? Did he, eh?

f *mf*

COM. *did. did.* *Mme DON.* *DON*
Don-ny did - n't, No I

SOP. *Did he do or did-n't do it, did he, eh? Don-ny did,*

TEN. *Did he do or did-n't do it, did he, eh? Don-ny did,*

BASS. *Did he do or did-n't do it, did he, eh? Don-ny did,*

COM. *Mme DON.* *DON.* *LUCIEN.*
did - n't, Yes you did, Don-ny could - n't, Don-ny would-n't, Don-ny does as he is bid,

SOP. *Well, if*

TEN. *Well, if*

BASS. *Well, if*

COMTESSE.

Don-ny did it, and he did it, Just as

SOP.
Don-ny did - n't do it, What did Don-ny Don-ny do?

TEN.
Don-ny did - n't do it, What did Don-ny Don-ny do?

BASS.
Don-ny did - n't do it, What did Don-ny Don-ny do?

Mme DON. DON. COM. Mme DON.

I have told to you, Don-ny did - n't, No I did - n't, Yes you did, Don-ny's

SOP.
Don-ny did.

TEN.
Don-ny did.

BASS.
Don-ny did.

DONDIDIER. LUCIEN.

Mme D. fri-gid, Don-ny's ri-gid, But he took a lit-tle skid.

SOP. Well, if Don-ny says he did - n't and the

TEN. Well, if Don-ny says he did - n't and the

BASS. Well, if Don-ny says he did - n't and the

Mme D. Did you

SOP. la - dy says he did, Then the truth a - bout the mat - ter must re - main for ev - er hid!

TEN. la - dy says he did, Then the truth a - bout the mat - ter must re - main for ev - er hid!

BASS. la - dy says he did, Then the truth a - bout the mat - ter must re - main for ev - er hid!

COM. Yes, you did it, yes, you did it! Yes, you

Mme D. do it? Did you do it?

LUC. Don-ny does as he is bid! Don-ny

DON. Did-n't do it! Did-n't, do it!

mf *p* *mf*

COM. did it, did it, did it!

LUC. took a lit-tle skid! Don-ny

SOP. Did! Did! Did! Did!

TEN. Did-n't! Did-n't! Did-n't! Did-n't! Did-n't!

BASS. Did-n't! Did-n't! Did-n't! Did-n't! Did-n't!

mf

COM. *Yes, you did!*

Mme D. *Don-ny did-nt! Don-ny could-nt!*

LUC. *did! Don-ny*

DON. *No, I did-nt! Don-ny would-nt!*

SOP. *Did! Did! Did! Did! (Spoken.) Did! Did!*

TEN. *Did-nt! Did-nt! Did-nt! (Spoken.) Did-nt! Did-nt!*

BASS. *Did-nt! Did-nt! Did-nt! (Spoken.) Did-nt! Did-nt!*

LUC. *does as he is bid. COMTESSE. Don-ny*

SOP. *Did! Well, if Don-ny did-nt do it, What did Din-ny Don-ny do?*

TEN. *Did-nt! Well, if Don ny did-nt do it, What did Din-ny Don-ny do?*

BASS. *Did-nt! Well, if Don-ny did-nt do it, What did Din-ny Don-ny do?*

Mme DONDIDIER. DONDIDIER.

COM. did it, and he did it, Just as I have told you so. Don-ny did-nt, No I

SOP. Don-ny did.

TEN. Don-ny did.

BASS. Don-ny did.

cresc. *f* *p*

COM. Yes you did! Don-ny

MED. Don-ny's fri-gid, Don-ny

LUC. But he took a lit-tle skid, Well, if

DON. did-nt! Don-ny's ri-gid! Well, if

SOP. Well, if

TEN. Well, if

BASS. Well, if

cresc. *f*

COM. did it, and he did it, Just as I have told to you, Don - ny

M^{me} D. could - n't, Don ny would - n't, As the la - dy says he did, Don - ny's

LUC. Don - ny says he did - n't, And the la - dy says he did, Then the

DON. did - n't, no I did - n't, As the la - dy says I did, No I

SOP. Don - ny says he did - n't, And the la - dy says he did, Then the

TEN. Don - ny says he did - n't, And the la - dy says he did, Then the

BASS. Don - ny says he did - n't, And the la - dy says he did, Then the

COM. did it, and he did it, Just as I have told to you, And there'll

M^{me} D. fri - gid, Don - ny's ti - mid, Just as I have told to you, And there'll

