

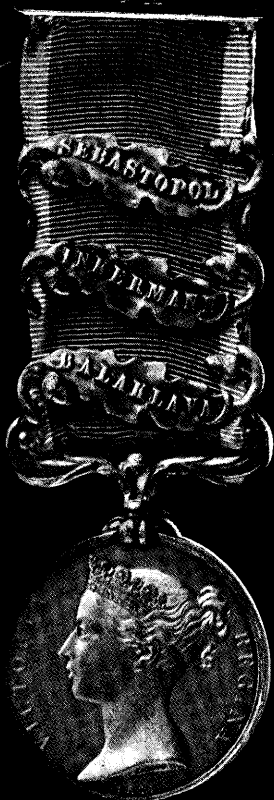
# The MEDAL & The MAID

A MUSICAL COMEDY

BOOK BY  
**OWEN HALL**

LYRICS BY  
**C.H. TAYLOR**

AND OTHERS



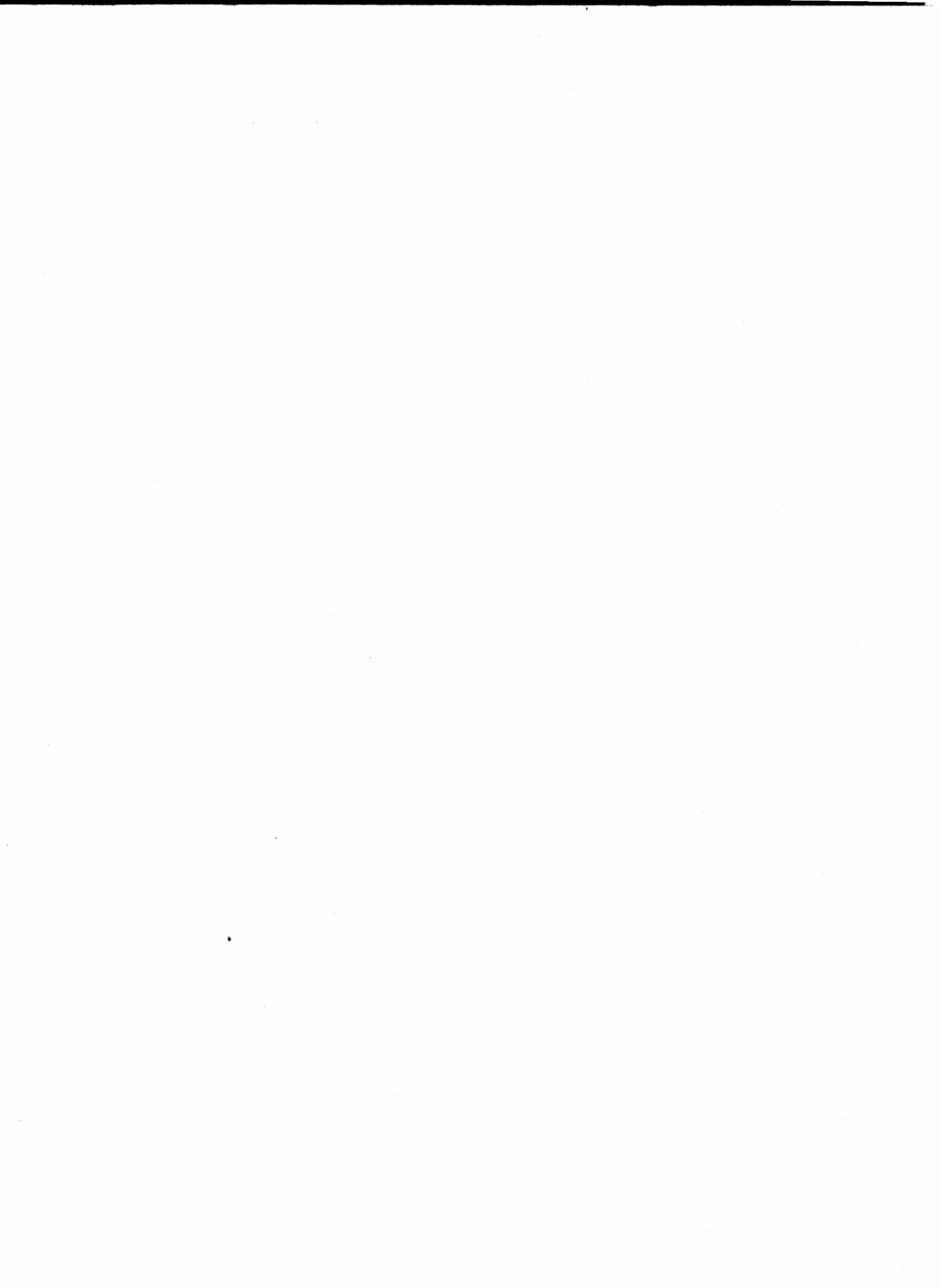
MUSIC  
BY  
**SIDNEY  
JONES**



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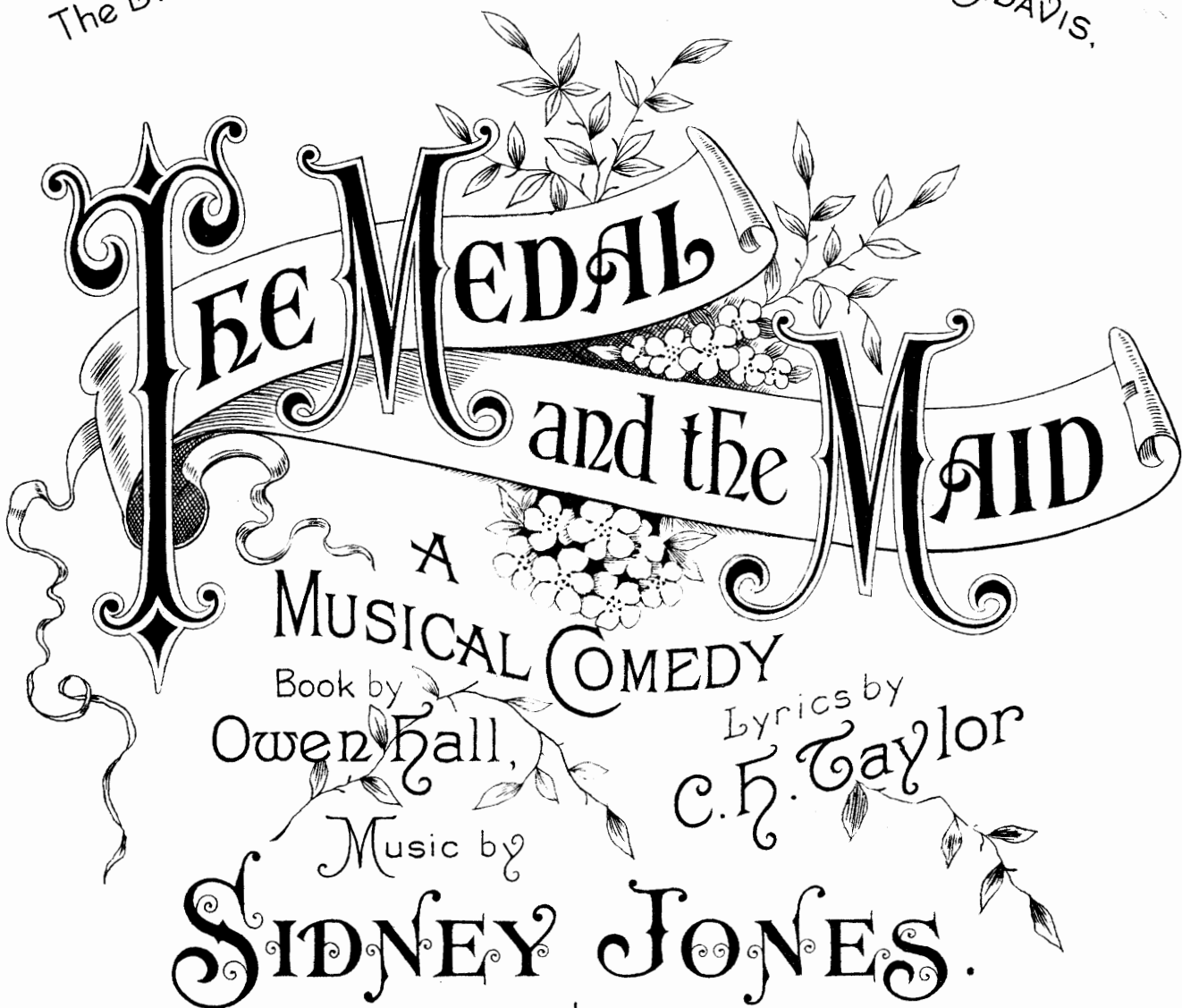
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The LYRIC THEATRE under the Management of MR. TOM B. DAVIS,  
APRIL 25<sup>TH</sup> 1903.



**THE MEDAL**  
and the **MAID**

A  
MUSICAL COMEDY

Book by  
Owen Hall,

Lyrics by  
C. H. Taylor

Music by  
**SIDNEY JONES.**

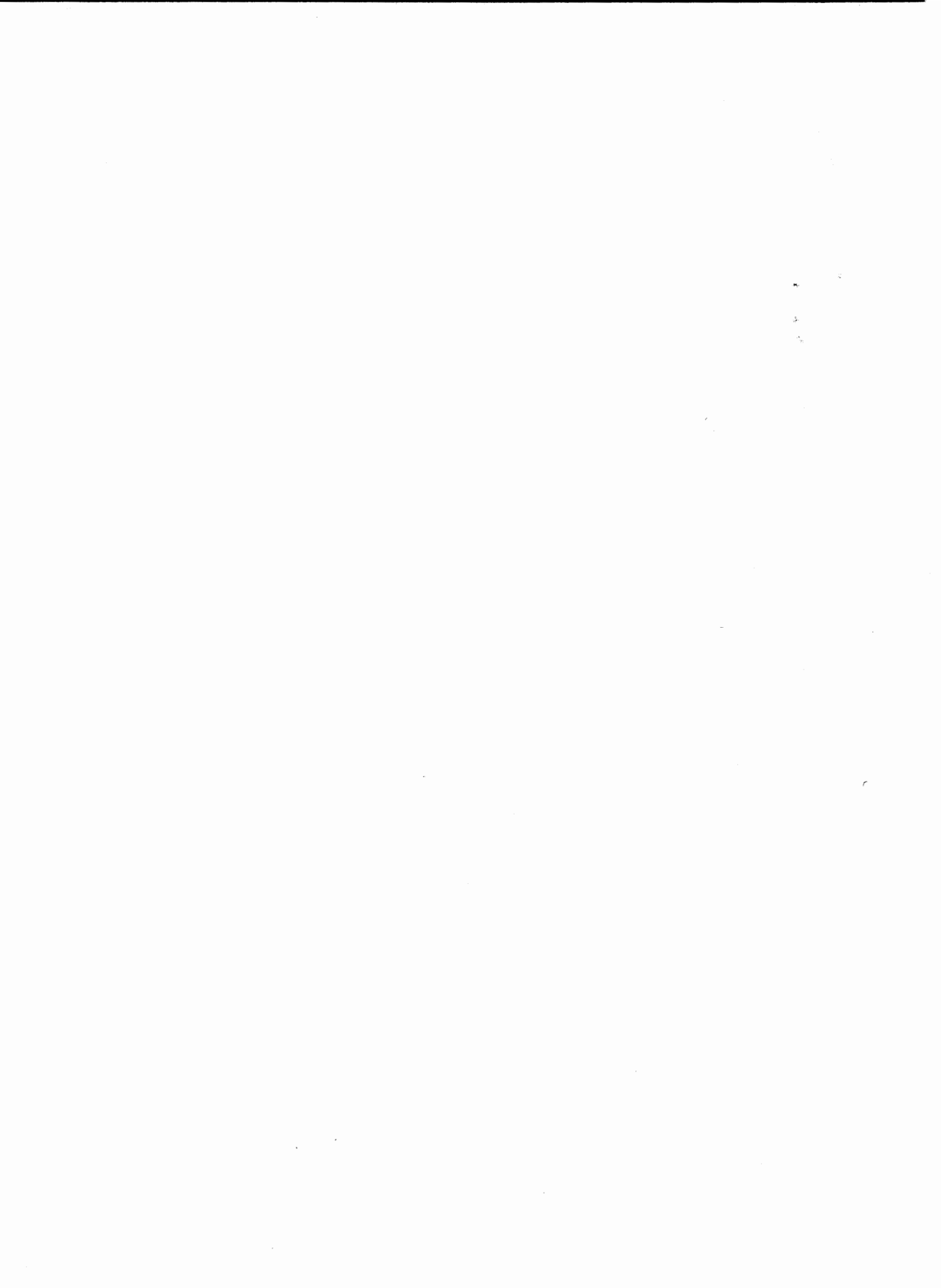
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"THE MEDAL AND THE MAID."

\*\*\*

*CHARACTERS.*

Josephine.  
Merva Sunningdale.  
Mrs. Habbicombe.  
Elsie Habbicombe.  
Miss Ventnor.  
Lord Belton.  
Levanter.  
Simon Pentweazle.  
Darien.  
A Sergeant.  
Allen Blythe, R.N.  
Lionel Habbicombe.  
Antoinette  
Violette  
Rosa  
Tita  
Conchita  
Marie  
Ilma Malden  
Sarah Sevenoaks  
Maud Hersham  
Gladys Combe  
Mona Vale  
Ada Bray  
Grant  
Melville  
Kingsley  
Blakeley  
Wheeler

} *Flower  
Girls.*

} *School  
Girls.*

} *Young  
Gentlemen.*

*Act I. ... .. Public Gardens at Cannes.*

*Act II. ... A wild territory in the Island of Karagovina.*

Production by SYDNEY ELLISON.

# "THE MEDAL AND THE MAID"

\*\*\*

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# "The Medal and the Maid"

A Musical Comedy in Two Acts

MUSIC BY

SIDNEY JONES.

Libretto by  
OWEN HALL.

No 1.- OPENING CHORUS.

Lyrics by  
CHAS. H. TAYLOR.

Allegro moderato.

PIANO.

## CHORUS. (VISITORS).

SOPRANO 1 &amp; 2.

TENOR.

BASS.

We have come from the ends of the earth To the Med.i.ter.

We have come from the ends of the earth To the Med.i.ter.

We have come from the ends of the earth To the Med.i.ter.