LUC. truth a - bout the mat - ter Must re - main for e - ver hid, And there'll

DON. did - n't no I did - n't As the la - dy says I did, And there'll

SOP. truth a - bout the mat - ter Must re - main for e - ver hid, And there'll

TEN. truth a - bout the mat - ter Must re - main for e - ver hid, And there'll

BASS. truth a - bout the mat - ter Must re - main for e - ver hid, And there'll

cresc. *ff*

COM. ne - ver be a mys - te - ry a - bout Don - di - di - er, For he

M^{me} D. ne - ver be a mys - te - ry a - bout Don - di - di - er, For he

LUC. al - ways be the mys - te - ry a - bout Don - di - di - er, Did he

DON. ne - ver be a mys - te - ry a - bout Don - di - di - er, For I

SOP. al - ways be the mys - te - ry a - bout Don - di - di - er, Did he

TEN. al - ways be the mys - te - ry a - bout Don - di - di - er, Did he

BASS. al - ways be the mys - te - ry a - bout Don - di - di - er, Did he

1. *Spoken.* | 2. *ff*

COM. did it, did it, did it, Yes you did! yes you did! did! For he did it, did it

M^{me} D. did - n't, did - n't, did - n't, No he did - n't! no he did - n't! did - n't. Don-ny did - n't Don-ny

LUC. do or did - n't do it, Did he eh? did he eh? eh? Did he do or did - n't

DON. did - n't, did - n't, did - n't, No I did - n't! no I did - n't! did - n't! And the truth a - bout the

SGF. do or did - n't do it, Did he eh? did he eh? eh? Did he do or did - n't

TEN. do or did - n't do it, Did he eh? did he eh? eh? Did he do or did - n't

BASS. do or did - n't do it, Did he eh? did he eh? eh? Did he do or did - n't

1. *f* | 2. *ff*

COM. did it, yes you did! yes you did! _____

M^{me} D. did - n't, did he eh? did he eh! _____

LUC. do it, did he eh? did he eh! _____

DON. mat - ter must re - main for e - ver hid! _____

SOP. do it, did he eh? did he eh! _____

TEN. do it, did he eh? did he eh! _____

BASS. do it, did he eh? did he eh! _____

The Kiss Waltz

Words by C.M.S. McLELLAN.

Music by IVAN CARYLL.

Introduction.

pp

f *p*

I have kiss - es in plen - ty, But, if you

con espress.

please,..... I give va - ri - ous kiss - es in

dif f'rent keys,..... Warm, sweet

cresc.

kiss - es that kin - dle, and cold that freeze:..... I can

cresc.

give both kinds with ease.....

V.

If I ev - er de - cide you de -

mf

serve such bliss,..... I'll bend near - er and

near - er to you, like this!..... And the

dim. *pp*

world in e - clipse, All my love on my lips, I

will give you my best and my warm - est kiss

f

(The Kiss Waltz in pantomime.)

Tempo di Valse Lento.

First system of musical notation. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked "Tempo di Valse Lento." The dynamics are marked "mf" (mezzo-forte) and "con espress." (con espressione). The music consists of a treble and bass staff. The treble staff features a melody of chords and single notes, while the bass staff provides a simple harmonic accompaniment.

Second system of musical notation. The treble staff continues with a melodic line of chords, some of which are beamed together. The bass staff continues with a steady accompaniment of chords.

Third system of musical notation. The treble staff features a melodic line with a "cresc." (crescendo) marking. The bass staff continues with a steady accompaniment of chords.

Fourth system of musical notation. The treble staff continues with a melodic line, including a "cresc." (crescendo) marking. The bass staff continues with a steady accompaniment of chords.

Fifth system of musical notation. The treble staff continues with a melodic line, including a "cresc." (crescendo) marking. The bass staff continues with a steady accompaniment of chords.

First system of musical notation. The treble clef staff contains a melody of eighth notes with a dynamic marking of *mf*. The bass clef staff provides a harmonic accompaniment of quarter notes.

Second system of musical notation. The treble clef staff features a melodic line with a slur over the first two measures. The bass clef staff continues with quarter notes.

Third system of musical notation. The treble clef staff has a slur over the first three measures, with dynamic markings *dim.* and *pp*. The bass clef staff continues with quarter notes.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff continues with quarter notes.

Fifth system of musical notation. The treble clef staff has a slur over the first two measures, with dynamic markings *f* and *p*. The bass clef staff continues with quarter notes.

DUET.- (Angele and Dondidier.)

"HIDE AND SEEK."