*mf*

- ra - nean Sea, And we're go - ing for all we are worth To be

- ra - nean Sea, And we're go - ing for all we are worth To be

- ra - nean Sea, And we're go - ing for all we are worth To be

jol - ly as jol - ly can be In the air of the place, in its beau - ty and grace, There's a

jol - ly as jol - ly can be In the air of the place, in its beau - ty and grace, There's a

jol - ly as jol - ly can be In the air of the place, in its beau - ty and grace, There's a



gen - e - ral feeling of glad - ness; And it's love - ly to live for a moment, and give up that  
 gen - e - ral feeling of glad - ness; And it's love - ly to live for a moment, and give up that  
 gen - e - ral feeling of glad - ness; And it's love - ly to live for a moment, and give up that

madness and give up that moment to music to music and  
 moment to music and madness, and give up that moment to music and  
 moment to music and madness, and give up that moment to music and  
 moment to music and madness, and give up that moment to music and

mad - - - ness.  
 mad - - - ness.  
 mad - - - ness.  
 mad - - - ness.

## CHORUS (VISITORS).

SOPRANI 1 &amp; 2.

Musical staff for Soprano 1 & 2, showing a melodic line with a fermata on the final note.

A kiss.

TENOR (VISITORS).

Musical staff for Tenor, showing a melodic line with a fermata on the final note.

A kiss.

MASK &amp; DOMINO SELLERS (TENORS).

Musical staff for Mask & Domino Sellers, showing a melodic line with lyrics: "If you would throw, in - cog - ni - to, a kiss, Then".

If you would throw, in - cog - ni - to, a kiss,

Then

BASS (VISITORS).

Musical staff for Bass, showing a melodic line with a fermata on the final note.

Piano accompaniment for the first system, featuring a treble and bass clef with chords and a piano (*p*) dynamic marking.

Musical staff for Soprano 1 & 2, showing a melodic line with a fermata on the final note.

Like this.

Musical staff for Tenor, showing a melodic line with a fermata on the final note.

Like this.

Musical staff for Mask & Domino Sellers, showing a melodic line with lyrics: "buy a nose, cou - leur de rose, Like this. A sure dis -".

buy a nose, cou - leur de rose, Like this.

A sure dis -

Musical staff for Bass, showing a melodic line with a fermata on the final note.

Like this.

Piano accompaniment for the second system, featuring a treble and bass clef with chords and a piano (*p*) dynamic marking.

That flash.

That flash.

- guise from search\_ing eyes that flash; They can - not pierce a nose, or

That flash.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'That flash.' The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, both in a key with two sharps (D major or F# minor).

Mous - - tache. They can - not pierce a nose —

Mous - - tache. They can - not pierce a nose —

fierce mous - tache. They can - not pierce a nose —

Mous - tache. They can - not pierce a nose —

*ff*

Detailed description: This system continues the vocal and piano parts. The vocal parts have lyrics such as 'Mous - - tache. They can - not pierce a nose' and 'fierce mous - tache. They can - not pierce a nose'. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and concludes with a fermata over the final chord.

## (FLOWER GIRLS).

or fierce mous - tache. See this Mi - mo - - sa

or fierce mous - tache.

or fierce mous - tache. A kiss, sub -

or fierce mous - tache.

*p*

So sweet - ly blown; On sun - ny banks — They

- ro - - sa, Dis - creet - ly thrown. Cheap!

*poco cresc.*

used — to bask Ro - - ses!

Cheap at two francs!

Tempo di Valse.

Messieurs, Mes - dames! Mes - sieurs, Mes - sieurs

No - ses! No - ses! No - ses

ores - cen - do.

*ff* *p*

Flow - ers gay Mes - sieurs, Mes - dames! Picked to -

*pp*

- day, All fresh and bloom - ing; Buy our po - sies, Mes - sieurs, Mes -

- dames! Lil - ies, ro - ses, The air per - fum - ing.

CHORUS.  
SOPRANO 1 & 2.

Oh this is charming! How sweet they smell What price for these Fair  
FLOWER GIRLS.  
Flow - ers gay Monsieurs, Mes - dames! Picked to - day All  
M & D.S. & TENORS.  
If you would go in - cog - ni - to - Then buy a nose cou -  
BASSES.  
If you would go in - cog - ni - to Then buy a nose cou -

Mad' - moi - selle? That's not a - larming; And these as well? Yes if you  
fresh and bloom - ing Buy our po - sies, Mes - sieurs, Mes - dames, Lil - ies  
- leur de rose; A sure dis - guise from eyes that flash; They can - not  
- leur de rose; A sure dis - guise from eyes that flash; They can - not

*poco cresc.*

please kind Mad' - moi - selle, kind Mad' - moi - selle.  
 ro - ses the air per - fum - ing, per - fum - - - ing.  
 pierce a fierce mous - tache, a fierce mous - tache.  
 pierce a fierce mous - tache, a fierce mous - tache.

*p*

(SIX PRINCIPAL FLOWER GIRLS).

Though our pret - ty stock in trade is -

*pp*

Red. \* Red. \*

Suit - ed spec - ial - ly for la - dies, We pre - fer up - on - the

whole to deal with gen - tle - men a - lone

When they take an ear - ly stroll on their

own - Yes that is how they say it,

on their own. For they pay us what so - ev - er we de -



- mand, And nev - er nev - er at our pri - ces

This system contains the first two lines of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The piano part features chords and some melodic lines.

groan; While a lit - tle thing like change is hard - ly

*p*

This system contains the next two lines of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature changes to two flats (B-flat and E-flat), and the time signature changes to 3/4. The piano part includes a dynamic marking of *p* (piano).

**Allegretto.**

known

*L.H.* *f* *p*

This system begins with the tempo marking **Allegretto.** and the word **known**. It contains three lines of piano accompaniment. The key signature is two flats and the time signature is 2/4. The piano part includes dynamic markings *L.H.*, *f* (forte), and *p* (piano).

This system contains two lines of piano accompaniment. The key signature is two flats and the time signature is 2/4. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

This system contains two lines of piano accompaniment. The key signature is two flats and the time signature is 2/4. The piano part continues the rhythmic pattern from the previous system.

(4 SCHOOL GIRLS.)                      (OTHERS.)                      (FIRST 4.)                      (ALL.)

There's a pret.ty dress!    Where?    where?    Oh yes, Take care!    Take

The first system of the musical score consists of four measures. The vocal line is written on a single treble clef staff. The piano accompaniment is written on two staves (treble and bass clefs) joined by a brace. The music is in a 2/4 time signature. The key signature has one flat (B-flat). The lyrics are: "There's a pret.ty dress! Where? where? Oh yes, Take care! Take".

care!    Re - mem.ber we're supposed    to be    fear-ful-ly en-gross'd    In the

The second system of the musical score consists of four measures. The vocal line continues from the first system. The piano accompaniment continues with the same instrumental texture. The lyrics are: "care! Re - mem.ber we're supposed to be fear-ful-ly en-gross'd In the".

stu-dy of the les-son we are learn-ing;    And we nev-er let a look be dis -

The third system of the musical score consists of four measures. The vocal line continues. The piano accompaniment continues. The lyrics are: "stu-dy of the les-son we are learn-ing; And we nev-er let a look be dis -".

trac-ted from the book, ex - cept now and then -    A page requires turn - ing -

The fourth system of the musical score consists of four measures. The vocal line concludes the phrase. The piano accompaniment concludes with a final chord. The lyrics are: "trac-ted from the book, ex - cept now and then - A page requires turn - ing -".

We are pu-pils at a school, Where we live and act to rule, Though we

get no or-din-a-ry ed-u-ca-tion— We have, done with that, you

know, And they've sent us here to go Through a most ex-ten-sive course of Fas-cin-

a-tion! — Looking glas-ses are our books, And ap-pear-an-ces and

looks Form the el - e - ment - al parts of our tu - i - tion — And from

these we then pro - gress To the man - ners and ad - dress Ap - per - tain - ing to a

la - dy of po - si - tion — We don't learn ge - o - gra - phy Oh!

no, not we: His - to - ry, Or - tho - gra - phy, Or Rule of

three, But they teach us here to sigh For the com-ing by and bye, with a

heigh - dy! And a heigh - dy When a gen - tle - man of

rank, Or with plen-ty at the bank, Wants a ra-ther high-ly fin-ish'd lit-tle

la - - dy

CHORUS (VISITORS.)

SOPRANO 1 & 2.

Musical staff for Soprano 1 & 2, showing a melodic line with rests and notes in a key of D major and 6/8 time.

A kiss.

TENORS (VISITORS)

Musical staff for Tenors (Visitors), showing a melodic line with rests and notes.

A kiss.

M & D SELLERS (TENORS.)

Musical staff for M & D Sellers (Tenors), showing a melodic line with notes.

If you would throw in cog-ni-to A kiss, Then buy a nose, cou-

BASS (VISITORS)

Musical staff for Bass (Visitors), showing a melodic line with notes.

A kiss.

(Stage Band - Mandolins etc; (off stage)

Piano accompaniment for the Stage Band, featuring mandolins and other instruments. The music is in a 6/8 time signature and includes a piano (*p*) dynamic marking.

Musical staff for Soprano 1 & 2, second system, showing a melodic line with notes.

Like this.

Musical staff for Tenors (Visitors), second system, showing a melodic line with notes.

Like this.

Musical staff for M & D Sellers (Tenors), second system, showing a melodic line with notes.

leur de rose, Like this. A sure dis-guise from searching eyes That

Musical staff for Bass (Visitors), second system, showing a melodic line with notes.

Like this.

Piano accompaniment for the second system, featuring mandolins and other instruments. The music is in a 6/8 time signature.

That flash Mous -

That flash Mous -

flash, They can not pierce a nose, or fierce mous - tache

That flash Mous -

- tache They can not pierce a nose \_\_\_\_\_ or fierce moustache.

- tache They can not pierce a nose \_\_\_\_\_ or fierce moustache.

They can not pierce a nose \_\_\_\_\_ or fierce moustache.

- tache They can not pierce a nose \_\_\_\_\_ or fierce moustache.

*f* *p*

First system of piano accompaniment in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

Second system of piano accompaniment. The right hand continues the melodic development with some grace notes and slurs. The left hand maintains the harmonic support.

Third system of piano accompaniment. A *cresc.* (crescendo) marking is placed above the right hand staff, indicating a gradual increase in volume.

UNIS.

First vocal line starting with a whole note rest, followed by a melodic phrase: "La ——— la la la la la la la!"

La ——— la la la la la la la la!

Second vocal line with a rhythmic accompaniment of eighth notes.

La la la la la! The Ri - vi - er - a For mu - sic light and

Third vocal line with a rhythmic accompaniment of eighth notes.

La la la la la! The Ri - vi - er - a For mu - sic light and

Fourth system of piano accompaniment. A *mf* (mezzo-forte) marking is placed above the right hand staff.



On the Ri - vi - er - a Ah! where the gid.dy Gui - tar Ah!

gay ——— Wher - ev - er you are The gid - dy gui - tar And Man - do - line they

gay ——— Wher - ev - er you are The gid - dy gui - tar And Man - do - line they

And the gay Man - do - line they play ——— La la la la la! All the day ———

play ——— The lo - cal or - ches - tra ——— Plays Mar - ches by Sou -

play ——— The lo - cal or - ches - tra ——— Plays Mar - ches by Sou -

And you ne - ver es - cape Ha! Ha! Es - cape the lo - cal or - ches -

sa ——— How - ev - er you shape you ne - ver es - cape The lo - cal or - ches -

sa ——— How - ev - er you shape you ne - ver es - cape The lo - cal or - ches -

*cresc.*

- tra, Let the mo-ments go by with a spar- kle and pop, As the

- tra, Let the mo-ments go by with a spar- kle and pop, As the

- tra, Let the mo-ments go by with a spar- kle and pop, As the

*ff*

beads of the brim-ming wine fly to the top! Fill up with pleasure, and

beads of the brim-ming wine fly to the top! Fill up with pleasure, and

beads of the brim-ming wine fly to the top! Fill up with pleasure, and

drain ev'- ry drop, For 'tis Car- ni- val! Car- ni- val!

drain ev'- ry drop, For 'tis Car- ni- val! Car- ni- val!

drain ev'- ry drop, For 'tis Car- ni- val! Car- ni- val!

Car - - - ni - - - val! (Hur - rah)

Car - - - ni - - - val! (Hur - rah)

Car - - - ni - - - val! (Hur - rah)

*dim.*

*p*

The musical score consists of three vocal staves and four piano accompaniment systems. The key signature is one sharp (F#) and the time signature is 2/4. The vocal parts enter with the lyrics 'Car - - - ni - - - val! (Hur - rah)'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The first system includes a *dim.* (diminuendo) marking. The second system includes a *p* (piano) marking. The score concludes with a double bar line.

No 2.— OCTETTE and CHORUS.

“The Polo Championship we claim.”

PIANO

FOUR POLO PLAYERS.

1. The Polo championship we claim Of  
2. The cap, the costume and the stick, The

all the Ri - vi - e - ra, For none can beat us at the game, From Cannes to Bor - di -  
cle - ver lit - tle po - ny, Are ob - jects all con - sid - ered chic At Cannes and fair Men -

FOUR GIRLS.

- ghe - ra. And we all go to cheer them on, And when they get a goal, oh! We  
- ton - e. The cap, the costume, are our pride, But still up - on the whole, oh! Our

beam with pride, for we are gone Up - on the game of Po - lo.  
 eyes are for the man in - side, When he is play - ing Po - lo.

*f*

FOUR POLO PLAYERS.

Po - lo Po - lo

*p*

Po - lo is im - mense, And our team's as good as some a - cross the

FOUR GIRLS.

Ah

FOUR POLO PLAYERS.

Channel And we do not fear com - par - i - son in mat - ters of ex -

For we play it And we  
 - pense, For we play it as they play the game at Ran\_e - lagh — And they

**CHORUS.**

And they  
 And they  
 And they

*cresc.*

**FOUR GIRLS with CHORUS.**

do not fear com - par - i - son in mat - ters of ex - pense, For we they

**POLO PLAYERS with CHORUS.**

do not fear com - par - i - son in mat - ters of ex - pense, For we

do not fear com - par - i - son in mat - ters of ex - pense, For we

*f*

1.

play it as they play the game at Ran - e - lagh.

play it as they play the game at Ran - e - lagh.

play it as they play the game at Ran - e - lagh.

2.

Ran - e - lagh.

Ran - e - lagh.

Ran - e - lagh.

*cresc.*

*f*

# Nº 3. SONG and CHORUS. "In my Curriculum"

(Miss VENTNOR.)

Moderato.

VOICE.

PIANO.

The first system shows the beginning of the piece. The voice part has a whole rest for the first two measures. The piano accompaniment starts with a series of chords and triplets in the right hand, and a bass line in the left hand. The key signature has one flat (Bb) and the time signature is common time (C).