Words by
C. M. S. McLELLAN.Music by
IVAN CARYLL.

Allegretto.

Dondidier.

Piano.

DON.

DONDIDIER. *mf*

1. Oh

DON.

ANGELE.

I'm a wick - ed, aw - ful, wick - ed man, And I'm so
used to be as pi - ous as a pie, No doubt a

ANG.

glad That you are bad, Be just as wick-ed wont you as you
mild And hon-est child, But now how ve - ry gra - ti - fied am

ANG.

can, A ter - ri - fy - ing spec - ta - cle to see; If
I To find you such a mon - u - ment of shame, You

ANG.

DONDIDIER.

you were nice 'twould sim - ply break my heart, Is that a fact? Well I shall
are no doubt, the worst man on the earth, Or in the air, Or an - y -

DON.

act So aw - ful you will have to make a start And scam - per
- where, But off I pray, this ten - den - cy to mirth, For you're the

Meno mosso.

DON.

like a deer a - way from me. I'm af - ter you be - fore you've
moth and I the dead - ly flame. To rap - id - ly con - sume you

ANGELE.

DON.

time to speak, Well then we'll have a game of Hide and seek!
is my plan, Come catch me then, you wick - ed Sa - tyr Man!)

REFRAIN.

ANG.

Hide and seek! In and out and round a - bout, Coo, Coo! Peek - a -

DONDIDIER.

ANG.

- Boo! Hide and seek! Kitch - y catch and I'm your match,

ANGELE.

DON.
Coo, Coo! I see you! Hide and seek!

ANG.
If you should and on - ly could catch me, well what then? What

DONDIDIER.

ANG.
would you do? Peek - a - Boo! I'd prove to you Peek - a -

DON.
- Boo! That I'm the wick - ed - est,

ANG. Aw-ful - lest, Naugh-ti - est of all bad men!

DON. Dread-ful - lest, Naugh-ti - est of all bad men!

cresc. *f* *sfz*

mf *simile* *cresc.*

dim. *mf* *cresc.*

ANG. men!

DON. men!

Tempo I. 2. I men!

mf *f* *mf* *f*

DANCE.

The first system of musical notation for 'DANCE.' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a mezzo-forte (*mf*) dynamic. The upper staff features a series of chords and eighth-note patterns, while the lower staff provides a steady eighth-note accompaniment.

The second system continues the piece. The upper staff has a more active melodic line with eighth-note runs and chords. The lower staff maintains the eighth-note accompaniment. There are some dynamic markings like accents (*>*) in the upper staff.

The third system shows a continuation of the musical themes. A *cresc.* (crescendo) marking is placed in the lower staff, indicating a gradual increase in volume. The upper staff continues with its melodic and harmonic development.

The fourth system features a more complex texture in the upper staff with some sixteenth-note passages. The lower staff continues with the eighth-note accompaniment. The overall mood is rhythmic and dance-like.

The fifth system concludes the piece. It features a *sfz* (sforzando) dynamic marking in the lower staff, indicating a strong accent. The music ends with a final chord in the upper staff and a rest in the lower staff.

QUARTET.— (The Duel.)

"THE RIGHT TO LOVE."

Words by
C.M.S. McLELLAN.

Music by
IVAN CARYLL.

Lucien. Moderato %

Piano. *f*

LUC.

Since
It's

tr

mf

LUC.

MAURICE.

France was France, And man was man, And wo - man ruled them both, In
doubt-less true, that Eve was French, She tempt-ed - A - dam so, But

tr

MAU. ANGELE.

Love's romance 'Twas win who can, To fight be—nev-er loth, And
'tween the two No oth - er wench, Could seeds of—dis-cord sow, But

ANG. CLAUDINE.

maid or wife, When blades flash'd out, Took sides be - tween the two, They
had there been, Be - sides Miss Eve, A chic Pa - ri - si - enne, We

CLAU. LUCIEN.

caused the strife, So 'twas no doubt, The least that they could do; And
should have seen, You may be-lieve, A bit of—scratching then; And

LUC. MAURICE.

now once more up - on the field, We meet in con-flict fierce, To
if with - in that gar - den fair, A Frenchman bold had str yed, The

MAU. ALL. (unis)

fall be-fore, We deign to yield, Mid mer - ry_ carte and tierce. For
right to sin, Would then and there, Be set - tled_ by the blade.

ALL.

love, and the right to love, In France you must fight for love, And

ALL.

o - pen war de - clare Or lose your la - dy fair, To

marcato
cresc.

ALL.

have, with the right to hold Her love, like a knight of old, Who

ALL. *cresc.* *rall.* 1. *a tempo*

fought with re - dy - lance, You still must fight in France!

cresc. *f rall.* *f* *f* *D.C.*

ALL. 2. *a tempo*

France. For love, and the right to love, In

f a tempo

ALL.

France you must fight for love, And o - pen war de -

ALL.

-clare, Or lose your la - - dy fair. To

ALL. *ff*

have, with the right to hold Her love, like a knight of

ALL. *cresc.* *rall.*

old, Who fought with ready lance, You still must

ANG. *ff* *a tempo*

fight in France.

CLAU. *ff* *a tempo*

fight in France.

LUC. *ff* *a tempo*

fight in France.

MAU. *ff* *a tempo*

fight in France.

ff *a tempo*

FINALE.— ACT II.

Words by
C. M. S. McLELLAN.

Music by
IVAN CARYLL

Allegro moderato.

Soprano.

Tenor.

Bass.

Piano.

f

M^{me} D.

SOP.

TEN.

BASS.

mf

This time it's

A-gain a cry,

A-gain a cry,

A-gain a cry,

MmeD. I! See what I've seen!

SOP. What does it mean? We see a

TEN. What does it mean? We see a

BASS. What does it mean? We see a

The first system of the musical score features four vocal staves (MmeD., SOP., TEN., BASS.) and a piano accompaniment. The vocal parts are in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "I! See what I've seen!" for the mezzo-soprano; "What does it mean? We see a" for the soprano, tenor, and bass. The piano accompaniment includes dynamic markings of *f* (forte) and *f* (forte) with a hairpin.

MmeD.

SOP. group, A come-ly troop, Your hus-band too Is there on view, But

TEN. group, A come-ly troop, Your hus-band too Is there on view, But

BASS. group, A come-ly troop, Your hus-band too Is there on view, But

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics for the vocal parts are: "group, A come-ly troop, Your hus-band too Is there on view, But" for the soprano, tenor, and bass. The piano accompaniment continues with various chordal textures and melodic lines.

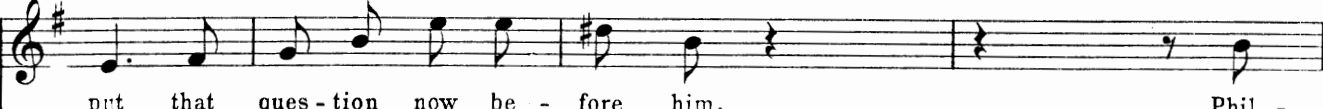
Mme D.  I'll


SOP.  why should these fair maids a - dore him?

TEN.  why should these fair maids a - dore him?

BASS.  why should these fair maids a - dore him?

 *mf*

Mme D.  put that ques - tion now be - fore him. Phil -

 *crese.* *f* *dim.*

Mme D.  - ippe! Our friends sug - gest it be en -

 *p*

M^{me}D. - quired, Why you are be - ing thus ad

M^{me}D. - mired DONDIDIER. A - las, Mar - got! I

DON. do not know! A - las Mar - got I do not know!

DON. Più mosso.

SOP. To that res - ponse we say: What ho!

TEN. To that res - ponse we say: What ho!

BASS. To that res - ponse we say: What ho!

Plü mosso. f marcato

BON.

CHORUS. in Unison.

1. In me you see an in-no-cent man, We've heard that claim be -
 2. I've been be - trayed in ter - ri - ble style, We've heard that tale be -

CHOR.

DONDODIER. CHORUS. in Unison.

- fore I don't know how my trou-bles be-gan, We've heard that said be -
 - fore The one. to blames my en - e - my vile, We've heard that tale be -

CHOR.

DONDIDIER.

- fore, I've al - ways been un - com-mon-ly strict, and vir - tu-ous to the
 - fore, My mor - al lapse you'll rea - di - ly find, Is trace - a - ble to his

BON.

core, But now I've been out rag - eous-ly trick'd,
 door I still pos - sess an in - no - cent mind,

DON.  And

SOP. 
 We've heard of that _____ be - fore.
 We've heard that claim _____ be - fore.

TEN. 
 We've heard of that _____ be - fore.
 We've heard that claim _____ be - fore.