Miss V.

The second system contains the first line of the vocal melody with lyrics. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "In general terms you might allude to my Cur-ric-u-lum; Review the"

The third system contains the second line of the vocal melody with lyrics. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "subjects I include In my Cur-ric-u-lum; A-bout a 'high-ly mor-al tone' Re-"



- main dis - creet - ly dumb, A spi - rit more advanced is shown In my Cur -

- ric - u - lum. In my Cur - ric - u - lum, In my Cur - ric - u - lum, No

mid - dle class i - deas are known In my Cur - ric - u - lum.

In her Cur - ric - u - lum, In  
**CHORUS.**  
 In her Cur - ric - u - lum, In  
 In her Cur - ric - u - lum, In

Miss V.

Well,

her Cur-ric-u-lum, No mid-dle class ideas are known In her Cur-ric-u-lum.

her Cur-ric-u-lum, No mid-dle class ideas are known In her Cur-ric-u-lum.

her Cur-ric-u-lum, No mid-dle class ideas are known In her Cur-ric-u-lum.

**Allegro Moderato.**

first, in-stead of read-ing books, A girl is made to pass A

ADMIRAL.

course of fas-cin-a-ting looks Be-fore a look-ing glass. A

Miss V.

stu - dy I've no doubt that she Pur - sues ad li - bi - tum - We

call it Oc - u - lol - o - gy In my Cur - ric - u - lum.

It's

It's

It's

Miss V.

She

known as Oc - u - lol - o - gy In her Cur - ric - u - lum.

known as Oc - u - lol - o - gy In her Cur - ric - u - lum.

known as Oc - u - lol - o - gy In her Cur - ric - u - lum.

learns then how to neat - ly bait Her mat - ri - mo - nial hook; To

play at Bridge, to spec - u - late, And how to make a book. Should

ADMIRAL.

think the fin - ished art - i - cle Must be a per - fect plum - That

Miss V.

is in fact the prin - ci - ple Of my Cur - ric - u - lum.

The

The

The

Tempo I<sup>o</sup>

Miss V.

We teach her  
*rall.*  
 prin - ci - ple, the prin - ci - ple Of her Cur - ric - u - - lum.  
 prin - ci - ple, the prin - ci - ple Of her Cur - ric - u - - lum.  
 prin - ci - ple, the prin - ci - ple Of her Cur - ric - u - - lum.  
*f* *p* *rall.* *colla voce.*

dod - ges to re - new Her beau - ty - or a bill; And how to

drive a mo - tor through good form with - out a spill. In fact that

145530

in so-ci-e-ty Some one she may be- come— That is the

end and aim, you see, Of my Cur-ric-u-lum. Of

my Cur-ric-u-lum, Of my Cur-ric-u-lum, That

is the end and aim, you see, of my Cur-ric-u-lum.

CHORUS. Of  
Of  
Of

her Cur - ric - u - lum, of her Cur - ric - u - lum, That  
 her Cur - ric - u - lum, of her Cur - ric - u - lum, That  
 her Cur - ric - u - lum, of her Cur - ric - u - lum, That

The first system of the musical score consists of five staves. The top staff is a blank treble clef staff. The second and third staves are vocal staves with lyrics. The fourth and fifth staves are piano accompaniment staves. The music is in a minor key, indicated by a flat sign on the key signature.

is the end and aim, you see, Of her Cur - ric - u - lum.  
 is the end and aim, you see, Of her Cur - ric - u - lum.  
 is the end and aim, you see, Of her Cur - ric - u - lum.

The second system of the musical score consists of five staves. The top staff is a blank treble clef staff. The second and third staves are vocal staves with lyrics. The fourth and fifth staves are piano accompaniment staves. The music continues in the same minor key.

Dance.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several rests throughout the system.

The second system continues the piece with similar rhythmic complexity. It includes various note values and rests, maintaining the B-flat key signature. The notation is dense, with many notes beamed together.

The third system shows a continuation of the dance melody. The upper staff has a more melodic line with some slurs, while the lower staff provides a steady accompaniment with chords and single notes.

The fourth system introduces a triplet in the upper staff, indicated by a '3' above the notes. The lower staff continues with its accompaniment.

The fifth system features another triplet in the upper staff. The music remains in B-flat and continues with intricate rhythmic patterns.

The sixth and final system on the page concludes the piece. It features a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff, ending with a double bar line.



# Nº 4. CONCERTED NUMBER.—“Come to Acacia Villa”

Allegro moderato.

VOICE.

PIANO.

*mf*

1. (SCHOOL GIRLS.) If you'll fol - low us pray, We will show you the way That con -  
2. (Miss V.) Oh! they come here to be Ed - u - cat - ed by me From A -

*p*

ducts to A - ca - cia Vil - la. It's con -  
mer - i - ca, Af - ri - ca, A - sia; And the

tig - u - ous, but We a - - void a short cut When we  
 talk of the place Is the beau - ty and grace Of the

go to A - ca - cia Vil - la. (1. ADMIRAL.) De -  
 la - dies of Vil - la A - ca - cia. (2. PENTWEAZLE) to MRS Habb. If

light - ed, and proud, If I may be al - low'd, I would  
 on - ly I'd got A few cards, here's a spot Where I

add this for - ma - tion, so wa - - vy, Is fa -  
 bus' - ness and plea - sure could min - - gle. (LEVANTER) It's a  
 (to Miss V.)

- mil - iar too, It's a thing that we do When we have a Re - view In the  
 pu - z - zle to me How young gen - tle - men see So much beau - ty, and yet re - main

(CHORUS.)

Na - vy. When they  
 sin - gle. So much

When they  
 So much

When they  
 So much

(SCHOOL GIRLS.)

have a Re - view in the Na - - - vy So come then, No  
 beau - ty, and yet re - main sin - - - gle.

have a Re - view in the Na - - - vy  
 beau - ty, and yet re - main sin - - - gle.

have a Re - view in the Na - - - vy  
 beau - ty, and yet re - main sin - - - gle.

(Drum) *p*

long-er we'll stay, Per - mit us we pray To show you the way. So

come then, we'll show you the way That leads to A - ca - cia

CHORUS SOP. 1. & 2.

Vil - la. So come then, no long-er de - lay; Per -

TENOR.

Though the route that they take is an ob - vi - ous sham, The ap -

BASS.

Though the route that they take is an ob - vi - ous sham, The ap -

*mf*

- mit <sup>[us]</sup> then we pray To show you the way. Then come a-long pray, we'll they'll

-pear-ance they make is the fin-est re-clame, So they all for the sake of the

-pear-ance they make is the fin-est re-clame, So they all for the sake of the

show you the way That leads to A-ca-cia Vil-la

school cir-cum-nam-bu-late thus to A-ca-cia Vil-la

school cir-cum-nam-bu-late thus to A-ca-cia Vil-la

2.  
Vil - la.

2.  
Vil - la.

2.  
Vil - la.

*f*

*Fine.*

Detailed description: This musical score is for a piece titled "Vil - la." It consists of three vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is two sharps (D major), and the time signature is 4/4. The score is divided into three systems. The first system contains the vocal entries, each starting with a fermata and a "2." marking. The piano accompaniment begins in the second system with a complex texture of chords and moving lines. The second system continues the piano accompaniment. The third system features a dynamic marking of *f* (forte) and concludes with a *Fine.* marking. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

# Nº 5. CHORUS and SONG.

“Think you because I am alone?”

(JOSEPHINE.)

*Allegro.*

PIANO.

*ff*

CHORUS.

Bid her be gone— We want no in-terlo-pers here To

What is the matter?

in . terfere with our affairs, And she is one — Yes she is one!

Come, girl, be off! There is no room for such as you

Come, girl, be off! There is no room for such as you

Come, girl, be off! There is no room for such as you, for

Come, girl, be off! There is no room for such as you, for

Come, girl, be off! There is no room for such as you, for



such as you. Bid her be - gone and quick - ly too! Bid her be -

such as you. Come girl be

such as you. Come girl be

Andante. JOSEPHINE.

- gone \_\_\_\_\_ And quick - ly too! Think you because I am a -

off! \_\_\_\_\_ And quick - ly too!

off! \_\_\_\_\_ And quick - ly too!

*pp*

*p*

lone That cruel jeers will frighten me a-

Red. \* Red. \* Red. \*

-way? I've brought these flow'rs to sell, As

Red. \*

fresh as yours, as sweet to smell, To earn my bread to-

*poco cresc.*

-day. *pp* To earn my bread to . . . day.

♩:8.

The first system of music features a treble staff with a whole rest and a bass staff with piano accompaniment. The piano part consists of eighth-note chords and triplets in the right hand, and eighth-note chords in the left hand.

The second system continues the piano accompaniment with similar rhythmic patterns and triplets in the right hand.

Just a tri - fle tear - y,      Some - thing more than wea - ry, I have  
Buy my flow'rs who'll buy them?      Loud - ly will I cry them, Spite of

The third system introduces a vocal line in the treble staff, with lyrics underneath. The piano accompaniment continues in the bass staff.

come                      to sell my flow'rs.  
all                        that they may say.

The fourth system continues the vocal line and piano accompaniment, ending with a triplet in the piano's right hand.

Hours a-go I sought them; Ma - ny miles I've brought them, Wet with  
Though I ache and trem - ble, Fear I must dis - sem - ble Through the

dew and sun - ny show'rs. Down the dus - ty road,  
long and tiresome day. Hunger makes me bold, And

*And.*

La - den with - my load, Wea - ry foot and hun - gry as I  
till my flow'rs are sold, Courage from their sweet - ness I must

start - ed, Brave I try to be,  
bor - row, Just to earn a few Small

Hop - ing none can see That I am sad, and just a lit - tle hea - vy  
 coins, a sou or two, And, if I can, per - haps a tri - fle for to -

heart - ed. Who'll buy my pret - ty flow'rs! who'll buy! who'll  
 - mor - - row.

buy! Who'll buy my pret - ty flow'rs! Who'll buy! Who'll

buy! buy! Who'll buy!

D.S.

N<sup>o</sup> 6. DUET.—“Come kind gentlemen.”

(MERVA and JOSEPHINE.)

Tempo di Valse.

JOSEPHINE.

VOICE.

PIANO.

Come kind

gen - tle - men, buy my po - sies; I have vi - o - lets, jon - quils,  
 la - dy of fair po - si - tion, I shall make such an ex - hi -

ros - es, Ev-'ry blos - som that sweet - ly blows is Here to - day  
 bi - tion, For I don't know by in - tu - i - tion, Just like you,

MERVA.

Fresh bou - quets! Ah! Ah! now let me try!  
 What to do. Come! Come! soon we shall see:

Come kind gen - tle - men, po - sies buy;      Gath - er'd to - day,  
Bow, your la - dy - ship thus to me;      Vul - gar a shade,

Scent - ed and gay      Hand - some gen - tle - men look this way;  
Don't be a - fraid,      Lots of la - dies are so to - day; Per -

L.H.

Buy a bou - quet!      Buy a bou - quet!      Ah! \_\_\_\_\_  
chance it will pay,      Be - ing ou - trée.

MER: \_\_\_\_\_  
Ah! \_\_\_\_\_ ah! ah! ah!      ah! ah!

JOS: \_\_\_\_\_  
ah! \_\_\_\_\_ ah! ah!

*poco rit. a tempo*

ah, ah, ah, ah, \_\_\_\_\_ That is the way, the

ah, ah, ah, ah, \_\_\_\_\_ That is the way, the

*mf* *p poco rit.*

*MER:*

way, the way. If I but sauc - i - ly dis - play A

way, the way. If you but sauc - i - ly dis - play

ro - guish curl, \_\_\_\_\_ And teeth like pearl \_\_\_\_\_

A ro - guish curl, \_\_\_\_\_ And



*poco rit. a tempo*

And if a blush I add there - to,  
teeth like pearl. And if a blush you add there - to,

*poco rit. a tempo*

Just as a girl who tries, can do— Ah then I see that I shall  
Just as a girl who tries, can do— Ah then I see that you will

1.

be. A bright lit - tle flow'r girl too.  
A per - fect - ly

be. A bright lit - tle flow'r girl too  
A per - fect - ly

well bred girl,

JOS:

2. As a well bred girl,

*cresc.*

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a double bar line and a section symbol 'S' with the number '2'. The lyrics 'well bred girl,' are written below the staff. The second staff is another vocal line, also with a treble clef and one flat key signature, with the lyrics '2. As a well bred girl,' below it. The third staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a 'cresc.' (crescendo) marking. The piano part includes various chordal textures and melodic lines.

Ah ah ah ah ah ah ah ah ah ah a well

Ah ah ah ah ah ah ah ah ah ah a well

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and one flat key signature, containing the lyrics 'Ah ah ah ah ah ah ah ah ah ah a well'. The second staff is another vocal line with a treble clef and one flat key signature, also containing the lyrics 'Ah ah ah ah ah ah ah ah ah ah a well'. The third staff is a grand staff for piano accompaniment, featuring a 'f' (forte) marking and a key signature change to two flats (B-flat and E-flat) in the final measure. The piano part provides harmonic support for the vocal lines.

— bred girl.

— bred girl.

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and one flat key signature, containing the lyrics '— bred girl.'. The second staff is another vocal line with a treble clef and one flat key signature, also containing the lyrics '— bred girl.'. The third staff is a grand staff for piano accompaniment, featuring a 'f' (forte) marking and a key signature change to two flats (B-flat and E-flat) in the final measure. The piano part includes various chordal textures and melodic lines.

# No 7.- SONG.— "Any sort of girl."

(LEVANTER.)

**Moderato.**

VOICE. 3. Some

PIANO. 1. One  
2. Some

3. fel - lows take no end of care when they se - lect a hat, The  
fel - low has some fault to find With ev - 'ry girl he sees; An -  
fel - lows make a lot of fuss A - bout the clothes they wear; Some

3. man who sports a Pan - a - ma is most - ly short and fat. I  
oth - er can't make up his mind: I'm not so hard to please. Some  
fel - lows at their tail - ors cuss; But I - I just don't care. Some

3. walk in to a bar - ber's shop, and take the first I see, For

girls may have a great - er charm Than oth - er girls, may be, But  
fel - lows pay for suits of clothes As much as three pounds three; But

3. an - y sort of hat, an - y sort of hat,

an - y sort of girl, an - y sort of girl,  
an - y sort of suit, an - y sort of suit,

3. an - y sort of hat suits me. If it's  
*Tempo di Valse.* *rit.*

an - y sort of girl suits me. If she's  
an - y sort of suit suits me. If it's

*poco rit.*

3. quite a tempo a pro - per Shi - ny top - per, Ve - ry near - ly

young and ten - der, Tall and slen - der, Light up - on her  
neat - ly fit - ting, Nice - ly sit - ting; Trou - sers do not

*a tempo*

3. new; Or. *rit.* it's just *a tempo* a pot hat, Quick - ly got at,  
 feet; And she's sweet as hon - ey, Got some mon - ey,  
 bag; And it's got that hap - py kind of snap - py

3. I can make it do. *If. rit.* it's cur - ly brimm'd, or fan - cy  
 Grace - ful gay and neat; And she's just be - tween Say, sev - en -  
 cut, and does - n't sag, And it's made you know in Sav - ille

3. trimm'd, I do not wait to see, For an - y  
 teen, And twen - ty two, or three, Why an - y  
 Row, Or Jer - myn Street, may be, Why an - y

3. sort, an - y sort of hat suits me. \_\_\_\_\_  
 sort, an - y sort, of girl suits me. \_\_\_\_\_  
 sort, an - y sort, of suit suits me. \_\_\_\_\_

# No 8.—SONG. "The Frills upon the Petticoat."

(Miss VENTNOR and SCHOOLGIRLS.)

VOICE.

PIANO.

1. Of marks of high dis - tinc - tion      We hear of ma - ny types;      The  
2. I find it stim - u - lat - ing,      Be - cause girls must re - veal      Their

sol - dier and po - lice - man      Re - ceive good con - duct stripes;      So  
pride, at least in wear - ing      The hon - ours they con - ceal.      Each

when a la - dy pu - pil Does an - y - thing of note I  
 girl wears an ex - pres - sion, Meant clear - ly to de - note The

sim - ply put an - o - ther frill up - - on her pet - ti -  
 num - ber of the frills she has up - - on her pet - ti -

Miss V.  
 - coat. Thus, the  
 - coat. And, the

Schoolgirls.

She sim - ply puts an - o - ther frill Up - on her pet - ti - - coat.  
 The num - ber of the frills she has Up - on her pe - ti - - coat.

She sim - ply puts an - o - ther frill Up - on her pet - ti - - coat.  
 The num - ber of the frills she has Up - on her pet - ti - - coat.

She sim - ply puts an - o - ther frill Up - on her pet - ti - - coat.  
 The num - ber of the frills she has Up - on her pet - ti - - coat.

one frill girl is a good girl, A real do\_mes\_tic pet The  
 ten frill girl is our show girl When tit\_led par\_ents call; The

two frill girl is a bright girl, Who'd grace a Mai\_son\_ette. The  
 nine sees Ba\_che\_lor guar\_dians, And has the Gir\_ton drawl. The

three frill girl is a dear girl— She'll go a\_long way too; The  
 eight plays clas\_sic\_al mus\_ic To se\_rious fam\_i\_lies; Th.

four frill girl is a smart girl, Who knows the Peer\_age through. All  
 sev'n and six talk Church work To Reverend Dig\_ni\_ties. We



young - er sons with the five and six In hope - less rap - tures fall; And we've  
 thus de - scend to the girl with one, And I think that's all, but stop! We've a

1st Verse. / 1st  
 2nd Verse. / 10th SCHOOLGIRL.

then the sev'n and eight and nine, But the ten tops all. We are the  
 no frill girl, whose dear Pa - pa Is an Arch - bish - - op. We are the

2nd girl 3rd girl Miss V. 4th girl 5th girl 6th girl Miss V. 7th girl  
 9th girl 8th girl 7th girl 6th girl 5th girl 4th girl

one and two and three frill girl, And the four and five and six frill girl, And the  
 ten and nine and eight frill girl, And the sev'n and six and five frill girl, And the

8th girl 9th girl  
 3rd girl 2nd girl | 1. ALL

sev'n and eight and nine frill, and the ten frill girl.  
 four and three and

2. 1<sup>st</sup> girl. Miss V. Miss V.

two and one and the no frill girl. They are the

All girls. Miss V.

one and two and three frill girl, And the

All. Miss V.

four and five and six frill girl, And the sev'n and eight And

All.

nine frill, and the ten frill girl.

*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. Both staves are in the key of D major (two sharps). The music features a rhythmic pattern of eighth and sixteenth notes, with some rests. The bass line includes some chords and single notes.

The second system of musical notation continues the piece. It features similar rhythmic patterns in both the treble and bass staves. The bass line has some chords and single notes, and the treble line has some rests.

The third system of musical notation includes a dynamic marking of *f* (forte) in the bass staff. The music continues with rhythmic patterns in both staves. The bass line has some chords and single notes, and the treble line has some rests.

The fourth system of musical notation continues the piece. It features similar rhythmic patterns in both the treble and bass staves. The bass line has some chords and single notes, and the treble line has some rests.

The fifth system of musical notation concludes the piece. It features similar rhythmic patterns in both the treble and bass staves. The bass line has some chords and single notes, and the treble line has some rests.

## No 9.—SONG. "Prize for That."

(PENTWEAZLE).

Moderato.

VOICE.

PIANO.

8.

All the world's a sem - i - nar - y, Where as cir - cum - stan - ces va - ry, We are  
When to some - one she is mat - ed, And that some - one is be - lat - ed At the

learn - ing to be fool - ish or be wise; If we  
of - fice by some mat - ters un - for - seen; And he

don't a\_chieve the lat - ter, Well, it does - n't seem to mat - ter, For it  
puts in an ap - pear - ance, With a touch of in - co - her - ence, Show - ing

is - n't al - ways wis - dom wins the prize. When a  
in - stant - ly how bu - sy he has been. If she

mod - ern girl can stam - mer Through a bit of La - tin gram - mar, And can  
does - n't make sug - ges - tions, And re - frains from awk - ward ques - tions, In re -

con - ju - gate a - mo, "a - mas, a - mat," She — thinks she knows e - nough One  
- gard to the con - di - tion of his hat; And she dose - n't fume and fret, You may

man at least to bluff, And of course she wants a prize for  
make a lit-tle bet That she means to have a prize for

that. And of course she wants a prize for that. She may  
that. That she means to have a prize for that. She is

## CHORUS.

Of course!  
Of course!

Of course!  
Of course!

Of course!  
Of course!

not be o-ver wise, But she owns a pair of  
get-ting world-ly wise, And you safe-ly may sur-

*p*

eyes, And a trick-y lit-tle smile be-neath her hat  
 mise That she ve-ry soon will get a brand new hat;

CHORUS.  
 Be-neath her  
 A brand new

Be-neath her  
 A brand new

Be-neath her  
 A brand new

And if she can say by looks More than dry old La-tin  
 If she does - n't scold a bit, Well, I think you will ad -

hat.  
 hat.

hat.  
 hat.

hat.  
 hat.

books, Well, she ought to have a prize for that, a prize for  
 - mit That she ought to have a prize for that, a prize for

A prize for  
 A prize for

A prize for  
 A prize for

A prize for  
 A prize for

1. that.  
 that.

that.  
 that.

that.  
 that.

that.  
 that.



Last time.

that.  
that.

that. She may not be o - ver wise, But she owns a pair of eyes, And a  
that. She is get - ting worldly wise, And you safe - ly may sur - mise That she

that. She may not be o - ver wise, But she owns a pair of eyes, And a  
that. She is get - ting worldly wise, And you safe - ly may sur - mise That she

that. She may not be o - ver wise, But she owns a pair of eyes, And a  
that. She is get - ting worldly wise, And you safe - ly may sur - mise That she

trick - y lit - tle smile be - neath her hat - be - neath her hat, And if  
ver - y soon will get a brand new hat - A brand new hat, If she

trick - y lit - tle smile be - neath her hat - be - neath her hat, And if  
ver - y soon will get a brand new hat - A brand new hat, If she

trick - y lit - tle smile be - neath her hat - be - neath her hat, And if  
ver - y soon will get a brand new hat - A brand new hat, If she

she can say by looks More than dry old La - tin books Well she  
 does - n't scold a bit, Well, I think you will ad - mit That she

she can say by looks More than dry old La - tin books Well she  
 does - n't scold a bit, Well, I think you will ad - mit That she

she can say by looks More than dry old La - tin books Well she  
 does - n't scold a bit, Well, I think you will ad - mit That she

ought to have a prize for that, a prize for that.  
 ought to have a prize for that, a prize for that.

ought to have a prize for that, a prize for that.  
 ought to have a prize for that, a prize for that.

ought to have a prize for that, a prize for that.  
 ought to have a prize for that, a prize for that.

# Nº 10.- SONG. "Free! Free!"

(MERVA).

Con moto.

PIANO.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in G major and 12/8 time. The melody features a series of eighth notes in the bass clef and chords in the treble clef. Pedal markings are present below the bass staff.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in G major and 12/8 time. The melody continues in the treble clef while the bass clef provides harmonic support with chords and eighth notes. Pedal markings are present below the bass staff.

Musical notation for the first vocal line and piano accompaniment. The vocal line is on a single staff in G major, with lyrics: "Free, free, at last I am going to be!". The piano accompaniment consists of two staves (treble and bass clef) in G major and 12/8 time. Pedal markings are present below the bass staff.

Musical notation for the second vocal line and piano accompaniment. The vocal line is on a single staff in G major, with lyrics: "No more school bell's ear - ly morn - ing , cla - - mour". The piano accompaniment consists of two staves (treble and bass clef) in G major and 12/8 time. Pedal markings are present below the bass staff.

No more lessons at all for me;

Red. \* Red. \*

No more dismal dreary rules of grammar

No more practicing to do,

No more walking two and two. No more practicing

- ing to do; No more walk - ing two and two, two

and two. Free, free, at

*a tempo*

*poco rit.* *p a tempo*

Red. \* Red. \*

last I am go - ing to be! Free as ev - 'ry lit - tle bird That

Red. \* Red. \*

perch - es on the bough. "Chee!" "Chee!" The

*pp* *mf*

*pp*

Red. \* Red. \*

*Meno mosso.*

swallows are call-ing to me, "Come and try your wings, Like

*Meno mosso.*

oth - er hap - py things. Come and try your wings, like oth - er

*animato.*

hap - py things, For you're not a lit - tle school - girl

now." Done, done, — with

*mf* *p*

Ped. \* Ped. \* Ped. \*

bed at the stroke of the clock! No more lines de - fy - ing rules of

scan - - sion. No more — par -

- tic - u - lar persons to shock, When one's feel - ings un - der - go ex -

- pan - - sion. None to tell me "This is wrong,"

Free to wan - der all day long. None to tell me

"This is wrong" Free to wan - der all day long, all

day long. Free, free, at

*a tempo.*

*poco rit:* *p a tempo.*

*Red.* \* *Red.* \*

last I am going to be! Free as ev - 'ry lit - tle bird That

*Red.* \* *Red.* \*



perch - es on the bough. *pp* "Chee!" *mf* "Chee!" The

*pp* *mf*

Red. \* Red. \*

swallows are call - ing to me, *Meno mosso.* "Come and try your wings Like

*Meno mosso.*

oth - er hap - py things, *animato.* Come and try your wings like other hap - py things, For you're

*animato.* *p*

not a lit - tle school - girl now?"

*f*

Red. \*

# No 11.—QUARTETTE. "I'm going to be a Marquis."

*Allegro moderato.*

VOICE.

PIANO.

PENTWEAZLE.

2. I'm go - ing to be a Mar - quis, and with co - di - rect - or's

1. I'm go - ing to be a Mar - quis, and I won - der if they'll

2. stand, A ha - lo round my fore - head And a Bal - ance Sheet in hand. I'll

let Me wear a sil - ver gilt e - lec - tro plat - ed cor - o - net! I

2. bid for pop - u - lar - i - ty, And all will know me well, When  
know, in stock, some robes of state As good as new we've got For

2. com - pa - nies I "re - construct" At Can - non Street Ho - tel. Mrs. H. All  
since the cor - o - na - tion I have pur - chased quite a lot These

2. cheap at - trac - tions you must shun, And cul - ti - vate a tone, LEVANTER. And  
ti - tles are not quite the same as Eng - lish ti - tles' are You'll

2. then, of course, you'll have to run A thea - tre of your own. LIONEL. In  
sport a kind of fan - cy name, An or - der, or a star You'll

2. point of ge - nea - ol - og - y Your fam' - ly tree's a shrub, But  
go in - to so - ci - e - ty and find out in a bit Your

2. ev - en you may live to see Your name a - bove a "Pub." <sup>ALL.</sup> Oh! it's  
 or - der for no - bil - i - ty's an or - der for the pit But it's

2. something (etc.)  
 something to be a Mar - quis, No mat - ter of what or where; Wher -

- ev - er you are The ti - tle of Mar - quis gives the thing an air. It

looks so well in the pa - pers, And it's nice to hear them say "The

Mar - quis of Shal - a - ba - la - la - ba - la has ar - rived to - - day."

# Nº 12.- SHOEBLACK DANCE.

## POLKA.

PIANO.

*f* *dim.*

*mf*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals including sharps and naturals.

Second system of musical notation, continuing the piece with similar rhythmic complexity and melodic lines in both staves.

Third system of musical notation, featuring a change in key signature with the appearance of flats in the bass staff.

Fourth system of musical notation, showing a shift in the melodic focus between the two staves.

Fifth system of musical notation, characterized by a more active bass line with frequent sixteenth-note patterns.

Sixth system of musical notation, concluding the page with a final cadence and a key signature change to one flat.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. The bass staff starts with a bass clef and a key signature of one flat (Bb). It features a simple accompaniment of quarter and eighth notes.

The second system continues the piece. The treble staff shows more complex rhythmic patterns with sixteenth notes. The bass staff has a steady accompaniment. A dynamic marking of *f* (forte) is placed at the end of the system.

GRACEFUL DANCE.

The third system marks the beginning of the 'GRACEFUL DANCE' section. The key signature changes to three flats (Bbb). The treble staff features a melodic line with triplets and slurs. The bass staff provides a rhythmic accompaniment with quarter notes.

The fourth system continues the 'GRACEFUL DANCE' section. The treble staff has a melodic line with triplets and slurs. The bass staff has a steady accompaniment.

The fifth system continues the 'GRACEFUL DANCE' section. The treble staff has a melodic line with triplets and slurs. The bass staff has a steady accompaniment.

The sixth system continues the 'GRACEFUL DANCE' section. The treble staff has a melodic line with triplets and slurs. The bass staff has a steady accompaniment.

The seventh system continues the 'GRACEFUL DANCE' section. The treble staff has a melodic line with triplets and slurs. The bass staff has a steady accompaniment.