BASS. 
 We've heard of that _____ be - fore.
 We've heard that claim _____ be - fore.


ff *pizz.*
mf rit. *p*

SOP. 
 Allegretto.
 we must judge by ap - pear - ances, by ap - pear - an - ces, In

TEN. 
 by ap - pear - an - ces, by ap - pear - an - ces,

BASS. 
 by ap - pear - an - ces, by ap - pear - an - ces,


 Allegretto.
p *f* *mf*

SOP. all mor - al - i - ty's_ clear-an-ces, You'll find that char-ac-ter's judged by ap -

TEN. You'll find that char-ac-ter's judged by ap -

BASS. You'll find that char-ac-ter's judged by ap -

SOP. -pear-an-ces, And you've been caught with the fem-in-ines,

TEN. -pear-an-ces, Sweet

BASS -pear-an-ces, Sweet

DONDIDIER.

It's all my en - e - my's

SOP. eight fem - in - ines,

TEN. fem - in - ines! eight fem - in - ines,

BASS. fem - in - ines! eight fem - in - ines,

1. 2.

DON. dark de - signs,

SOP. We've heard all that be - fore! -fore!

TEN. We've heard all that be - fore! -fore!

BASS. We've heard all that be - fore! -fore!

Più mosso.

DESIRÉE.

These

The piano introduction for the first system consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include a forte (*f*) marking at the beginning and a decrescendo (*dim.*) towards the end of the system.

DES. ar - gu - ments, O, Sa - tyr, cease, And turn your thoughts

The second system features a vocal line for Desirée and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include a piano (*p*) marking and a crescendo (*cresc.*) marking.

DES. to the po-lice!

The third system shows the continuation of the vocal line for Desirée, starting with a rest followed by the lyrics "to the po-lice!".

SOP. The po-lice!!

The fourth system shows the soprano vocal line, which begins with a rest and then sings "The po-lice!!".

TEN. The po-lice!!

The fourth system shows the tenor vocal line, which begins with a rest and then sings "The po-lice!!".

BASS. The po-lice!!

The fourth system shows the bass vocal line, which begins with a rest and then sings "The po-lice!!".

The piano accompaniment for the fourth system features a more complex texture with chords and moving lines in both hands. It includes a forte (*f*) dynamic marking and accents over the notes.

DES. They'll soon call round here to col - lect you And prob - a - bly we can't pro -

DES. - tect you, Oh in - ter - est - ing strang - er,

DES. fly! Your lib - er - ty's in dan - ger, flee! Well I DONDIDIÈR.

SOP. Fly, fly! Flee, flee!

TEN. Fly, fly! Flee, flee!

BASS. Fly, fly! Flee, flee!

DON.

thank you for your song, But I don't know how to fly, And I've

DON.

DESIRÉE.

been at home so long, I've for - got - ten how to flee, No mat - ter you have got to

DES.

try! To safe - ty you have got to hie, Well, I

SOP.

Try, try! Hie, hie!

TEN.

Try, try! Hie, hie!

BASS.

Try, try! Hie, hie!

DONDIDIER.

DESIRÉE.

DOŃ.

don't think I can hie, An - y more than I can fly, You have

DES.

sim - ply got to try!

DES.

He'll try!

DON.

I'll try!

SOP.

He'll try!

TEN.

He'll try!

BASS.

He'll try!

BENEVOL.

Too late! My trusty men are here!

(Spoken) Come in! You'll see them now appear!

BEN.

Meno mosso

Tempo di Marcia.

POLICEMEN.

TEN.

Read - i - ly, stead - i - ly, Tramp, tramp, tramp! Po - lice - men al - ways

BASS.

Read - i - ly, stead - i - ly, Tramp, tramp, tramp! Po - lice - men al - ways

SOP. *mf* Tramp, tramp, tramp, tramp,

TEN. *mf* Tramp, tramp, tramp, tramp,

BASS. *mf* Tramp, tramp, tramp, tramp,

TEN. P'men. BASS. march so, click - et - ty, clack - et - ty, clamp, clamp, clamp! our

TEN. P'men. BASS. march so, click - et - ty, clack - et - ty, clamp, clamp, clamp! our

SOP. ~~*mf*~~ Tramp, tramp, tramp, tramp, With a

TEN. *mf* Tramp, tramp, tramp, tramp, With a

BASS. *mf* Tramp, tramp, tramp, tramp, With a

TEN. P'men. BASS. necks as stiff as starch, oh! Nei - ther look - ing to left or right,

TEN. P'men. BASS. necks as stiff as starch, oh! Nei - ther look - ing to left or right,