First system of musical notation, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The treble staff contains a complex melodic line with triplets and slurs, while the bass staff provides a simple accompaniment of quarter notes.

Second system of musical notation, continuing the piece with similar melodic and accompaniment patterns.

Third system of musical notation, showing more intricate melodic development in the treble staff.

Fourth system of musical notation, featuring a prominent triplet in the treble staff.

Fifth system of musical notation, with a melodic line that includes a triplet and a slur.

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



THE STORM.

*Allegro agitato.*

The musical score is written for piano and treble clef. It begins with a treble clef staff and a piano (p) dynamic marking. The first system contains two measures of music, each featuring a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second system continues this pattern. The third system introduces a fortissimo (ff) dynamic and features a more complex rhythmic pattern with slurs. The fourth and fifth systems continue the piece with various rhythmic and melodic developments. The sixth system concludes the piece with a *dim.* (diminuendo) marking and a final cadence in 2/4 time.

Tempo I<sup>o</sup>,

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is marked 'Tempo I<sup>o</sup>'. The first system begins with a piano (*p*) dynamic and features a series of eighth-note chords in the right hand and a bass line with some grace notes. The second system introduces a mezzo-forte (*mf*) dynamic and includes several accents (>) over notes in both hands. The third system continues with similar rhythmic patterns and includes a fermata over a note in the right hand. The fourth system features a more complex right-hand melody with many accidentals and a bass line with sustained chords. The fifth system shows a continuation of the right-hand melody with various intervals and a bass line with some grace notes. The sixth system concludes with a final cadence in the right hand and a bass line with sustained chords.

A page of musical notation for piano, consisting of six systems of two staves each. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as accents (>) and slurs. The key signature changes from one sharp (F#) to one flat (Bb) across the systems. The first system has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp. The second system has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp. The third system has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp. The fourth system has a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp. The fifth system has a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. The sixth system has a treble clef with a key signature of one flat and a bass clef with a key signature of one flat.

The first system of music features a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The right hand plays a series of chords and single notes, while the left hand provides a bass line with chords and moving lines. The system concludes with a double bar line.

The second system continues the piece, starting with a dynamic marking of *f* (forte) in the bass clef. The right hand has a more active melodic line with slurs and accents, while the left hand maintains a steady accompaniment. The system ends with a double bar line.

The third system shows further development of the melodic and harmonic themes. The right hand features a sequence of eighth notes and quarter notes, while the left hand provides harmonic support with chords and moving bass lines. The system concludes with a double bar line.

The fourth system continues the musical progression. The right hand has a melodic line with slurs and accents, and the left hand provides a consistent accompaniment. The system ends with a double bar line.

The fifth system shows the continuation of the piece. The right hand has a melodic line with slurs and accents, and the left hand provides a consistent accompaniment. The system ends with a double bar line.

The sixth system is labeled "Coda." and features a final melodic phrase in the right hand and a concluding bass line in the left hand. The system ends with a double bar line and the word "Fine." written in the right margin.

# № 13.- FINALE ACT I.

"Oh! it's now to be a Roamer."

*Allegro moderato.*

PIANO.

The piano introduction is in 6/8 time, marked *f* (forte). It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords and eighth notes in the left hand. The key signature has one sharp (F#).

Oh! it's now to be a roam - er In the clas - sic land of  
 Oh! it's now to be a roam - er In the clas - sic land of  
 Oh! it's now to be a roam - er In the clas - sic land of

The vocal part consists of three staves (Soprano, Alto, and Bass). The piano accompaniment continues with the same rhythmic pattern as the introduction, with some chordal changes.

Hom - er! We have nev - er yet look'd for - ward to a trip so. For we  
 Hom - er! We have nev - er yet look'd for - ward to a trip so. For we  
 Hom - er! We have nev - er yet look'd for - ward to a trip so. For we

The vocal part continues with three staves. The piano accompaniment features more complex chordal textures and some melodic lines in the right hand.

all have read our Od - ys - seys, A - bout the gods and god - dess - es, U -  
 all have read our Od - ys - seys, A - bout the gods and god - dess - es, U -  
 all have read our Od - ys - seys, A - bout the gods and god - dess - es, U -

lys - ses, and the kis - ses of Ca - lyp - so. And we want to see the  
 lys - ses, and the kis - ses of Ca - lyp - so. And we want to see the  
 lys - ses, and the kis - ses of Ca - lyp - so. And we want to see the

Brig - and in his fun - ny pet - ti - coat, And our know - ledge eth - no -  
 Brig - and in his fun - ny pet - ti - coat, And our know - ledge eth - no -  
 Brig - and in his fun - ny pet - ti - coat, And our know - ledge eth - no -

log - i - cal in - crease For we un - der - stand the

log - i - cal in - crease For we un - der - stand the

log - i - cal in - crease For we un - der - stand the

Brigand and the gid - dy gid - dy goat are the prin - ci - pal In - hab - i - tants of

Brigand and the gid - dy gid - dy goat are the prin - ci - pal In - hab - i - tants of

Brigand and the gid - dy gid - dy goat are the prin - ci - pal In - hab - i - tants of

**Moderato.** MISS VENTNOR.

Greece Since for - eign tours became a part Of my Cur -

Greece

Greece

**Moderato.**

- ric - u - lum, They've stud - ied Bae - de - ker by heart In my Cur -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a dotted quarter note on 'ric', followed by eighth notes for 'u - lum, They've stud - ied Bae - de - ker by heart In my Cur -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- ric - u - lum! In By - ron's "Don Ju - an" likewise, Pro -

The second system continues the vocal line with 'ric - u - lum! In By - ron's "Don Ju - an" likewise, Pro -'. The piano accompaniment maintains its rhythmic accompaniment, with some melodic movement in the right hand.

- fi - cient they've become, Which goes to prove there are no flies On my Cur -

The third system continues the vocal line with '- fi - cient they've become, Which goes to prove there are no flies On my Cur -'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

- ric - u - lum! In my Cur - ric - u - lum! In my Curric - u - lum! These

The fourth system concludes the vocal line with '- ric - u - lum! In my Cur - ric - u - lum! In my Curric - u - lum! These'. The piano accompaniment features a triplet of eighth notes in the right hand and chords in the left hand.



are the things I su - pervise In my Curric - u.lum In her Cur - ric - u.lum In  
 In her Cur - ric - u.lum In  
 In her Cur - ric - u.lum In

*f*

her Curric - u.lum! How care - fully she su - pervis - es her Curric - u.lum.  
 her Curric - u.lum! How care - fully she su - pervis - es her Curric - u.lum.  
 her Curric - u.lum! How care - fully she su - pervis - es her Curric - u.lum.

*Allegro moderato.*

*ff*

## SERGEANT OF POLICE.

I seek a girl named Jo - se - phine With  
(GIRLS)  
What does it mean?

8.....  
*p*

*rall.*  
or - ders to ar - rest her For cre - a - ting a dis - tur - bance at Mar - seilles.

*rall.* *ff*

MEN (TENORI.)  
What has she done? What - ev - er her of - fence it is,  
(BASSI.)  
What has she done? What - ev - er her of - fence it is,

What - e'er she's done, But tri - fling her of - fence it is. Oh,  
She can't be one with crim - i - nal pro - pen - si - ties. Oh,  
She can't be one with crim - i - nal pro - pen - si - ties. Oh,

say what has — she done?  
say what has — she done?  
say what has — she done?

*p*

## SERGEANT OF POLICE.

'Tis you Mam'. selle? Ah, well! The pro - cès - ver - bal

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: 'Tis you Mam'. selle? Ah, well! The pro - cès - ver - bal

states that you, Ma - li - cious - ly, and free - ly too, Up - on a sai - lor's

The second system continues the melody and accompaniment. The lyrics are: states that you, Ma - li - cious - ly, and free - ly too, Up - on a sai - lor's

face have used your knife; And that the trace of it he'll bear for life. The

The third system continues the melody and accompaniment. The lyrics are: face have used your knife; And that the trace of it he'll bear for life. The

ev - i - dence re - veal'd Says the weap - on was con - cealed In your

The fourth system concludes the melody and accompaniment. The lyrics are: ev - i - dence re - veal'd Says the weap - on was con - cealed In your

stocking, In your stocking.

*p* Oh how shocking! *mf* Oh how shocking! yes the ev-i-dence re-vealed Says the

*p* Oh how shocking! *mf* Oh how shocking! The ev-i-dence re-vealed Says the

*p* Oh how shocking! Oh how shocking! The ev-i-dence re-vealed Says the

SERGEANT.

Be careful what you

weapon was con-ceived In her stocking! In her stocking, Oh, how shock - ing!

weapon was con-ceived In her stocking! In her stocking, Oh, how shock - ing!

weapon was con-ceived In her stocking! In her stocking, Oh, how shock - ing!

MERVA. *rall.* JOSEPHINE.

say. Take me a - way. No

no! She must not go; Tis me they seek

MERVA. Hush!

Miss VENTNOR. Let me speak! This thing must be prevent - ed. Miss Merva Sunning -

- dale! You speak like one de - ment - - ed, Up - on my

JOSEPHINE.

word! I will be heard! Take me in -

MERVA.

- stead. Re - mem.ber what we

said.

Let me

CHORUS.

How gen - er.ous! How no - ble! But how dread - ful - ly mis - led.

How gen - er.ous! How no - ble! But how dread - ful - ly mis - led.

How gen - er.ous! How no - ble! But how dread - ful - ly mis - led.

go! Let me go! I sub - mit to my lot, And must bear it a - lone, I shall

soon be for - got. I a - lone am to blame, for the choice was my own: Jo - se -

- phine on a world of ad - ven - ture is thrown.

CHORUS.

Let her go! Let her go! She sub -  
 Let her go! Let her go! She sub -  
 Let her go! Let her go! She sub -



- mits to her lot, She must bear it alone, She will soon be for got. She a -

- mits to her lot, She must bear it alone, She will soon be for got. She a -

- mits to her lot, She must bear it alone, She will soon be for got. She a -

- lone is to blame, for the act was her own; She must bear it a lone, She must

- lone is to blame, for the act was her own; She must bear it a lone, She must

- lone is to blame, for the act was her own; She must bear it a lone, She must

bear it a - lone, She must bear it a - lone. The

bear it a - lone, She must bear it a - lone. The

bear it a - lone, She must bear it a - lone. The

*ff*  
Ped.

\*  
K.P. & Co Ltd 1520.

ev - i - dence re - vealed says The wea - pon was con - cealed In her  
 ev - i - dence re - vealed says The wea - pon was con - cealed In her  
 ev - i - dence re - vealed says The wea - pon was con - cealed In her

stocking, Oh how shocking! Up - on a sai - lor's  
 stocking, Oh how shocking! Up - on a sai - lor's  
 stocking, Oh how shocking! Up - on a sai - lor's

face She has free - ly used her knife; And they say his face will  
 face She has free - ly used her knife; And they say his face will  
 face She has free - ly used her knife; And they say his face will

## Tempo di Valse.

ALLEN.

bear the trace of it for life. Ah! so I

bear the trace of it for life.

bear the trace of it for life.

8

*p*

swear I'll see this through; And where - so'er you go I

*Ped.* \*

go there too.

*Ped.*

Rain or shine, Sweet-heart mine, I will stay with you for

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'Rain or shine, Sweet-heart mine, I will stay with you for'. The piano accompaniment starts with a piano (*p*) dynamic and includes markings for *rall.* and *a tempo.*

ev - er; Love you tru - ly, leave you nev - er, Sweet - heart

The second system continues the vocal line and piano accompaniment. The lyrics are 'ev - er; Love you tru - ly, leave you nev - er, Sweet - heart'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

MERVA.  
mine, Sweet-heart mine — Dark the sky, what care

The third system is marked 'MERVA.' and contains the lyrics 'mine, Sweet-heart mine — Dark the sky, what care'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

I! Though to - day may bring me sor - row, Hope will last un - til to -

*rall.* *a tempo*

The fourth system contains the lyrics 'I! Though to - day may bring me sor - row, Hope will last un - til to -'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a *rall.* marking.

- mor - row, Sweetheart mine, Sweet - heart mine.

**ADMIRAL.**

This is mere in - fat - u - a - tion, And a kind of ab - er - a - tion, Which on

in - sub - or - di - na - tion Close ly bor - ders, Close ly bor - ders; So I

in - stant - ly com - mand, sir, That you drop that per - son's hand, sir, And con -

- sid - er that you stand, sir, Un - der or - ders! Un - der

or-ders!

**CHORUS.**  
**TENOR.**

This is mere in-fat\_u - a - tion, And a kind of ab er a tion, Which on

**BASS.**

This is mere in-fat\_u - a - tion, And a kind of ab er a tion, Which on

**FULL CHORUS.**

**CHORUS.**  
**SOPRANOS & CONTRALTOS.**

It's your Admiral's com -

insub\_or-di - a - tion Closely bor-ders, closely bor-ders.

insub\_or-di - a - tion Closely bor-ders, closely bor-ders.

mand, sir, That you drop that person's hand, sir, And con - si - der that you stand sir

And con - si - der that you stand sir

And con - si - der that you stand sir

The first system consists of three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "mand, sir, That you drop that person's hand, sir, And con - si - der that you stand sir". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some arpeggiated chords.

Un - der or - ders! Un - der or - ders! Here's a

Un - der or - ders! Un - der or - ders! Here's a

Un - der or - ders! Un - der or - ders! Here's a

Un - der or - ders! Un - der or - ders! Here's a

The second system continues with the vocal parts and piano accompaniment. The lyrics are "Un - der or - ders! Un - der or - ders! Here's a". The piano accompaniment includes a section marked "loco" with a fermata and a sequence of eighth notes in the right hand.

MERVA.

Rain or shine, Sweet heart mine, I will

Don't re - pine, Rain or shine, He will

SCHOOLGIRLS. & ALLEN.

CHORUS.

pret - ty sit - u - a - tion For a per - son of his sta - tion, And his

pret - ty sit - u - a - tion For a per - son of his sta - tion, And his

pret - ty sit - u - a - tion For a per - son of his sta - tion, And his

cling stay to with you for ev - er; Love you

cling to you for ev - er; He has

Fa - ther's in - dig - na - tion's ve - ry pro - per, ve - ry pro - per. For she

Fa - ther's in - dig - na - tion's ve - ry pro - per, ve - ry pro - per. For she

Fa - ther's in - dig - na - tion's ve - ry pro - per, ve - ry pro - per. For she



tru - ly, leave you nev - er, Sweet - heart mine,  
 sworn to leave you nev - er, Rain or shine,  
 can-not be a la - dy With a charge against her sha - dy; As a good-for - no - thing  
 can-not be a la - dy With a charge against her sha - dy; As a good-for - no - thing  
 can-not be a la - dy With a charge against her sha - dy; As a good-for - no - thing

Sweet - heart mine. Dark the sky,  
 do not re - pine Come what may,  
 Jade, He ought to drop her, ought to drop her. Love's a passion that's des - pot - ic, But the  
 Jade, He ought to drop her, ought to drop her. Love's a passion that's des - pot - ic, But the  
 Jade, He ought to drop her, ought to drop her. Love's a passion that's des - pot - ic, But the

What care I! Though to - day may bring me  
 He will say:—"There is naught our hearts shall  
 mo - ment it's quix - ot - ic, It up - on the id - i - ot - ic close - ly  
 mo - ment it's quix - ot - ic, It up - on the id - i - ot - ic close - ly  
 mo - ment it's quix - ot - ic, It up - on the id - i - ot - ic close - ly

sor - - row, Hope will last un - til to - -  
 sev - - er If you'll trust in me for  
 bor - ders, closely bor - ders; It's the Ad - mi - ral's com - mand sir that you  
 bor - ders, closely bor - ders; It's the Ad - mi - ral's com - mand sir that you  
 bor - ders, closely bor - ders; It's the Ad - mi - ral's com - mand sir that you

mor - row, Sweet heart mine, Sweet heart  
 aye, O Sweet heart mine, Sweet heart

drop that per - son's hand, sir, And con - sid - er that you stand, sir,  
 drop that per - son's hand, sir, And con - sid - er that you stand, sir,  
 drop that per - son's hand, sir, And con - sid - er that you stand, sir,

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of quarter, eighth, and half notes, with some melisma lines.

mine, Sweet - heart, Sweet heart  
 mine, Sweet - heart, Sweet heart

un - der or - ders, that you stand un - der or - - -  
 un - der or - ders, that you stand un - der or - - -  
 un - der or - ders, that you stand un - der or - - -

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The music continues with similar rhythmic patterns and includes melisma lines for the vocal parts.

mine.

mine.

- ders.

- ders.

- ders.

With Vigour.

ped. \* ped. \* ped. \* ped. \*

ALLEN.

be, Yet the girl I love's in trouble, And my

first consid - er - a - tions Are, with all respect to you, to set her

free. And I will not leave this la - dy till to

*p*

free - dom she's restored, For I cannot break my word or let her

doubt it; So I hand to you, as Fa - ther, or as

Ad - mi - ral, my sword, With my leave to do just what you like a -

- bout it.

*ff*

UNIS

TENORS. La la la la la, la la la la la la

BASSES. La la la la la, The Ri - vi - er - a For mu - sic light and

La la la la la, The Ri - vi - er - a For mu - sic light and

*mf*

On the Ri - vi - er a Ah! where the gid.dy Gui - tar Ah!

gay Wher - ev - er you are The gid - dy gui - tar And Man - do - line they

gay Wher - ev - er you are The gid - dy gui - tar And Man - do - line they

And the gay Man - do - line they play La la la la la! All the day

play The lo - cal or - ches - tra Plays Mar - ches by Sou.

play The lo - cal or - ches - tra Plays Mar - ches by Sou.

And you ne - ver es - cape Ha! Ha! Es - cape the lo - cal or - ches.

sa How - ev - er you shape you ne - ver es - cape The lo - cal or - ches.

sa How - ev - er you shape you ne - ver es - cape The lo - cal or - ches.

*cresc.*

- tra, Let the mo-ments go by with a spar- kle and pop, As the  
- tra, Let the mo-ments go by with a spar- kle and pop, As the  
tra, Let the mo-ments go by with a spar- kle and pop, As the

*ff*

beads of the brim-ming wine fly to the top! Fill up with pleasure, and  
beads of the brim-ming wine fly to the top! Fill up with pleasure, and  
beads of the brim-ming wine fly to the top! Fill up with pleasure, and

drain ev'- ry drop, For 'tis Car- ni- val! Car- ni- val!  
drain ev'- ry drop, For 'tis Car- ni- val! Car- ni- val!  
drain ev'- ry drop, For 'tis Car- ni- val! Car- ni- val!



Allegro.

Car - ni - val!

Car - ni - val!

Car - ni - val!

The vocal staves are arranged in three systems. Each system contains a vocal line (Soprano, Alto, and Bass) with the lyrics 'Car - ni - val!' written below. The music is in 3/4 time and features a key signature of two sharps (D major). The vocal lines are simple, consisting of a few notes per syllable.

Allegro.

*ff*

*p.*

The piano accompaniment for the first system is shown in grand staff notation. It begins with a forte (*ff*) dynamic and ends with a piano (*p.*) dynamic. The music is in 3/4 time and features a key signature of two sharps. The right hand plays a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment.

The piano accompaniment for the second system continues the melodic and rhythmic themes established in the first system. The right hand features a series of eighth notes and quarter notes, while the left hand plays a steady accompaniment of quarter notes.

The piano accompaniment for the third system continues the melodic and rhythmic themes established in the first system. The right hand features a series of eighth notes and quarter notes, while the left hand plays a steady accompaniment of quarter notes.

The piano accompaniment for the fourth system continues the melodic and rhythmic themes established in the first system. The right hand features a series of eighth notes and quarter notes, while the left hand plays a steady accompaniment of quarter notes.

The piano accompaniment for the fifth system concludes the piece with a final cadence. The right hand plays a few final notes, and the left hand plays a final bass note. The system ends with a double bar line.

# ACT II. ENT'RACTE.

*Allegro moderato.*

PIANO.

*L'istesso tempo.*

*ff*

*mf*

First system of musical notation, featuring a treble and bass clef with a key signature of one flat and a common time signature. The music consists of chords and eighth notes.

Second system of musical notation, continuing the piece with a treble and bass clef, one flat key signature, and common time. It includes a dynamic marking *f* and a fermata over a chord.

*Allegro moderato.*

Third system of musical notation, marked *Allegro moderato.* with a treble and bass clef, one sharp key signature, and 6/8 time signature. It features a dynamic marking *f* and a fermata over a chord.

Fourth system of musical notation, with a treble and bass clef, one sharp key signature, and 6/8 time signature. The bass line has a long note with a fermata.

Fifth system of musical notation, with a treble and bass clef, one sharp key signature, and 6/8 time signature. The music continues with chords and eighth notes.

Sixth system of musical notation, with a treble and bass clef, one sharp key signature, and 6/8 time signature. The piece concludes with a final chord.

# Nº 14. CHORUS and SOLI.

“We’ve arrived.”

Moderato.

PIANO. *p*

*cres - cen - do* **f**

TENORS.

BASSES.

BRIGANDS.

We glad - ly wel - come ev' - ry time The en - ter - pris - ing

We glad - ly wel - come ev' - ry time The en - ter - pris - ing

folks who climb From crag to crag, And slow - ly drag Their limbs to our a -

folks who climb From crag to crag, And slow - ly drag Their limbs to our a -

- bode. And we admire the spi - rit which Im - pels the Tour - ist, if he's rich, To

- bode. And we admire the spi - rit which Im - pels the Tour - ist, if he's rich, To

leave the train, And peace-ful plain, And seek the mountain road.

leave the train, And peace-ful plain, And seek the mountain road.

2<sup>nd</sup> BASSES.

Such per-sons we with joy receive, And if they car-ry

Such

things, re-lieve Then gen-tly of their load, Yes gen-tly of their load. Such

per-sons we with joy receive And if they car-ry things relieve them gen-tly,

per-sons we with joy receive And if they car-ry things relieve them gen-tly,

*p* gen - tly, *pp* gen - tly of their load. gen - tly of their

*p* gen - tly, *pp* gen - tly of their load.

load.

gently of their load.

Wel - come O vis - i - tors, Hea - vy in purse, ah!

Wel - come O vis - i - tors, Hea - vy in purse, ah!

*f* *p*

All that we have is yours — And vi - ce ver -

All that we have is yours — And vi - ce ver -

*f* *p* *pp*

Più Allegro.

POLO MEN.

- sa. The ti - tle "At - tic" fits a land That's near - ly per - pen -

- sa.



- dic - u - lar, And this can give to Swit - zer.land Some points in that par -

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics: "- dic - u - lar, And this can give to Swit - zer.land Some points in that par -". The piano accompaniment features a rhythmic pattern of eighth notes and chords, with some notes beamed together.

- tic - u - lar. It's full of like-ly bits o' land For railway trains fu - nic - u - lar, But

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "- tic - u - lar. It's full of like-ly bits o' land For railway trains fu - nic - u - lar, But". The piano accompaniment maintains the same rhythmic pattern as the first system.

we ob - serve that it's a land Pos - sess - ing naught ve - hic - u - lar.

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "we ob - serve that it's a land Pos - sess - ing naught ve - hic - u - lar.". The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line and a 3/4 time signature.

## Tempo di Valse.

8... 8...

*f* *p*

Red. \* Red. \*

## SCHOOLGIRLS.

We've ar - rived And sur - vived The journey re - mark - a - bly

well And we'd like Now to strike The ve - ry best

We've ad - mired Till we're tired A suc -  
lo - cal Ho - tel We've ad - mired Till we're tired

— cession of beau.ti-ful views And in - cline — o - ver wine and some

— A suc - cession of beau.ti-ful views And in - cline o - ver

eat - a - bles now to en - thuse *rall.*

wine and some eat - a - bles now to en - thuse We've a - rived

The ti - tle "at - tic"

*rall.* *f* *a tempo*

— and sur - vived — The jour - ney re - mark - a - bly

fits a land that's nearly per - pen - dic - u - lar And this can give to Swit - zer - land Some

well ———— And we'd like ———— Now to strike the  
 points in that par - tic - u - lar. It's full of like - ly bits o' land For railway trains fu -

ve - ry best lo - - - cal Ho - tel ————  
 - nic - u - lar, But we observe that it's a land pos - sessing naught ve - hic - u - lar.

LADY VISITORS. *mf*  
 But we've

land.ed in beau.ti - ful Greece, And we've no in - cli - na.tion to cavil At

lit - tle dis - com - forts like these, Which are all in - ci - dent - al to

tra - vel. And the na - tives do wel - come us so! With their

greetings the valleys now ring; But we're Eng - lish you know, And wher -

- ev - er we go We're en - ti - tled to this sort of thing.

*mf*

## MRS HABBICOMBE.

This display of feel - ing loy - al makes our wel - come real - ly

roy - al, and I on - ly wish that some - bod - y could fetch

Some - one clev - er, like Phil May, here, To draw pic - tures of our

## PENTWEASLE.

stay here for the Il - lus - tra - ted, Graphic, or the Sketch. When my

rule up here com - men - ces I shall in - stitute the Cen - sus, And a form of In - come

Tax they'll have to fill. As their leader I shall

*pp*  
A form of Income Tax we'll fill.

**CHORUS, FULL.**  
A form of Income Tax we'll fill.

A form of Income Tax we'll fill.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics 'Tax they'll have to fill. As their leader I shall'. The piano accompaniment starts with a rest, followed by a *pp* (pianissimo) section with the lyrics 'A form of Income Tax we'll fill.'. This is followed by a 'CHORUS, FULL.' section with the lyrics 'A form of Income Tax we'll fill.' repeated. The piano accompaniment consists of chords and moving lines in both hands.

sit up On the fence until they've split up On the

The second system continues the vocal line with the lyrics 'sit up On the fence until they've split up On the'. The piano accompaniment continues with chords and moving lines in both hands.

reading of my Education Bill.

The third system continues the vocal line with the lyrics 'reading of my Education Bill.'. The piano accompaniment continues with chords and moving lines in both hands.

MRS HAB: &amp; PEN:

This dis - play of feel - ing loy - al makes our  
 But we're land - ed in beau - ti - ful Greece And we've  
 { We've } some lit - tle feuds al - rea - - dy That are  
 { They've }

wel - come real - ly roy - al, This dis - play of feel - ing  
 no in - cli - na - tion to cavil — At lit - tle dis - com - forts like  
 go - - ing strong and stea - dy, But they'll pale be - fore an  
 go - - ing strong and stea - dy, But they'll pale be - fore an



loy - - al makes our wel - come real - ly roy - - -

these, which are all in - ci - dent - al, in - ci - dent - al to tra - - -

ed - - u - ca - tion bill, be - fore the ed - u - ca - - - tion

ed - - u - ca - tion bill, be - fore the ed - u - ca - - - tion

The first system of the score features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics. The piano accompaniment consists of two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The music concludes with a double bar line and a repeat sign.

- al.

- vel.

bill.

bill.

The second system of the score continues the vocal line and piano accompaniment. The vocal line consists of two staves with lyrics. The piano accompaniment consists of two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The music concludes with a double bar line and a repeat sign.

Tempo di Valse.

*ff*

The third system of the score features a piano accompaniment. It consists of two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The music begins with a forte (*ff*) dynamic and concludes with a double bar line and a repeat sign.

# No 15.- DUET and CHORUS. "What a Life."

(Mrs HABBICOMBE and PENTWEAZLE.)

Words by GEO. ROLLIT.

*Allegro moderato.*

VOICE.

PIANO.

'S.

(Mrs H.) 1. If ev - er you're go - ing to  
PENTWEAZLE.) 2. Sup - pos - ing your ser - vants should

tra - vel a - bout It is - n't ad - vis - a - ble start - ing with - out A  
an - swer you back, And there - by com - pel you to give them the sack, You'll

per - son pro - fi - cient in guid - ing, And full in - for - ma - tion pro -  
find it no end of a both - er To try and dis - cov - er an -

- vid - - ing. You ga - ther a lit - tle as - sis - tance from books, So  
- oth - - er. The re - gis - try of - fi - ces dai - ly you seek, Un -

get in - to com - mu - ni - ca - tion with Cook's; You'll find him a rip - per to  
- til you are des - per - ate wea - ry and weak; But though you en - dea - vour For

skip - per a trip - per, Who ev - 'ry - thing o - ver - ver  
ev - er, you ne - ver Con - trive to get o - ver their

- looks.  
cheek.

CHORUS.

You'll find him a rip-per to skip-per a trip-per who ev-ry-thing  
But though you en-dea-vour for ev-er, You nev-er con-trive to get

You'll find him a rip-per to skip-per a trip-per who ev-ry-thing  
But though you en-dea-vour for ev-er, You nev-er con-trive to get

You'll find him a rip-per to skip-per a trip-per who ev-ry-thing  
But though you en-dea-vour for ev-er, You nev-er con-trive to get

(DIALOGUE.) (HALE.) That's the way of to  
(BLANCHE.) That's the way of to

o - ver - looks.  
o - ver their cheek.

o - ver - looks.  
o - ver their cheek.

o - ver - looks.  
o - ver their cheek.