SOP. tramp, tramp, tramp! tramp, tramp, tramp! With a

TEN. tramp, tramp, tramp! tramp, tramp, tramp! With a

BASS. tramp, tramp, tramp! tramp, tramp, tramp! With a

TEN. Yet al - ways keep - ing our game in sight, and

P'men. Yet al - ways keep - ing our game in sight, and

BASS. Yet al - ways keep - ing our game in sight, and

cresc. *f*

SOP. tramp, tramp, tramp, tramp! tramp! Cease man, Peace man

TEN. tramp, tramp, tramp, tramp! tramp! Pro - per - ly, cop - per - ly,

BASS. tramp, tramp, tramp, tramp! tramp! Pro - per - ly, cop - per - ly,

TEN. turn - ing mal - e - fac - tors pale and parched, oh! Pro - per - ly, cop - per - ly,

P'men. turn - ing mal - e - fac - tors pale and parched, oh! Pro - per - ly, cop - per - ly,

BASS. turn - ing mal - e - fac - tors pale and parched, oh! Pro - per - ly, cop - per - ly,

cresc.

SOP. be a kind Po-lice - man, and make us hap - py for the day,

TEN. tramp, tramp, tramp! With clubs and dar - bies han - - dy,

BASS. tramp, tramp, tramp! With clubs and dar - bies han - - dy,

TEN. tramp, tramp, tramp! With clubs and dar - bies han - - dy,

P'men. tramp, tramp, tramp! With clubs and dar - bies han - - dy,

BASS. tramp, tramp, tramp! With clubs and dar - bies han - - dy,

SOP. Please sir, we sir beg you on our knees sir, You won't take our

TEN. So - lid - ly, sto - lid - ly Clamp, clamp, clamp! They can't be bought with

BASS. So - lid - ly, sto - lid - ly Clamp, clamp, clamp! They can't be bought with

TEN. So - lid - ly, sto - lid - ly Clamp, clamp, clamp! We can't be bought with

P'men. So - lid - ly, sto - lid - ly Clamp, clamp, clamp! We can't be bought with

BASS. So - lid - ly, sto - lid - ly Clamp, clamp, clamp! We can't be bought with

SOP. pris - o - ner a - way, If you re - fuse..... Then we shall use both our

TEN. can - dy, When they come to the man they seek, His eye grows

BASS. can - dy, When they come to the man they seek, His eye grows

TEN. can - dy, When we come to the man we seek, His eye grows

P'men. can - dy, When we come to the man we seek, His eye grows

BASS. can - dy, When we come to the man we seek, His eye grows

SOP. hands on your face, we will, now which do you choose? Let him go free or we re - venge will

TEN. dim, and his knees grow weak, And off he walks to jail a tri - fle

BASS. dim, and his knees grow weak, And off he walks to jail a tri - fle

TEN. dim, and his knees grow weak, And off he walks to jail a tri - fle

P'men. dim, and his knees grow weak, And off he walks to jail a tri - fle

BASS. dim, and his knees grow weak, And off he walks to jail a tri - fle

SOP. wreak, sir - Yes, on your cheek, sir.

TEN. ban - dy, a tri - fle ban - - - dy!

BASS. ban - dy, a tri - fle ban - - - dy!

TEN. ban - dy, a tri - fle ban - - - dy!

Pimen. ban - dy, a tri - fle ban - - - dy!

BASS. ban - dy, a tri - fle ban - - - dy!

END OF ACT II.

The Parisian Two Step

(The Hudson Belle)

By IVAN CARYLL.

Allegretto

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of six systems of two staves each. The first system begins with a forte (*ff*) dynamic and includes the tempo marking *Allegretto*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* and *cresc.* are used throughout. The piece concludes with a final cadence in the sixth system.

Soprano. Hoop-la! lift your feet up high, Heel and toe,

Tenor. Hoop-la! lift your feet up high, Heel and toe,

Bass. Hoop-la! lift your feet up high, Heel and toe,

ff

off we go,..... Zim, Zam! now then

off we go,..... Zim, Zam! now then

off we go,..... Zim, Zam! now then

don't be shy, We're out till gay cock - crow.....

don't be shy, We're out till gay cock - crow.....

don't be shy, We're out till gay cock - crow.....

Hoop-la! hit that drum a - gain, Tick - le those cym - bals

Hoop-la! hit that drum a - gain, Tick - le those cym - bals

Hoop-la! hit that drum a - gain, Tick - le those cym - bals

too..... Wake up and stay bright, Till the

too..... Wake up and stay bright, Till the

too..... Wake up and stay bright, Till the

day - light, Whoop-ee de doo - den doo!.....

day - light, Whoop-ee de doo - den doo!.....

day - light, Whoop-ee de doo - den doo!.....