DIALOGUE *p*

- day, With it's hus - tle and bus - tle and strife; They'll  
- day, With it's hus - tle and bus - tle and strife; The

rush you pro ra - ta, Right round the E - qua - tor, My word what a  
la - dy the maid is, And maids are the la - dies; My word what a

life!  
life!

**CHORUS.**  
That's the way of to day, With it's hus - tle and bus - tle and  
That's the way of to day, With it's hus - tle and bus - tle and  
That's the way of to day, With it's hus - tle and bus - tle and  
That's the way of to day, With it's hus - tle and bus - tle and

strife, They'll rush you pro ra - ta Right round the E - qua - tor, My word what a  
 strife, The la - dy the maid is The maids are the la - dies, My word what a

strife, They'll rush you pro ra - ta Right round the E - qua - tor, My word what a  
 strife, The la - dy the maid is The maids are the la - dies, My word what a

strife, They'll rush you pro ra - ta Right round the E - qua - tor, My word what a  
 strife, The la - dy the maid is The maids are the la - dies, My word what a

life! what a life!  
 life! what a life!

life! what a life!  
 life! what a life!

life! what a life!  
 life! what a life!

Fine.

# Nº 16.-SONG."The Philosophic Brigand."

(DARIEN.)

Moderato.

VOICE. *S.*

PIANO. *f*

*Red. \* Red. \* Red. \* Red. \**

1. It's ve - ry like a sat - ire that the peo - ple of a na - tion, Pos -  
 2. I read in for - eign pa - pers which our cap - tives leave be - hind them, For of  
 3. A tour - ist we may catch, but don't en - dea - vour to al - lure him By

*p*

- sessed of ev' - ry peace - a - ble pro - cli - vi - ty, Should  
 lan - gua - ges I have a sort of smat - ter - ing, And I've  
 an - y "Cure" or "Min' - ral Spring" ad - - ver - tise - ment, He

have to take to Bri - gand - age, to find some oc - cu - pa - tion For  
 come to the con - clu - sion, tak ing all things as I find them, That  
 knows what he'll get off for, and we has - ten to as - sure him That our

ap - pe - tites of sing - u - lar ac - tiv - i - ty. When  
 im - i - ta - tion is - n't al - ways flat - ter - ing. We  
 pro - mise, for a fortnight not to hurt, is meant. If we

na - ture made this hap - py land, she seemed to take for grant - ed She'd per  
 hav - n't an - y Cap - i - tal, nor are we Sons of La - bour, So we  
 par - cel out in shares his lit - tle trink - ets, we will sell him Them a -



- formed a migh - ty ge - o - graph - ic feat; But rocks, and mountain ran - ges, were the  
 hav - n't an - y in - ter - ests to clash; But an - y - how, the sweat - ing of a  
 - gain, and name a rea - son - a - ble sum; But we do not bring our 'shares', and in a

on - ly things she plan - ted, And, in con - se - quence, there's not e - nough to  
 poor de - fence - less neigh - bour, We should think a dir - ty way of mak - ing  
 friend - ly whis - per tell him That to - mor - row they'll be at a pre - mi -

eat. And af - ter all the Greek, Is - n't an - y fast - ing freak, And though  
 cash. And it's ve - ry well to speak Of the ran - som lov - ing Greek, But you've  
 - um. For, af - ter all the Greek Lives up - on his bless - ed cheek, And pa -

cir - cum - stan - ces force on him ab - sten - tion, His ca - pac - i - ty is big, And Though he  
got to judge the act by the in - ten - tion, Let him lime his lit - tle twig And You may  
- rades no phi - lan - throp - i - cal pre - ten - tion, He's no mar - ket here to rig, And If he's

has to be a Brig - and, He's as good as lots of o - thers you could  
cuss and call him 'Brig - and' But he's just as good as o - thers you could  
no - thing but a Brig - and, He's as good as lots of o - thers you could

1st & 2nd times.

men - tion. good as lots of o - thers you could men - - -  
men - tion.

3rd time.

- tion.

# Nº 17. \_ DUET. "Consequences."

(MERVA and ALLEN)

Word by PAUL RUBENS.

Moderato.

PIANO.

MERVA.

One day a maid - en  
'Twas strange, but on the

wan - der'd Down a sun - ny coun - try lane, And  
mor - row A - gain they chanced to meet, And

as she went there pass'd close by, — A  
 as the swain ap - proach'd The maid - en

tall and hand - some swain. He  
 turn'd to - wards a seat The

ALLEN.

paused and look'd as on she walk'd, And cried "a - lack a -  
 swain was tired and wea - ry He'd walk'd for ma - ny a

day", Then — start - ed off in —  
 mile, So — down he sat by the

hot pur - suit, and dared these words to say.  
maid - en's side, And he thought he saw her smile.

He said to her "Sweet  
He said to her "Sweet

maid - en Thou.'rt fair as flow'rs in May."  
maid - en May I snatch but one short kiss?"

MERVA.

She said to him, "Who are you sir, For shame sir go a -  
She said to him, "What is that sir? I'm a sim - ple coun - try

ALLEN.

way; miss;"      The con - se - quence was they part - ed,      And the  
 The con - se - quence was he show'd her,      And

MERVA.

2<sup>nd</sup> time.

And the world said "Oh! what a  
 And the world said no - thing at  
 2<sup>nd</sup> time.

maid - en home - ward stray'd;      And the world said "Oh! what a  
 not one word said she;      And the world said no thing at  
 2<sup>nd</sup> time.

1<sup>st</sup> time.

sad young man," But not so sad as the maid.  
 all, be - cause The world did .n't happen to see.  
 1<sup>st</sup> time.

sad young man," But not so sad as the maid.  
 all, be - cause The world did .n't happen to see.  
 1<sup>st</sup> time.

Dance.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a rhythmic accompaniment in the bass staff with eighth and sixteenth notes, and a melody in the treble staff with eighth and sixteenth notes, including some beamed eighth notes.

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. Both staves are in a key signature of one flat (B-flat). The music continues with a rhythmic accompaniment in the bass staff and a melody in the treble staff, featuring a mix of eighth and sixteenth notes.

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. Both staves are in a key signature of one flat (B-flat). The music continues with a rhythmic accompaniment in the bass staff and a melody in the treble staff, featuring a mix of eighth and sixteenth notes.

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. Both staves are in a key signature of one flat (B-flat). The music continues with a rhythmic accompaniment in the bass staff and a melody in the treble staff, featuring a mix of eighth and sixteenth notes.

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. Both staves are in a key signature of one flat (B-flat). The music continues with a rhythmic accompaniment in the bass staff and a melody in the treble staff, featuring a mix of eighth and sixteenth notes.

The sixth 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 a key signature of one flat (B-flat). The music continues with a rhythmic accompaniment in the bass staff and a melody in the treble staff, featuring a mix of eighth and sixteenth notes.

N<sup>o</sup> 18.- SONG. "Publicity."

(Miss VENTNOR).

Moderato.

VOICE.

PIANO.

Though  
If you  
When I

1<sup>st</sup> time.

few of us are clev - er, and though few - er still are great, Yet we  
give a thea - tre sup - per, at the Carl - ton or Sa - voy, To the  
call'd on La - dy Dash who'd been to Cov - ent Gar - den Ball, I dis -

all can be cel - eb - ri - ties to - day, Since the  
press you send at once a lit - tle 'par,' For there's  
cov - ered her in - dig - nant and sur - prised, For she



par - a - graph - ic pa - pers, and the pho - to - graph - ic plate, Have com -  
 no - thing that the read - ers of the pa - pers more en - joy, Than to  
 said; "Dear, I went mask'd and thought I was - n't known at all, And I

- bined to o - pen up an eas - y way. The lime - light of pub - li - ci - ty, which  
 won - der who and what the deuce you are. If you mar - ry, and have luck - i - ly a  
 find I'm pos - i - tive - ly ad - ver - tised! I was spe - cial - ly par - tic - u - lar in

hith - er - to has shed It's bright - est ray on per - sons of the  
 hy - phyn to your name, You ap - pear a - mongst the "Wed - dings of the  
 tell - ing my Mod - iste, Who de - signed the dress that I was going to

stage,  
Week”  
wear,

Has got slight - ly out of fo - cus since more  
While to win a Golf - ing han - di - cap means  
To with - hold it from the pa - pers, and - to

wide - ly it is spread, And non - en - ti - ties its ser - vi - ces en -  
mo - ment - ar - y fame, If snap - shot - ted do - ing some - thing with a  
say the ver - y least - Half the men in town will know that I was

- gage.  
cleek.  
there.

Pub - li - ci - ty                      No  
Pub - li - ci - ty                      Though you  
Pub - li - ci - ty                      I

mat - ter who you are, or what you may be, You will  
hard - ly know a trig - ger from a car - trige, You must  
hate the ver - y word, and so I told her; And the

not re - main un - known, If you have your por - trait shewn In the  
have your pic - ture done, Ev' - ry Au - tumn with a gun, In the  
lead - ing pa - pers ask, "Who's the la - dy in a mask, With a

SCHOOLGIRLS.

Tat - ler, with the pood - le and the ba - by. Pub -  
act of knock - ing down a dum - my partridge. Pub -  
mole a - bout a foot be - low her shoulder?" Pub -

*p*

- li - ci - ty                      No mat - ter who you are, or what you  
 - li - ci - ty                      Though you hard - ly know a trig - ger from a  
 - li - ci - ty                      She hates the ver - y word, and so she

may be,                      You will not remain unknown, If you have your portrait shewn, In the  
 cartridge,                      You must have your pic.ture done, Ev'-ry Au.tumn with a gun, In the  
 told her;                      And the lead.ing pa.pers ask "Who's the la - dy in a mask, With a

Tat - ler, with the pood - le and the ba - - - by.  
 act of knock - ing down a dum - my par - - - tridge.  
 mole a - bout a foot be - low her shoul - - - der."

D.C.

No 19 .- DUET. "You shall reign o'er my heart."

(Miss VENTNOR and DARIEN).

Andante con moto.

PIANO.

DARIEN.

1. You shall reign o'er my heart In a king-dom a - part, And love's  
 2. We will rule in the place (For a par - all - el case, Take the

Miss VENTNOR.

In the  
 And be

flame shall be con - stant and stea - dy \_\_\_\_\_  
 Prince and Prin - cess of Mon - a - co, \_\_\_\_\_

light of your eyes I will dream and de - vise Some new  
 wise - ly con - tent With two hun - dred per cent On all

meth - od for rais - ing the rea - dy. —  
 spi - rits and wines and to - bac - co. —

You will find that my love, O my  
 By the gold in your hair! By my

And sweet —  
 As for

dain - ty white dove! Will in - crease as the ho - ney - moon wax - es —  
 for - tune I swear You're the bright - est of all my pos - ses - sions —

- heart, ere it wane, I'll find time to explain All the be - ne - fits ris - ing from  
gold, why my dear, There's a for - tune up here Out of float - ing mere min - ing con -

tax - es. — Love beau - ti - ful Love  
- ces - sions. — Love beau - ti - ful

Love should be last - ing and strong And when build - ing a nest, It may  
Glid - ing life's ri - ver a - long We'll con - tin - ue to float, If we

Love should be last - ing and strong And when build - ing a nest, It may  
We'll con - tin - ue to float, If we

just as well rest On a ba - sis fin - an - cially strong.  
have in the boat O - ther per - sons fin - an - cially

just as well rest On a ba - sis fin - an - cially strong.  
have in the boat O - ther per - sons fin - an - cially

1.

Red. \*

2.

strong.

strong.

2.



# N<sup>o</sup> 20.-SONG."The Lady wasn't taking any Fruit."

(MRS HABBICOMBE.)

Allegro Moderato.

Words by GEO. ROLLITT.

VOICE.

PIANO.

1. There was once a most de-light-ful lit - tle  
 2. Once she went in search of gen-tle rec - re .  
 3. Now like ma - ny girls she thought she was an  
 4. And she dear-ly used to love a lit - tle

charm-er, Tho' it struck me as pe-cu - li - ar to find, More es -  
 - a - tion, For a fort - night to the bree - zy, brin - y shore, Where a -  
 act - res, Feel - ing cer - tain she could make a splen - did hit; But a -  
 sto - ry, Such as "Punch" and "Pick-me-up" are wont to tell, And to

- pec - 'ially as her fa - ther was a far - mer, That she  
 - mongst the ma - ny folks of no - ble sta - tion, Was His  
 - las! she proved a lit - tle mal - e - fact - ress, That's to  
 hear her was to see her in her glo - ry, For she

did - n't care for fruit of any kind; And one evening when her elder sis - ter  
 Ma - jes - ty the Sul - tan of Ga - lore; And he managed to obtain an in - tro -  
 say she couldn't act a little bit, For the night on which she made her first ap -  
 real - ly used to give them ve - ry well; So one day a Johnnie thought he would a -

Nel - lie, (Whilst pre - par - ing to go out with her young  
 - duc - tion, As he fond - ly wish'd to win her for his  
 - pear - ance, Did - n't seem to quite es - tab - lish her the  
 - muse her, But he could - n't tell an an - ec - dote at

man),                      Asked her "won't you come as well?"                      She re -  
 own,                      And he mused "If I can get                      This en -  
 rage;"                      For in - stead of heart - y cheers                      They re -  
 all,                      And his tale I do be - lieve                      Ad - am

plied "no thank you Nell I would ra - ther stay at home with Ma - ry Ann?"                      For she  
 - trancing lit - tle pet I will mar - ry her and set her on my Throne"                      So he  
 - warded her with jeers Throwing ap - ples nuts and tur - nips on the stage.                      Now I'm  
 used to tell to Eve Tho' I shouldn't think he did be - fore the fall.                      For with

thought "Now where's the fun? Two is comp'ny three is none! So I'm  
 mur - mered "Be my wife And I'll love you all my life," But the  
 cer - tain it must hurt To be pelt - ed with "de - sert," And it's  
 ref' - rence to this tale, It was ve - ry old and stale, And a

cer-tain if I came it would'n't suit;" And no won-der she'd decline Gooseberry  
 girl declined to lis-ten to his suit; Said he: "If you'll mar-ry me My Sul-  
 hard-ly an en-cou-rag-ing sa-lute; So next eve-ning you may bet She ap-  
 lit-tle bit cer-u-le-an to boot; So she told him with a scoff "Chestnuts"

was 'nt in her line, For the la-dy was 'nt tak-ing an-y  
 - ta-na you shall be," But the la-dy was 'nt tak-ing an-y  
 - pear'd be-hind a net, For the la-dy was 'nt tak-ing an-y  
 are dis-tinct-ly off!" For the la-dy was 'nt tak-ing an-y

fruit, For the la-dy was 'nt tak-ing an-y fruit. For she  
 fruit, But the la-dy was 'nt tak-ing an-y fruit. So he  
 fruit, For the la-dy was 'nt tak-ing an-y fruit. Now I'm  
 fruit, For the la-dy was 'nt tak-ing an-y fruit. For with

CHORUS.  
(Unis)

thought "Now where's the fun? Two is comp' - ny three is none! So I'm  
 mur - mured; "Be my wife And I'll love you all my life" But the  
 cer - tain it must hurt To be pelt - ed with "des - sert" And it's  
 ref' - rence to this tale It was ver - y old and stale And a

cer - tain if I came it would - n't suit;" And no  
 girl de - clined to lis - ten to his suit; Said he:  
 hard - ly an en - cour - ag - ing sa - lute: So next  
 lit - tle bit cer - u - le - an to boot; So she

won - der she'd de - cline Gooseberry was - n't in her line, For the  
 "If you'll mar - ry me My Sul - ta - na you shall be," But the  
 eve - ning you may bet She ap - peared be - hind a net, For the  
 told him with a scoff "Chest - nuts" are dis - tinct - ly off!" For the

la - dy was n't tak - ing an - y fruit, For the  
 la - dy was n't tak - ing an - y fruit, But the  
 la - dy was n't tak - ing an - y fruit, For the  
 la - dy was n't tak - ing an - y fruit, For the

la - dy was - n't tak - ing an - y fruit. S  
 la - dy was - n't tak - ing an - y fruit.  
 la - dy was - n't tak - ing an - y fruit.  
 la - dy was - n't tak - ing an - y fruit. S

After last verse.