The musical score is written for piano in G major and 2/4 time. It consists of six systems, each with a treble and bass staff. The music is characterized by a steady rhythmic accompaniment in the bass and a more melodic line in the treble. Dynamics range from piano (p) to fortissimo (ff), with a crescendo (cresc.) marking in the third system. The score includes various musical notations such as slurs, accents, and dynamic markings.

SONG (Dondidier) and CHORUS.

I LIKE IT !

Words by C.M.S. Mc LELLAN.

Music by IVAN CARYLL.

All'o Mod'to

Piano introduction for 'Dondidier' in G major, 2/4 time. The music is marked 'All'o Mod'to' and begins with a piano (*f*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in both hands.

Musical score for 'Dondidier' with vocal line. The piano accompaniment is marked *mf*. The vocal line begins with a repeat sign and the lyrics: "At half past two this / At half past two this".

Vocal line for the chorus. The lyrics are: "af - ter-noon I was a mor - al man, / ve - ry day Girls were an aw - ful bore,".

Vocal lines for Soprano, Tenor, and Bass. The Soprano part is marked *ff* and has the lyrics "Clink! clink! clink!". The Tenor and Bass parts are also marked *ff* and have the lyrics "Clink! clink! clink!".

Piano accompaniment for the chorus. The music is marked *cresc.* and *ff*. It features a rhythmic pattern of eighth and sixteenth notes in both hands.

At half past three a
At half past three a

Life is a joy! Pop goes the wine Boom, ah!
Life is a joy! Pop goes the wine Boom, ah!

bold buf-foon Start-ed a dead-ly plan, To wreck my life on the
la - dy gay Called and remained till four, She wore light pink but she

rocks of sin, To break the door of my scruples in, And push me o - ver the
looked bright red, And oh, the things that she did and said, That bold young hussy in

sfz *mf*

cresc. *f*

brink, The brink where the glass - es clink! And the
pink, The thought of it makes me blink! And the

f Clink! clink! *f* Clink! clink!

f Clink! clink! *f* Clink! clink!

ff *f* *ff* *mf*

worst of it is, I like it, I like it, I like it, My
worst of it is, I like it, I like it, I like it, A

head goes 'round like a tee - to - tum, My heart goes thump like a
cy - clone came and it whirled me 'round, I lost my feet and I

big bass drum, Pip, pip with a zip, Pip, pip with a zip, Come and make things
 left the ground, Pip, pip with a zip, Pip, pip with a zip, To the stars I'm

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line consists of eighth and quarter notes. The piano accompaniment includes dynamic markings such as *cresc.* and *f*.

hum, And the worst of it is, I like it, I like it, I
 bound, And the worst of it is, I like it, I like it, I

The second system continues the vocal line and piano accompaniment. The piano part features a *mf* dynamic marking and includes some melodic lines with slurs.

like it, And the worst of it is, I like it, I like it, Yes, I do!
 like it, And the worst of it is, I like it, I like it, Yes, I do!

ff CHORUS

And the
 And the
 And the
 And the

The third system introduces a chorus section. The vocal line is followed by four staves of instrumental accompaniment, each with the lyrics "And the" underneath. The piano accompaniment includes dynamic markings for *ff*, *cresc.*, and *sfz*.

worst of it is, He likes it, He likes it, He likes it, His
 worst of it is, He likes it, He likes it, He likes it, A

worst of it is, He likes it, He likes it, He likes it, His
 worst of it is, He likes it, He likes it, He likes it, A

head goes 'round like a tee - to - tum, His heart goes thump like a
 cy - clone came and it whirled him 'round, He lost his feet and he

head goes 'round like a tee - to - tum, His heart goes thump like a
 cy - clone came and it whirled him 'round, He lost his feet and he

big bass drum, Pip, pip, with a zip, Pip, pip, with a zip,
left the ground, Pip, pip, with a zip, Pip, pip, with a zip,

big bass drum, Pip, pip, with a zip, Pip, pip, with a zip,
left the ground, Pip, pip, with a zip, Pip, pip, with a zip,

The first system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are repeated on both vocal staves.

The piano accompaniment for the first system is shown in two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings such as accents (>) and slurs. The key signature remains three sharps.

Come and make things hum, And the worst of it is, he
To the stars he's bound, And the worst of it is, he

Come and make things hum, And the worst of it is, he
To the stars he's bound, And the worst of it is, he

The second system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of three sharps. The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are repeated on both vocal staves.

The piano accompaniment for the second system is shown in two staves (treble and bass clef). It continues the rhythmic pattern from the first system, with dynamic markings and slurs. The key signature remains three sharps.

likes it, He likes it, He likes it, And the worst of it is, He

likes it, He likes it, He likes it, And the worst of it is, He

likes it, He likes it, Yes, he does! does!

likes it, He likes it, Yes, he does! does!

sfz *sfz*

SONG (Claudine and Angele.)

MY BEAUTIFUL LADY.

Words by C.M.S. Mc LELLAN

Music by IVAN CARYLL

Moderato

f

(Claudine) If I were a man I'd be not
(Angele) Each night on a rip - pling tide of

dim. *mf*

pres-i-dent, but just he Who plays the vi - o - lin in the band, At the
mel-o - dy I would glide, And live in the light of beau - ty's eyes, With

Ca - fé de Par - is.....
ev - 'ry - thing else out - side.....

f *dim.*

For then I should have a chance, By fid - dling to en -
I'd woo with a mag - ic bow, Such har - mon - ies sweet and

trance, And fill with ar - dor of romance the pret - ti - est girls in
low, The la - dies would for - get to eat, and Pom - me - ry cease to

cresc.

France. And while I'd play, my
flow.

f *mf*

yea - rn - ing eyes would say, My yea - rn - ing eyes would say,.....

rall.

Tempo di Valse

To you, beau-ti-ful la-dy, I raise my eyes,.....

mf
con espressione

My heart, beau-ti-ful la-dy, to your heart sighs,.....

Come, come, beau-ti-ful la-dy, to Par - a - dise,..... Ere the

cresc. *cresc.*

sweet, sweet waltz dream dies.....

Glide, glide, beau-ti-ful la-dy, on light, bright wings,.....

mf

While the rap-ture of mu-sic a-round us swings,.....

dim.

Dream, dream, dream and for-get Care, pain, use-less re-gret,

pp

Love, love, beau-ti-ful la-dy, in my heart sings.....

f *p* *Da Capo*

SONG.—(Garidel.)

"I'M SINGLE FOR SIX WEEKS MORE."

Words by
C.M.S.M^c LELLAN.

Music by
IVAN CARYLL.

Piano. *f* Tempo di Valse.

GARIDEL.

1. I'm going to be mar-ried in
2. Be - fore wed-ding dear-est An-

GAR.

June, _____ It's now the be - gin - ning of May, _____ And
-gele _____ I'm bid - ding good - bye to Clau - dine _____ I'm

mf R.H. *mf*

GAR. so I'm still free to com - mune With the life that is sin - gle and
tak - ing a ten - der fare - well Of her and of all that we've

GAR. gay; I'm free, but it's al - most a sin Al -
been Clau - dine is a ve - ry old friend I've

GAR. -read - y I ought to be true, I ought to sit down and be -
known her for near - ly a year A - las! our sweet friend - ship must

GAR. -gin To be - have as se - date hus - bands do But
end For I'm doom'd to a mar - ried ca - reer But

rit. *REFRAIN. rall.*

GAR. *a tempo*

not just yet, Just, yet, just yet. I've got a - bout six weeks
 not just yet, Just yet, just yet. I've got a - bout six weeks

p a tempo *mf*

GAR.

more _____ Six weeks to co - quet, co - quet, co - quet, With the
 more _____ Then I must for - get, for - get, for - get, All the

p *mf*

GAR.

life that we all a - dore _____ Of course at the end of my
 joys I have known be - fore _____ Clau - dine must be - come a mere

GAR. *rall.*

ba - che - lor - hood I'm sure to re - form and grow per - fect - ly good, But
 dream of the past, And I the con - ven - tion - al hub - by at last. But

rall. *f* *mf*

rall.

a tempo

GAR.

not just yet, Just yet, just yet, I'm sin - gle for six weeks
 not just yet, Just yet, just yet, I'm sin - gle for six weeks

The first system of music features a vocal line in G major with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *cresc.*, *rall.*, and *mf a tempo*. The key signature has two sharps (F# and C#).

GAR.

more.

more.

DANCE

The second system of music includes a vocal line with first and second endings, and a piano accompaniment. The piano part features dynamic markings like *cresc.* and *f*. The word "DANCE" is written above the piano part. The key signature remains G major.

The third system of music consists of piano accompaniment for the right and left hands. It continues the melodic and harmonic themes established in the previous systems.

The fourth system of music consists of piano accompaniment for the right and left hands, concluding the piece with a final cadence.