# Nº 21.-SONG. "If girls had wings"

(MERVA.)

Moderato.

VOICE.

PIANO.

*f*

S. MERVA.

O fool - ish men! it goes to prove You a - ny - thing but wise, To  
 We know we can't es - cape you now, And so we do not try; But

*p*

*rit.* *a tempo*

talk a - bout the girls you love As an - gels from the  
 we should be worse off, I vow, If we were free to

*rit.* *a tempo*

skies. Al - though we are, in ev' - ry sense, Su -  
 fly, You'd tempt us down to earth, and then In

- per - i - or, 'tis true, There is - nt all that dif - fer - ence, Most  
 ca - ges we'd be shut, And ne - ver be let out a - gain, Un -

*rit.* *a tempo*

*rit.* *a tempo*

luck - i - ly for you. Most  
 - less our wings were cut. Un -

*rall.*

*rall.*

luck - i - ly for you. For  
 - less our wings were cut. And

*a tempo*

*a tempo*

*f*



if we all were an-gels, Free to come and go, We should  
 what un-hap-py an-gels We should be be-low! We should

*pp*

want to fly In the beau-ti-ful sky; Then what a-bout you be-  
 want to fly In the beau-ti-ful sky, And beat our bars to

*rit.* *a tempo.*

*rit.* *a tempo.*

-low? And oh! you would be lone-ly, You dear old fool-ish  
 go. And oh! you would get wea-ry, You dear old fool-ish

things, For girls would be hard-er than ev-er to catch If they  
 things, For a girl's not an-gel-ic the least lit-tle bit When you've

*rit.*

*rit.*

1. *a tempo.*

all had wings.

*a tempo.*

*f*

2. *a tempo.*

clipped her wings

*D.S.*

*a tempo.*

ah when you've clipped her

*mf*

wings.

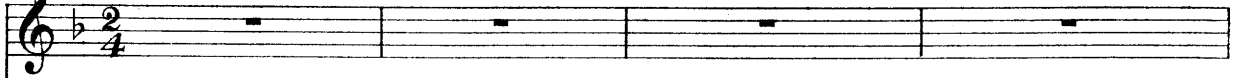
*f*

No 22.- SONG. "Click! went the Kodak."

(ELSIE.)

Moderato.

VOICE.



PIANO.



- 1. Ka - tie had a Ko - dak, With a shi - ny lens;
- 2. Ka - tie had a sui - tor, Gush - ing as could be:
- 3. Ka - tie sold her Ko - dak - Rash ex - per - i - ment! -



Ka - tie used to pho - to - graph Her rel - a - tives and friends. Ka - tie got in snap - shots,  
 Ev - ry - thing he said to her, Ex - cept - ing "Mar - ry me." Ka - tie thought it use - ful Be -  
 Bought a love - ly Mo - tor Car, And for a ride she went. Ka - tie touched it somewhere. It

CHORUS.

Shewed them the re - sult; They tried to hide their feel - ings, But found it dif - fi - cult. They  
 fore she cooked her hare, To catch him with her Ko - dak, Well - somewhat un - a - ware! Well  
 went off at a rate That e - ven the po - lice - men Could not es - ti - mate. They

found it dif - fi - cult. Click! went the Ko - dak.  
 somewhat un - a - ware! Click! went the Ko - dak.  
 could not es - ti - mate. Oop! went the Mo - tor!

*poco rit.*

Ev - 'ry - one she took She followed the in - struc - tions Print - ed in the book.  
That young man she took While he kissed her fond - ly In a sha - dy nook;  
Ev - 'ry thing it took, Tried to go for ev - er Like the fa - mous Brook.

*poco rit.*

*a tempo*

She was in - ex - per - ienced, But still, she did her best: Ka - tie touched the but - ton, And the  
Placed it nice and han - dy, Then, leaning on his chest, Ka - tie kicked the but - ton And the  
Ka - tie's lit - tle epitaph Neat - ly is ex - pressed: - "Ka - tie pulled a le - ver, And the

*a tempo*

CHORUS.

Ko - dak did the rest. Click! went the Ko - dak. Ev - 'ry - one she took; She  
Ko - dak did the rest. Click! went the Ko - dak. That young man she took  
Mo - tor did the rest." Oop! went the Mo - tor! Ev - 'ry - thing it took,

*poco rit.*

fol - lowed the in - struc - tions      Print - ed in the book.  
 While he kissed her fond - ly      In a sha - dy nook;  
 Tried to go for ev - er      Like the fam - ous "Brook."

*poco rit.*

*a tempo*

She was in - ex - per - ienced, But still she did her best:      Ka - tie touched the but - ton, And the  
 Placed it nice and han - dy, then, Leaning on his chest,      Ka - tie kicked the but - ton, And the  
 Ka - tie's lit - tle ep - i - taph.      Neat - ly is ex - pressed: - "Ka - tie pulled a le - ver, And the

*a tempo*

1st & 2nd times.

Ko - dak did the rest.  
 Ko - dak did the rest.

3rd time.

Mo - tor did the rest.      Dance.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of notes and rests, including a triplet of eighth notes. The bass staff begins with a bass clef and contains a series of notes and rests, including a triplet of eighth notes.

The second system of music consists of two staves. The treble staff features a first ending (marked '1.') and a second ending (marked '2.'). The second ending is marked with a piano (*p*) dynamic. The bass staff contains notes and rests, including a triplet of eighth notes.

The third system of music consists of two staves. The treble staff contains a series of notes and rests, including a triplet of eighth notes. The bass staff contains notes and rests, including a triplet of eighth notes.

The fourth system of music consists of two staves. The treble staff begins with a forte (*f*) dynamic marking. It contains a series of notes and rests, including a triplet of eighth notes. The bass staff contains notes and rests, including a triplet of eighth notes.

The fifth system of music consists of two staves. The treble staff begins with the tempo marking *Presto.* It contains a series of notes and rests, including a triplet of eighth notes. The bass staff contains notes and rests, including a triplet of eighth notes. The system ends with a double bar line and a repeat sign.

# No 23. SONG.—“Vanderdecken”

(LEYANTER.)

Allegro.

PIANO. *f*

The first system of the piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a quarter note F#4, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4. The left hand starts with a bass clef, a key signature of one sharp, and a 2/4 time signature. It begins with a quarter note F#3, followed by a quarter note G3, and then a series of eighth notes: A3, B3, C4, B3, A3, G3, F#3.

The second system of the piano introduction continues the melody from the first system. The right hand has a treble clef, a key signature of one sharp, and a 2/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4. The left hand has a bass clef, a key signature of one sharp, and a 2/4 time signature. It begins with a quarter note G3, followed by a quarter note A3, and then a series of eighth notes: B3, C4, B3, A3, G3, F#3, E3.

The first system of the vocal melody consists of a single staff with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter rest.

1. There are lots of lit - tle sto - ries, Which I rec - kon  
 2. All the facts in pro - per or - der We'll ex - am - ine,  
 3. Let me give you now my ver - sion Of the sto - ry,

The piano accompaniment for the first vocal system consists of two staves. The right hand has a treble clef, a key signature of one sharp, and a 2/4 time signature. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter rest. The left hand has a bass clef, a key signature of one sharp, and a 2/4 time signature. It begins with a quarter rest, followed by a quarter note G3, an eighth note A3, a quarter note B3, an eighth note C4, a quarter note B3, an eighth note A3, a quarter note G3, and a quarter rest.

Which I  
 We'll ex -  
 Of the

The piano accompaniment for the second vocal system consists of two staves. The right hand has a treble clef, a key signature of one sharp, and a 2/4 time signature. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter rest. The left hand has a bass clef, a key signature of one sharp, and a 2/4 time signature. It begins with a quarter rest, followed by a quarter note G3, an eighth note A3, a quarter note B3, an eighth note C4, a quarter note B3, an eighth note A3, a quarter note G3, and a quarter rest.

Which I  
 We'll ex -  
 Of the

Which I  
 We'll ex  
 Of the





- pet - u - al - ly tried to round the Cape. For bad  
 cau - tion was suf - fi - cient, or a fine. Then that  
 feel - ings at that mo - ment were in - tense. So I

lan - guage, it ap - pears He'd to sail for twen - ty years; Then on  
 un - forth - com - ing kiss - Well, I look at it like this; Girls' have  
 take in or - der thus, First the kiss, and then the cuss; And, con -

shore "for one day on - ly" he ap - pears; When once  
 al - ways been a - like, the lit - tle dears; Is it  
 - sid - er - ing them cir - cum - stan - tial - ly, Can we

more he had to go Where the stor - my winds did blow, If to  
 like - ly Van - der - deck Did - n't have 'em round his neck, Af - ter  
 an - y long - er doubt That his mis - sus found him out, And that

kiss him no fair maid-en vo-lun-teered. Oh! this, I  
 ne-ver see-ing one for twen-ty years? And oh! I  
 then he went for twen-ty years to sea? And oh! I

reckon, Was rough on Van-der-deck-en, (If there ev-er ex-ist-ed an-y  
 reckon, That good old Van-der-deck-en, (If there ev-er ex-ist-ed an-y  
 reckon, That poor old Van-der-deck-en, (If there ev-er ex-ist-ed an-y

such man) For he must have had a phiz! But the ques-tion real-ly  
 such man) Was a pret-ty tough old case; But this point we've still to  
 such man) Had a pret-ty aw-ful task, But no long-er need we

is, Why was he called the Fly-ing Dutch - -  
 face, Why was he called the Fly-ing Dutch - -  
 ask, Why was he called the Fly-ing Dutch - -

## CHORUS.

man? And oh! I reckon, That poor old Vander-deck-en, (If there ev-er ex-

And oh! I reckon, That poor old Vander-deck-en, (If there ev-er ex-

And oh! I reckon, That poor old Vander-deck-en, (If there ev-er ex-

-ist-ed an-y such man) Had a pret-ty aw-ful task, But no

-ist-ed an-y such man) Had a pret-ty aw-ful task, But no

-ist-ed an-y such man) Had a pret-ty aw-ful task, But no

long-er need we ask, Why was he called—the Fly-ing Dutch - man?

long-er need we ask, Why was he called—the Fly-ing Dutch - man?

long-er need we ask, Why was he called—the Fly-ing Dutch - man?

**f** > D.C.

# Nº 24. FINALE. "Send your friends to Karagovina."

Allegro Moderato.

PIANO. *f*

DARIEN.

Send your friends to Ka - ra - go - vi - na,

If they're wealth - y,

CHORUS.

Ka - ra - go - vi - na Vi - ve!

Ka - ra - go - vi - na Vi - ve!

Ka - ra - go - vi - na Vi - ve!

And would be Hap - pi - ly mar - ried and done for!

Love - ly spot is Ka - ra - go - vi - na.

*f* Ka - ra - go - vi - na Vi - ve!

Ka - ra - go - vi - na Vi - ve!

Ka - ra - go - vi - na Vi - ve!

High and healthy, Near the sea - Their money we'll give 'em a run for.

*p*

## CHORUS.

They will find it in — the end Just as cheap as gid-dy Os-tend,

They will find it in — the end Just as cheap as gid-dy Os-tend,

They will find it in — the end Just as cheap as gid-dy Os-tend,

They will find it in — the end Just as cheap as gid-dy Os-tend,

So we hope you'll re - com - mend Ka - ra - go - vi - na, Vi - ve!

So we hope you'll re - com - mend Ka - ra - go - vi - na, Vi - ve!

So we hope you'll re - com - mend Ka - ra - go - vi - na, Vi - ve!

So we hope you'll re - com - mend Ka - ra - go - vi - na, Vi - ve!

## CHORUS.

Then come, we'll do you hand - some; There are risks but if you'll

Then come, we'll do you hand - some; There are risks but if you'll

Then come, we'll do you hand - some; There are risks but if you'll

*f*

chance 'em, On the sub - ject of the ran - som We will ev' - ry one a -

chance 'em, On the sub - ject of the ran - som We will ev' - ry one a -

chance 'em, On the sub - ject of the ran - som We will ev' - ry one a -



- gree. Ev' - ry day shall pass a - way — As gai - - ly

- gree. Ev' - ry day shall pass a - way — As gai - - ly

- gree. Ev' - ry day shall pass a - way — As gai - - ly

as can be, As can be.

as can be, As can be.

as can be, As can be.

10

Vi - ve! Vi - ve! Ka - ra - go - vi - na, Ka - ra - go - vi - na,  
Vi - ve! Vi - ve! Ka - ra - go - vi - na, Ka - ra - go - vi - na,  
Vi - ve! Vi - ve! Ka - ra - go - vi - na, Ka - ra - go - vi - na,

Vi - - - - ve!  
Vi - - - - ve!  
Vi - - - - ve!

FINE.